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OF
SEVILLE

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April 7th 9th 11th

Limerick Choral & Operatic Society

— presents —

Festival of Grand Opera

AT CITY THEATRE

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(PUCCINI)

APRIL 6, 8 10 & 12

THE BARBER OF SEVILLE

(ROSSINI)

APRIL 7, 9 & 11

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Production: EAMONN HENRY

Conductors: ANTHONY HOSE (London), COMDT. J. BRENNOCK

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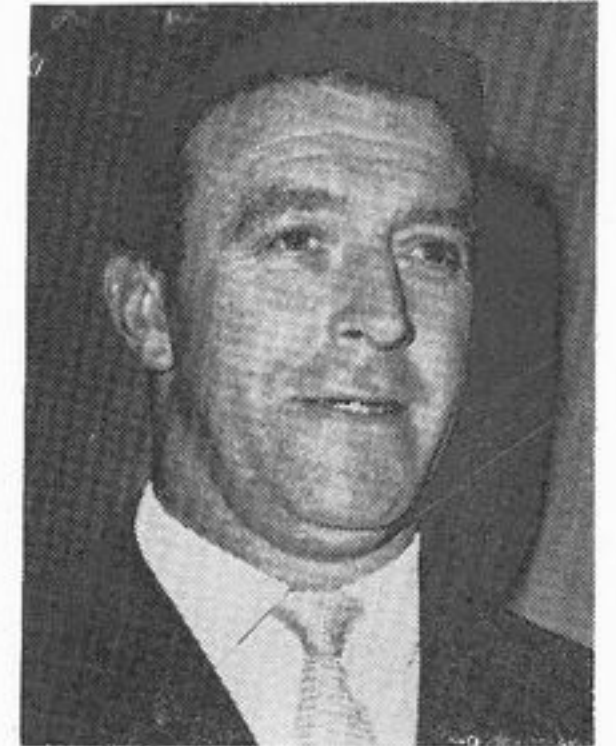
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The Story of the Opera

ACT I

In order to arouse Rosina's interest, Count Almaviva has hired a band of musicians to play an "Aubade," which he sings beneath her window. It fails to awaken her and he pays off and dismisses the players. Figaro, a fashionable barber, appears and Almaviva confides that he can get no response from the lady in the house. Figaro explains that she is jealously watched by her guardian, Dr. Bartolo, and never allowed out even into the balcony.

Rosina, however, does appear at her window for long enough to drop an encouraging note to "Lindora," the poor student that she imagines the Count to be. Figaro suggests that as he has the freedom of the house as barber to the doctor, the Count might stimulate his powers of invention with a tip, which he does. This gives rein to the idea of his entering the house disguised as an inebriated soldier in search of a billet, and the Count agrees that this is an excellent plan.

— INTERVAL —

ACT II

Rosina is writing another letter to "Lindora" when Figaro arrives to attend Dr. Bartolo, whose shaving-day it is. Rosina enlists his help and gives him her letter to pass on to its destination. Don Basilio arrives to give Rosina her music lesson but is drawn into committee by Bartolo, who has decided that he must marry his wealthy ward immediately.

Being suspicious, he cross-examines her closely regarding the quill pen and writing-paper, and she leaves the room in a temper.

The Count now forces his way into the house as planned, and demands to be billeted. The Doctor finds an exemption-certificate, and orders him out of the house. An uproar follows and culminates with the arrival of soldiers under a sergeant who try, but fail, to exert control.

— INTERVAL —

ACT III

The Count makes another attempt to communicate with Rosina by pretending to deputise for Don Basilio, and is giving Rosina a very creditable "singing" lesson, during which they plan to elope the same evening. Basilio himself unexpectedly arrives, but is got rid of as appearing to have scarlatina. Then, in an unguarded moment, Bartolo unmasks the "deputy music-master" and drives him out of the house as well.

A thunderstorm gives temporary relief, during which the Count returns to abduct Rosina by way of the balcony. In the meantime, however, Bartolo has convinced her that the Count is an impostor, whose intention is to hand her over to a "real" Count, so that she rejects him forthwith and agrees to marry the Doctor instead.

Just in time, though, she discovers that Count Almaviva and "Lindora" are one and the same person and so she decides after all to become his Countess.

THE BARBER OF SEVILLE

(An Opera in Three Acts by Gioacchino Rossini)

Words by Carlo Sterbini after Beaumarchais

First Produced at the Argentina Theatre, Rome, on 20th February, 1816

CHARACTERS IN ORDER OF APPEARANCE

FIGRELLO (<i>servant to Count Almaviva</i>)	MICHAEL MCGURK
COUNT ALMAVIVA (<i>disguised as 'Lindora'</i>)	EDMUND BOHAN
FIGARO (<i>a fashionable barber</i>)	NEILSON TAYLOR
ROSINA (<i>wealthy heiress</i>)	SARA DE JAVELIN
DR. BARTOLO (<i>guardian to Rosina</i>)	DONALD FRANCKE
MARCELLINA (<i>housekeeper to Dr. Bartolo</i>)	HILDA MOORE
DON BASILIO (<i>singing teacher to Rosina</i>)	STANISLAV PIECZORA
OFFICER	TIM MADDEN
NOTARY	MICHAEL FAHY

Chorus of Musicians and Soldiers

Orchestra of the Limerick Choral and Operatic Society, conducted by
COMDT. JOHN BRENOCK

Production by EAMONN HENRY

The scene is laid in Seville, about 1750

ACT I — *The Patio of Dr. Bartolo's House.*

ACT II — *Interior of Dr. Bartolo's House.*

ACT III — *The same.*

Intervals of about 12 minutes between Acts

Musical Director	Colette Cantillon
Stage Director	Eamonn Henry
Wardrobe Mistress	Ursula Moran
Assistant Wardrobe Mistress	Peggy O'Shea
Costumes	Derry O'Donovan, Dublin and Sadler's Wells, London
Sets designed by	Eamonn Henry
Sets painted by	Frank Sanquest
Property Manager and Make-Up Supervisor	Joe Murphy
Publicity	Brendan Russell, May McCann
Programme	May McCann
Assistant Programme	Frank Glasgow

CHORUS

Denis Dwane, Kevin Egan, Gerard Gleeson, Barth. Harte, James Henry, Michael Henry, Martin Hannon, Michael Hannan, John Moloney, Jeffrey Nolan, Christy O'Hailoran, Sean O'Shea, Michael C. McCann, Jimmy McMahon.

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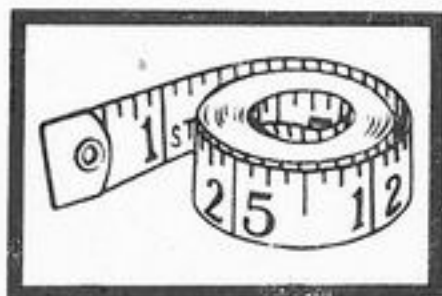
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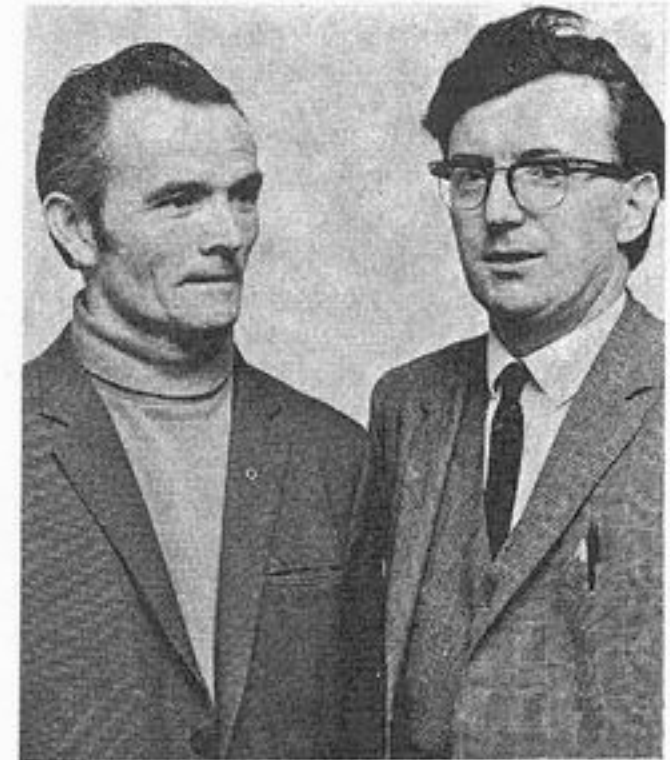
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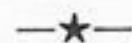
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| 1959 | <i>THE GIPSY BARON</i> | <i>Strauss</i> |
| | <i>LA TRAVIATA</i> | <i>Verdi</i> |
| | <i>LILY OF KILLARNEY</i> | <i>Benedict</i> |
| 1960 | <i>THE STUDENT PRINCE</i> | <i>Romberg</i> |
| | <i>LUCIA DI LAMMERMOOR</i> | <i>Donizetti</i> |
| | <i>IL TROVATORE</i> | <i>Verdi</i> |
| 1961 | <i>THE LAND OF SMILES</i> | <i>Lehar</i> |
| | <i>RIGOLETTO</i> | <i>Verdi</i> |
| | <i>FAUST</i> | <i>Gounod</i> |
| 1962 | <i>THE BOHEMIAN GIRL</i> | <i>Balfe</i> |
| | <i>LA BOHEME</i> | <i>Puccini</i> |
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| 1963 | <i>LA PERICHOLE</i> | <i>Offenbach</i> |
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| | <i>DON PASQUALE</i> | <i>Donizetti</i> |
| | <i>CAVALLERIA RUSTICANA</i> | <i>Mascagni</i> |
| | <i>I PAGLIACCI</i> | <i>Leoncavallo</i> |
| 1964 | <i>CARMEN</i> | <i>Bizet</i> |
| | <i>IL TROVATORE</i> | <i>Verdi</i> |
| | <i>L'ELISIR D'AMORE</i> | <i>Donizetti</i> |
| 1965 | <i>TOSCA</i> | <i>Puccini</i> |
| | <i>LUCIA DI LAMMERMOOR</i> | <i>Donizetti</i> |
| | <i>THE BARBER OF SEVILLE</i> | <i>Rossini</i> |
| 1966 | <i>RIGOLETTO</i> | <i>Verdi</i> |
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| 1967 | <i>LA BOHEME</i> | <i>Puccini</i> |
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- Evan Thomas
- Pauline Tinsley
- Frederick Westcott
- Alan Ward