



## THE ROYAL OPERA

Music Director  
**SIR ANTONIO PAPPANO**  
Director of Opera  
**OLIVER MEARS**

# THE BARBER OF SEVILLE

## MELODRAMMA BUFFO IN TWO ACTS

Music **GIOACHINO ROSSINI**  
Libretto **CESARE STERBINI** after Pierre-Augustin Caron  
de Beaumarchais' *Le Barbier de Séville*

Conductor **RAFAEL PAYARE**

Directors **MOSHE LEISER** and **PATRICE CAURIER**  
Set Designer **CHRISTIAN FENOULLAT**  
Costume Designer **AGOSTINO CAVALCA**  
Lighting designer **CHRISTOPHE FOREY**

**ROYAL OPERA CHORUS**  
Chorus Director **WILLIAM SPAULDING**

**ORCHESTRA OF THE ROYAL OPERA HOUSE**  
Guest Concert Master **BENJAMIN MARQUISE GILMORE**  
Fortepiano continuo **MARK PACKWOOD**

Directed for the screen by **PETER JONES**

The edition of *Il barbiere di Siviglia* used in this performance  
is edited by **PATRICIA B. BRAUNER**, published by  
**BÄRENREITER-VERLAG KASSEL** and performed by  
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RAUSING, HUO FAMILY FOUNDATION, PROFESSOR  
PAUL CARTLEDGE AND JUDITH PORTRAIT OBE** and **THE  
FRIENDS OF COVENT GARDEN**

Broadcast live from the Royal Opera House on  
**WEDNESDAY 15 FEBRUARY 2023 AT 7.15PM**



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## APPROXIMATE TIMINGS

**PRE-SHOW** 15 minutes  
**ACT I** 105 minutes  
**INTERVAL** 25 minutes  
**ACT II** 65 minutes  
**CURTAIN CALL** 10 minutes

## LANGUAGE

Sung in Italian with English subtitles

## CAST

Rosina **AIGUL AKHMETSHINA**  
Figaro **ANDRZEJ FILOŃCZYK**  
Count Almaviva **LAWRENCE BROWNLEE**  
Don Basilio **BRYN TERFEL**  
Doctor Bartolo **FABIO CAPITANUCCI**  
Berta **AILISH TYNAN**  
Fiorello **JOSEF JEONGMEEN AHN**  
Ambrogio **CHARBEL MATTAR**  
Officer **DAWID KIMBERG**  
Notary **ANDREW MACNAIR**

Extra Chorus

Tenors **PHILLIP BROWN, ANDREW BUSHER, JON ENGLISH**  
Basses **GABRIEL GOTTLIEB**

## PRODUCTION

Music preparation **CHRISTOPHER WILLIS,  
MARK PACKWOOD, ANDRÉ CALLEGARO\***  
Assistant Directors **PEDRO RIBEIRO, HARRIET TAYLOR\***  
Language Coach **MARCO CANEPA**

\*Jette Parker Artist

## THE ROYAL OPERA

Patron **THE FORMER PRINCE OF WALES**  
Music Director **SIR ANTONIO PAPPANO**  
Director of Opera **OLIVER MEARS**  
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Administrative Director **CORMAC SIMMS**

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# SYNOPSIS

*The opera is set in Seville in the 18th century*

## ACT I

### SCENE ONE: OUTSIDE BARTOLO'S HOUSE

Fiorello has engaged a band of musicians to accompany his master, Count Almaviva, in his serenading of a mysterious lady. She does not appear and the Count pays off the musicians, who depart noisily. The barber Figaro arrives. The Count recognizes him, and tells him he has come to Seville in pursuit of a beautiful girl he believes to be a doctor's daughter. Figaro, who works in Doctor Bartolo's house, tells the Count the girl is the doctor's ward. Their conversation is interrupted by her appearance. She has a note for her serener, but before she can pass it on, Bartolo appears, demanding to know what the paper is. Rosina tells him it is an aria from a new opera, *The Futile Precaution*. She drops the paper from the balcony and sends Bartolo to fetch it, ensuring the Count reaches it first. Bartolo sends her inside.

The letter reveals the girl's name to be Rosina; when she is alone, her serener must reveal his name and intentions. Figaro tells the Count the doctor plans to marry Rosina for her money. Bartolo leaves, instructing that nobody be allowed into the house. The Count overhears him saying the wedding will be that day.

The Count sings that he is Lindoro, who has no riches but who longs to marry Rosina. Rosina, from the house, joins in the refrain, but the window abruptly closes. The Count asks Figaro to help him get inside, promising payment in gold. Figaro tells the Count to disguise himself as a drunken soldier with orders to be billeted in Bartolo's house. They arrange to meet later.

### SCENE TWO: THE MAIN ROOM IN BARTOLO'S HOUSE; NOON

Rosina determines Lindoro will be hers. She has just written another letter for him. The barber appears but they are interrupted by the return of Bartolo and Figaro hides. Rosina says she finds Figaro's company delightful. She leaves Bartolo to observe that the more he loves her, the more she despises him.

Rosina's music master Don Basilio arrives. Bartolo informs him of his determination to marry Rosina that day. Basilio warns him that the Count is Rosina's secret admirer. Basilio concocts a plan to drive the Count out of Seville by starting a rumour about him. Bartolo departs with Basilio to draw up the marriage contract. Figaro has overheard and warns Rosina that Lindoro is in danger. He agrees to deliver Rosina's note to her admirer.

Bartolo tries to interrogate Rosina, but she refuses to be cowed by his threats. The Count arrives, disguised as a drunken soldier, and informs Bartolo he is to be billeted at his house, much to the Doctor's dismay. He manages to tell Rosina he is Lindoro and passes her a note. Bartolo sees it but Rosina substitutes a laundry list. All the noise attracts Basilio and the housekeeper, Berta. Figaro warns the Count not to go too far in his threats of violence, but soon, the uproar attracts the attention of an officer of the watch and a company of soldiers. They are ready to arrest the Count, when he reveals his identity papers. Amid all the confusion, the entire party is afflicted by a terrible hammering in the head, driving everyone mad.

## INTERVAL

## ACT II

### SCENE ONE: IN BARTOLO'S HOUSE; LATE AFTERNOON

Bartolo suspects that the drunken soldier is an agent of the Count, sent to sound out Rosina. The Count arrives, now disguised as 'Don Alonso', a stand-in music teacher for the indisposed Basilio.

In order to gain Bartolo's trust, 'Alonso' hands over Rosina's letter to use as proof of the Count's infidelity. He suggests Bartolo present it to Rosina, as false evidence of her admirer's deception. Delighted with the idea, Bartolo goes to fetch Rosina. She arrives for her music lesson and recognizes her lover. She sings a rondo from *The Futile Precaution*. Bartolo falls asleep and the Count promises to help Rosina escape. Bartolo wakes, and personalizes a famous aria in praise of Rosina, but is interrupted by Figaro who has come to shave him. Thinking better of leaving Figaro with Rosina, Bartolo gives his keys to Figaro to fetch the towels. The barber takes the opportunity to steal the key to the balcony window.

Basilio, the real music master, arrives, looking perfectly healthy. The Count persuades Basilio that he is too ill to be out and he leaves. While Figaro shaves Bartolo, the Count tells Rosina he will rescue her at midnight. Bartolo, realizing a plot is being hatched, sends his servant to fetch Basilio. Berta reflects on how love is driving the whole house mad.

### SCENE TWO: IN BARTOLO'S HOUSE; MIDNIGHT

Bartolo is outraged to discover that Basilio has no idea who 'Alonso' is. He urges the music master to fetch a notary, so that the wedding can take place that very night. Bartolo presents Rosina with her own letter to 'Lindoro', tricking her into believing she has been betrayed. Heartbroken, Rosina agrees to marry Bartolo and reveals her escape plan. Bartolo departs to summon the police, who will arrest the Count and Figaro when they intrude.

Rosina breaks down in despair. Figaro and the Count climb into the house. Rosina denounces them as traitors who have come to sell her to the unfaithful Count Almaviva. The Count reveals his true identity and they are reconciled. Figaro urges the lovers to make a swift escape.

Basilio enters with the notary, looking for Bartolo. Figaro tells the notary that Count Almaviva is on hand to marry his 'niece' (Rosina). The couple are married with Figaro and Basilio as witnesses. Bartolo arrives with soldiers to arrest the thieves. Figaro explains to Bartolo that the Count and Rosina are already married. Bartolo, outmanoeuvred, realizes he has been taking 'Futile Precautions'.