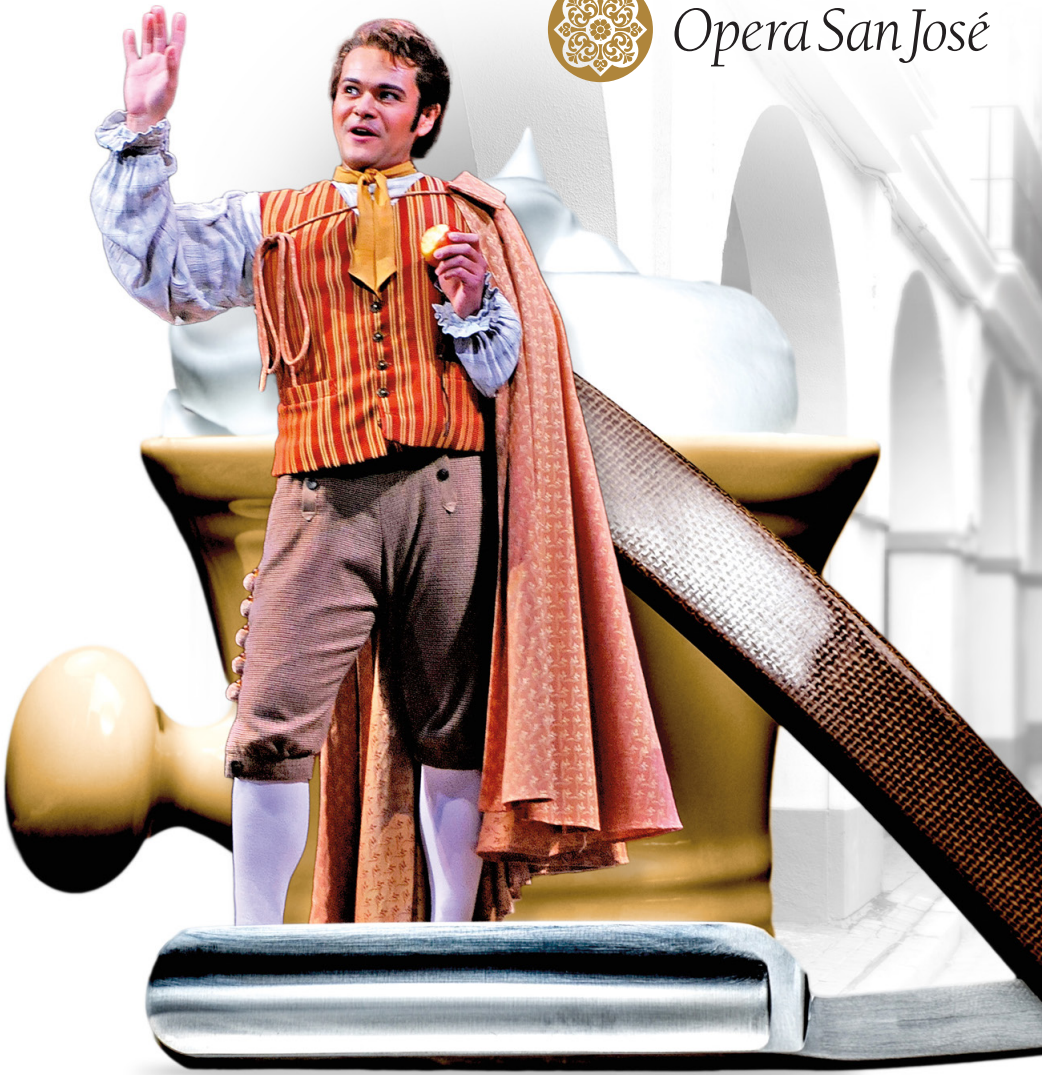




Opera San José



ROSSINI'S

The Barber of Seville

PRESS KIT



PRESENTS

The Barber of Seville

Opera in two acts

Music by Gioachino Rossini

Libretto by Cesare Sterbini

First performed February 20, 1816 at the
Teatro Argentina in Rome, Italy.

Sung in Italian with English supertitles.

Supported, in part, by a grant from
Jean Brandt and the San José Office
of Cultural Affairs.

PRESS CONTACT

Bryan Ferraro

Communications Manager

Office (408) 437-2229

Mobile (408) 316-2008

ferraro@operasj.org

operasj.org

For additional information go to

<https://www.operasj.org/about-us/press-room/>

IN ORDER OF APPEARANCE

FIGARELLO

Babatunde Akinboboye

ALMAVIVA

Kirk Dougherty

FIGARO

Brian James Myer 11/12, 11/17, 11/20, 11/22

Matthew Hanscom 11/13, 11/27

BARTOLO

Valerian Ruminski

ROSINA

Renée Rapier

BERTA

Teressa Foss

BASILIO

Colin Ramsey

SERGEANT

Sidney Ragland

CONDUCTOR

Andrew Whitfield

Dana Sadava 11/22, 11/27

STAGE DIRECTOR

Layna Chianakas

SET DESIGN

Matthew Antaky

COSTUME COORDINATOR

Alyssa Oania

LIGHTING DESIGN

Kent Dorsey

WIG AND MAKEUP DESIGN

Christina Martin

PROPERTIES MASTER

Lori Scheper-Kesel

TECHNICAL DIRECTOR

John Draginoff

ASSISTANT STAGE DIRECTOR

Hannah Hudgins

PRODUCTION STAGE MANAGER

Allie Bailey

PRINCIPAL COACH

Cheryl Lin Fielding

CHORUS MASTER

Andrew Whitfield

MUSIC STAFF

Veronika Agranov-Dafoe

Ihang Lin

Victoria Lington

SUPERTITLE CUEING

Victoria Lington

John McCarthy

Act I

SCENE 1: THE SQUARE IN FRONT OF BARTOLO'S HOUSE

During a visit to Seville, Count Almaviva has glimpsed a beautiful girl, Rosina, and has resolved to win her. Rosina, however, is kept a virtual prisoner in the house of her guardian, Dr. Bartolo, who wants to marry her himself. One night, Almaviva comes with a band of musicians to serenade his lady beneath her balcony (*Ecco ridente in cielo, "There, laughing in the sky"*). When she fails to answer his song, he pays off his accompanists, who thank him profusely. He hides as the barber Figaro bounds in, boasting of his busy life as a jack-of-all-trades (*Largo al factotum della città, "Make way for the factotum of the city"*). When Almaviva steps forward, Figaro recognizes him; the barber, currently in Bartolo's employ, promises to help Almaviva win Rosina's heart. No sooner has Bartolo hobbled from the house to arrange his marriage with Rosina than Almaviva launches into a second serenade to the girl, describing himself as Lindoro, a poor creature who can offer nothing but love (*Se il mio nome saper voi bramante, "If my name you claim to know"*). Peeking over the balcony, Rosina replies she will take him as he is, but suddenly someone pulls her inside. Figaro suggests that Almaviva disguise himself as a drunken soldier to gain access to the house; as Almaviva dwells on his love, the barber happily anticipates his own reward from the count (*All'ida di quel metallo, "At the idea of that metal"*).

SCENE II: A ROOM IN BARTOLO'S HOUSE

Alone in the house, Rosina muses on Almaviva's voice, which has touched her heart (*Una voce poco fa, "A voice just now"*). She resolves to oppose Bartolo by a thousand tricks so as to have her way. Figaro joins her briefly, but they scurry away on hearing footsteps. Bartolo enters, soon joined by the music master Basilio, who announces that Almaviva is a rival for Rosina's hand and suggests slandering the count's reputation (*La calunnia è un venticello, "Scandal is a little breeze"*), but Figaro overhears the plot. Warning Rosina that Bartolo plans to marry her the following day, the barber promises to deliver a note she has written to Lindoro (*Dunque io son...tu non m'inganni?, "Then I'm the one...you're not fooling me?"*). Rosina, left alone with Bartolo, is subjected to his suspicious interrogations and pompous boast that he is too clever to be outwitted by her ruses (*A un dottor della mia sorte, "To a doctor of my class"*). Berta, the maid, goes to the door in answer to violent knocking; she returns with Almaviva, who is disguised as a drunken soldier in search of a night's lodging. During a long argument with Bartolo, whose name he pretends not to grasp, Almaviva gives a love letter to Rosina; when Bartolo demands to see the paper, the girl

cleverly substitutes a laundry list. Figaro dashes in to warn that a crowd has gathered in the street, attracted by the hubbub within. He is too late; the police arrive to silence the disturbance. As the confused officer in charge is about to arrest Almaviva, the count shows his true identity and is released. Rosina, Berta, Bartolo, and Basilio are all stupefied by this turn of events (*Fredda ed immobile, "Cold and unmoving"*).

Intermission (20 minutes)

Act II

SCENE I: A ROOM IN BARTOLO'S HOUSE

Pleased with himself for getting rid of Almaviva, Bartolo admits to the house a young music teacher, "Don Alonso" (Almaviva in a new disguise), who claims to be a substitute for the ailing Basilio. Rosina enters, and quickly recognizing her suitor, begins her singing lesson as Bartolo falls asleep in his chair. Figaro arrives to shave the doctor; when he goes to get his utensils in the next room, breaking several of Bartolo's best pieces of china in the process, he steals the key to the balcony window. Basilio now comes in, looking the picture of health. Bribed by Almaviva, however, the music teacher feigns illness, and after an elaborate sendoff (*Buona sera, mio signore, "Good evening, good Sir"*), he departs. Figaro shaves Bartolo while Almaviva and Rosina plan their elopement that night. The lovers are overheard by the suspicious doctor, who drives Figaro and Almaviva from the house and Rosina to her room. He then sends a servant to fetch Basilio. Berta, unnerved by all the confusion, complains about the madness of love (*Il vecchiotto cerca moglie, "The old fool seeks a wife"*).

Bartolo dispatches Basilio to get a notary and then tricks Rosina into believing that "Lindoro" is really one of Almaviva's flunkies. After a violent thunderstorm during which Rosina grows furious over Lindoro's apparent deception, the count climbs through a window with Figaro to elope with Rosina. At first the girl rebuffs her 'Lindoro,' but when he explains that Lindoro and Almaviva are one and the same, she falls joyously into his arms (*Ah! qual colpo inaspettato!, "Ah, what unexpected bliss!"*). Figaro urges haste; before they can leave, however, their ladder is taken away. Suddenly, Basilio enters with the notary. Though summoned to wed Rosina to Bartolo, the official is instructed to marry her instead to Almaviva, who bribes Basilio. Rushing in too late, Bartolo finds his ward already married, and he admits he has been a fool. With the others, he agrees that "all's well that ends well" (*Amore e fede eterna, "Love and eternal faith!"*).



Babatunde Akinboboye

BARITONE (NIGERIA)

Fiorello. Babatunde Akinboboye appears as Fiorello in Opera San José's production of Rossini's *The Barber of Seville*. A native of Nigeria, Mr. Akinboboye is known for his enthralling stage presence. He has performed with the Los Angeles Opera, Opera Santa Barbara, Long Beach Opera, and Center Stage Opera, and has sung the roles of Guglielmo in Mozart's *Così fan tutte*, Horace Tabor in Moore's *The Ballad of Baby Doe*, Henry Davis in Weill's *Street Scene*, Aeneas in Purcell's *Dido and Aeneas*, Bartolo in Mozart's *The Marriage of Figaro*, Sharpless in Puccini's *Madama Butterfly*, and the Wolf/Cinderella's Prince in Sondheim's *Into the Woods*. Babatunde has also debuted the roles of Drew in the Opera Works' Arts for Social Awareness Project's world premiere production of *The Discord Opera*, and Zanni in the world premiere of Gloria Coates' *Stolen Identity*. His most recent performances include Daggoo in LA Opera's *Moby Dick*, Escamillo in Pacific Opera Project's production of *Carmen*, and Lucha's Father in The Industry's production of *Hopscotch*.

As an advocate for the performance of art song and operatic works written by African, and African American composers, Mr. Akinboboye has headlined the Lagos Chamber of Commerce & Industry awards in Lagos, Nigeria performing a fusion of opera and traditional African music and has been a featured performer at both the National Association of Negro Musicians Annual Conference, as well as the African American Art Song Alliance Conference.

[illegible]



Kirk Dougherty

TENOR (CALIFORNIA)

Edgardo. In his third season as a member of OSJ's resident company, Kirk Dougherty appears as Edgardo (Donizetti's *Lucia di Lammermoor*), Almaviva (Rossini's *The Barber of Seville*), Nikolaus Sprink (Kevin Puts' *Silent Night*) and Rodolfo (Puccini's *La bohème*). Last season, Mr. Dougherty performed the roles of Mario Cavaradossi (Puccini's *Tosca*), Don José (Bizet's *Carmen*), and Mitch (Previn's *A Streetcar Named Desire*). He made his first appearance as a member of the resident 2014-15 season as the Duke (Verdi's *Rigoletto* *Magic Flute*), and the leading role of Philip in Mark Weiser's *Where Angels Fear to Tread*.



Mr. Dougherty made his company debut at the Sarasota Opera's 2014 winter festival, singing ten performances of Manrico in an uncut version of Verdi's *Il trovatore*. He also appeared as Manrico at Baltimore Concert Opera during the 2013-14 season. Mr. Dougherty was recently a soloist with the American Symphony Orchestra in Bruch's oratorio *Moses* at Carnegie Hall and with the Glacier Symphony in *Das Lied von der Erde*. He also appeared in concert with Opera Delaware and with Helena Symphony. In past seasons, he has performed with many notable musical organizations, such as the Castleton Opera Festival, Central City Opera, Utah Festival Opera, Opera Naples, Salt Marsh Opera, Duluth Festival Opera, Manhattan Concert Productions at Carnegie Hall, and many others.

A graduate of the Eastman School of Music, he began his operatic training as an AGMA apprentice artist at Central City Opera, and as a festival artist at Utah Festival Opera. He was more recently a resident artist at Tri-Cities Opera and now at Opera San José.

[illegible]



Teresa Foss

MEZZO SOPRANO (CALIFORNIA)

Berta. Teresa Foss returns as a guest artist appearing as Berta in Rossini's *The Barber of Seville*. Ms. Foss recently appeared as the Nurse and Old Relative in Previn's *A Streetcar Named Desire* and Marcellina in Mozart's *The Marriage of Figaro*. Prior to appearing with Opera San José, she appeared with the Bay Area company Verismo Opera, singing the title roles of Donizetti's *Lucia di Lammermoor*, Puccini's *Madama Butterfly*, Bellini's *Norma*, as well as Micaela (Bizet's *Carmen*), Nedda (Leoncavallo's *Pagliacci*), Lola (Mascagni's *Cavalleria rusticana*), and Genovieffa (Puccini's *Suor Angelica*). Other roles performed include Fiordiligi in Mozart's *Così fan tutte* (West Bay Opera) and Oscar in Verdi's *Un ballo in maschera* (Casa Italiana).



Teressa Foss is a dramatic coloratura soprano and award-winning stage and independent film actress. She has performed in opera houses, concert halls, churches, recital halls, cruise ship theaters, non-traditional performance spaces, private residences, and has a long list of professional regional theater companies, in venues from 99-seats to 17,000. Yes, you read that correctly.

Her film work has screened at festivals from California to Greece, and a list of film festival awards and nominations can be found on the Film Work page. Also, she has been seen as a principal performer and voice-over artist in national commercials for companies such as AT&T, Xfinity and Healthy Choice.

She earned a Bachelor of Arts in Theatre Arts from UCLA, and studies voice with tenor Carl Franzen (San Jose, CA). Additional studies range from the Neil Semer Vocal Institute in Coesfeld, DEU to the Theatricum Botanicum Shakespeare program in Southern California. She is a proud member of AEA, AGMA and SAG/AFTRA, and regularly serves on the Bay Area Liaison and various contract committees for AEA.

This image shows a full page of blank, lined paper. It features approximately 28 horizontal grey lines spaced evenly apart, typical of notebook paper. The lines extend across the entire width of the page, leaving small margins at the top and bottom. There are no vertical lines, text, or other markings on the page.



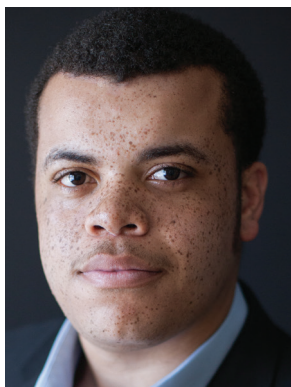
Sidney Ragland

TENOR (CALIFORNIA)

Sergeant. Sidney Ragland makes his company debut appearing as the Sergeant in Rossini's *The Barber of Seville*.

Sidney Ragland is a recent graduate of the SF Conservatory of Music where he received a Post-Graduate Diploma in Vocal Performance. In March 2012, he performed the role of Ferrando in Mozart's *Così fan tutte* with the San Francisco Conservatory of Music's Opera Theatre, under the baton of Maestro Giuseppe Finzi. In the summer of 2012, he performed the role of Don Ottavio in Mozart's *Don Giovanni* with the Bay Area Summer Opera Theatre Institute (BASOTI) under the baton of Maestro Matthias Kuntzsch. In 2011, he performed the role of Arpad Laszlo in *She Loves Me* with San Francisco Conservatory of Music's Musical Theatre Department. In the summer of 2013 and summer of 2014, he participated in the International Vocal Arts Institute (IVAI) in Blacksburg, Virginia and Montreal, Québec, Canada, respectively.

He recently performed the role of Nemorino in Donizetti's *L'elisir d'amore* with the Conservatory at the Kennedy Center in Washington D.C. A 2013 and 2015 graduate of the Conservatory, Sidney also performed the role of Henry Crawford in the Conservatory's World Premiere of Jonathan Dove's *Mansfield Park*. Recent engagements for Sidney include covering the role of Arturo in *Lucia di Lammermoor* with Opera San José.

[illegible]



Colin Ramsey

BASS (CALIFORNIA)

Basilio. Bass-baritone Colin Ramsey joins OSJ's resident company as a principal artist in the 2016-17 season, appearing as Raimondo (Donizetti's *Lucia di Lammermoor*), Basilio (Rossini's *The Barber of Seville*), Father Palmer (Kevin Put's *Silent Night*), and Colline (Puccini's *La bohème*). Mr. Ramsey has performed with many companies including Seattle Opera, Austin Lyric Opera, Sarasota Opera, Wolf Trap Opera, Opera Santa Barbara, Des Moines Metro Opera, The Green Mountain Opera Festival, Pacific Music Works, and The St. Paul Chamber Orchestra. The 2014-15 season featured his debut as a soloist in Handel's *Messiah* with the St. Paul Chamber Orchestra with conductor Paul Agnew of Les Artes Florissants, and a return to the Pacific Northwest's premier early music orchestra, Pacific Musicworks, for his role debut as Sarastro in Mozart's *The Magic Flute* with Grammy Winner Stephen Stubbs conducting. Other recent engagements include Menotti's *The Consul* with Seattle Opera and Opera Santa Barbara, Collatinus (Britten's *The Rape of Lucretia*) with Vespertine Opera, Somnus/Cadmus in Handel's *Semele* with Pacific Musicworks, and a debut with Austin Lyric Opera as Il Frate in Verdi's *Don Carlo*, as well as his debut with Green Mountain Opera Festival reprising Alidoro in Rossini's *La Cenerentola*.

Mr. Ramsey recently took 3rd Prize in the Metropolitan Opera National Council Auditions in the Rocky Mountain Region and an Encouragement Award in the Western Region in 2011. He has won prizes from the Pasadena Opera Guild, a grant from the Opera Buffs and is the 2011 Hugh Ross Award recipient at Manhattan School of Music, an award which is given every year to a graduating singer of 'unusual promise.'

Colin is a graduate of the Manhattan School of Music where he sang Giorgio in the US Premiere of Paisiello's *Nina*, Bartolo in Mozart's *The Marriage of Figaro*, and Sparafucile in Verdi's *Rigoletto*. He also was featured as a soloist in many concert and oratorio performances including Rossini's *Petite Messe Solennelle* and Bach's *B Minor Mass*.

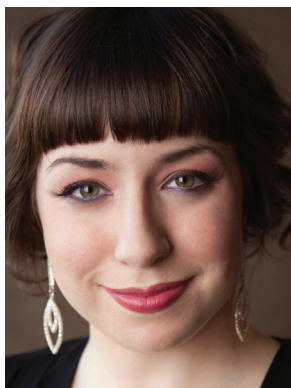
[illegible]



Renée Rapier

MEZZO-SOPRANO (NEW YORK)

Rosina. Renée Papier makes her company debut appearing as Rosina in Rossini's *The Barber of Seville*. Roles performed recently include Mercédès in *Carmen* at San Francisco Opera, Cherubino in both *The Ghosts of Versailles* and *Le Nozze di Figaro* at LA Opera, as Mrs. Bass in *Emmeline* with Opera Theatre St. Louis, and as Cornelia in *Giulio Cesare* at Wolf Trap Opera, as the Page in *Salome* with both the Ravinia Festival and Opera San Antonio, as well as covering the title role of Arden Scott in Jake Haggie's *Great Scott* in both Dallas and San Diego. Her 2016/2017 season includes a debut with Seattle Opera, a return to San Francisco Opera as Mercédès in Calixto Bieito's provocative production of *Carmen*, as well as a return to the LA Philharmonic and Opera Parallèle.



In 2011 Renée was chosen as a Domingo-Thornton Young Artist at the LA Opera where she made her professional debut as Stephano (*Roméo et Juliette*). She then joined the prestigious Adler fellowship in 2012, where she performed several roles on the San Francisco Opera stage including Giovanna (*Rigoletto*), Pantalís (*Mefistofele*), and Meg Page (*Falstaff*).

Renée was the 2012 winner of the Palm Springs Opera Guild Competition, and the 2013 winner of the Brava! Opera Theater and James M. Collier Young Artist Program Vocal Competition. Ms. Rapier is also the recipient of the Chautauqua Studio Artist Award, a winner in the Schubert Club Scholarship Competition, a national finalist of the Bel Canto Vocal Scholarship Foundation, a 2011 Metropolitan Opera National Council Auditions national semifinalist, a finalist of the 2013 Seoul International Music Competition and most recently a semifinalist of Operalia 2015 in London.

This image shows a full page of blank, lined paper. It features approximately 28 horizontal grey lines spaced evenly apart, typical of standard notebook paper. The lines extend across the entire width of the page, leaving small margins at the top and bottom. There are no vertical lines, text, or other markings present.



Valerian Ruminski

BASS-BARITONE (NEW YORK)

Bartolo. Valerian Ruminski makes his company debut performing the role of Dr. Bartolo in Rossini's *The Barber of Seville*. Mr. Ruminski has appeared with The Metropolitan Opera, NYCO, Seattle Opera, Florida Grand Opera, The Canadian Opera Company, Michigan Opera Theatre, Portland Opera, Opera de Quebec, Opera de Montreal, Calgary Opera, Opera Ireland, Opera de Monte Carlo, New Israeli Opera, Kansas City Lyric Opera and Santa Fe Opera among others and made his Carnegie Hall debut in *La Juive* with the NY O



Valerian Ruminski is a graduate of the Academy of Vocal Arts in Philadelphia and of SUNY-Buffalo. A true basso cantante, his bold and powerful vocal lyricism and remarkable coloratura have garnered him many accolades. He can be heard on the Naxos label release of 'Night at the Opera' with other singers who have debuted at the Metropolitan Opera as well as on the newly released Victor Herbert Collection on New World Records.

Mr. Ruminski is the recipient of many prestigious grants and awards including the Lincoln Center Martin Segal Award, a Richard Tucker Grant, a William Mattheus Sullivan Foundation Grant, a Gerda Lissner Foundation Grant, the 2000 MacAllister Award, winner of the NJ Verismo Competition, the NYSTA Coloratura Competition and the Marcella Sembrich Vocal Competition sponsored by the Kosciuszko Foundation.

Since 2009 Mr. Ruminski has been the Founder and General Director of the acclaimed Nickel City Opera in Buffalo NY www.nickelcityoperaco.com as well as Adjunct Professor of Voice at Westchester Community College in Valhalla, New York.

[illegible]



Opera San José

CONTENTS OF USB DRIVE

OSJ Barber of Seville Calendar Release

OSJ Barber of Seville News Release

OSJ Barber of Seville Press Kit

OSJ Barber of Seville Program

California Theatre History

Gioachino Rossini Bio

Cesare Sterbini Bio

 **Headshots**

 **Production Images**

For additional information go to

<https://www.operasj.org/about-us/press-room/>