



**angela keeton** (mezzo-soprano) is a graduate of Indiana University's School of Music holding both a Bachelor's Degree and Master's Degree in Vocal Music Performance. At the university she was seen in productions of *Jeppe* as La Diva, *Little Women* as Meg, *Manon* as Rosette and *Faust* as Marthe. For the Brevard Music Center training program, Ms. Keeton appeared as Lois Lane in *Kiss Me Kate* and for Bloomington Music Works she performed the Witch in *Into the Woods*. Her concert and oratorio experience includes performances of Handel's *Messiah*, Bach's *Mass in B Minor*, Mozart's *Mass in C Major* and Vivaldi's *Magnificat*.

Ms. Keeton has received awards in the Metropolitan Opera National Council Auditions, Palm Beach Vocal Competition and the Florida Grand Opera Vocal Competition. Once having served on the voice faculty at Luther College, she continues to teach private students in Minneapolis. Last season, Ms. Keeton was seen as Kate Pinkerton in The Minnesota Opera's production of *Madame Butterfly* and as Second Secretary to Mao Tse-tung in *Nixon in China*. This season she continues to serve as Teaching Artist for the Opera's education programs.



**peter kozma** (stage director) has extensive experience on the operatic stage, having directed *L'Orfeo* for the Budapest Chamber Opera, *The Magic Flute*, *L'elisir d'amore*, *Le nozze di Figaro* and *Don Giovanni* for Ars Classica Chamber Opera (Gödöllő, Hungary), where he was Artistic Director for six years. He also directed *The Telephone*, *L'incoronazione di Poppea* and *La tragédie de Carmen* for the Butler Opera Center at the University of Texas at Austin, where he received his Master of Music degree in opera stage directing and is currently pursuing his doctorate. He has worked at the Hungarian State Opera and the Miskolc Summer Festival (Hungary) as an assistant director, participating in productions of *Das Rheingold*, *Le nozze di Figaro*, *Madama Butterfly*, *La Cenerentola*, *Carmen*, *La traviata*, *Tosca* and *Don Giovanni*. He has also been an assistant director in the university's productions of *Suor Angelica*, *Gianni Schicchi* and *The Medium*.

Mr. Kozma spent this past summer as apprentice stage director at Wolf Trap Opera, directing an evening of opera scenes with the National Symphony Orchestra and participating in the production of *La Cenerentola* as assistant director, and will serve in the same capacity for The Minnesota Opera's productions of *Tosca*, *Don Giovanni*, *Orazi & Curiazi* and *Joseph Merrick, the Elephant Man*, as well as directing the Resident Artist special presentation of Rossini's rarely staged comedy *Il Signor Bruschino*.



**john michael moore** (baritone) was most recently seen in Des Moines Metro Opera's production of *Gloriana* as Henry Cuffe, and in past seasons has appeared as Prince Yamadori in *Madame Butterfly*, covered the role of Melchior in *Anahl and the Night Visitors* and participated in scenes from *Don Carlo* (Rodrigo). A native Iowan, Mr. Moore just completed his undergraduate degree in music at Simpson College, where he sang a number of roles including Count Danilo in *The Merry Widow*, Papageno in *The Magic Flute*, Trigorin in *The Seagull*, El Dancaïro in *Carmen*, John Proctor in *The Crucible*, Billy Bigelow in *Carousel* and Anthony in *Sweeney Todd*, and scenes from *Le nozze di Figaro* and *Pagliacci*.

Mr. Moore is a multi-year finalist in the Metropolitan Opera National Council Auditions, receiving an encouragement award and honorable mention at the regional level. For The Minnesota Opera's 2005-2006 season he will perform the role of Sciarrone in *Tosca*, Masetto in *Don Giovanni*, and will appear in comprimario roles in *Orazi & Curiazi* and *Joseph Merrick, the Elephant Man*. Next summer he returns to Des Moines Metro Opera to perform Papageno in *The Magic Flute*.



**julian ward** (piano) moved to Minneapolis in 1998 to begin graduate studies in accompanying and vocal coaching with Margo Garrett and Karl Paulnack at the University of Minnesota. Since then, he has enjoyed work as a collaborative pianist and vocal coach in and around the Twin Cities. He has been a staff pianist for several opera companies, including the Utah Opera, Las Vegas Opera Theater and Chautauqua Opera; and since 2002, has been a member of The Minnesota Opera's musical staff. With the Opera, Mr. Ward assists with the preparation of mainstage productions, and also works with the young artist and outreach programs. Mr. Ward has also maintained ties with the University of Minnesota, where he continues an association with the Opera Theater program in assisting with musical preparation of some of their productions.

# O The Minnesota PERA

“I could have danced all night”	..... <i>My Fair Lady</i> , Frederic Loewe (1956)
Eliza	.....Alison Bates
“Maria”	..... <i>West Side Story</i> , Leonard Bernstein (1957)
Tony	.....Theodore Chletsos
“Summertime”	..... <i>Porgy and Bess</i> , George Gershwin (1935)
Clara	.....Angela Keeton
<i>God Bless America</i>	.....Irving Berlin (1918)
	Company
<i>America the Beautiful</i>	.....Samuel A. Ward (1882)
	Company

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the artists

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**alison bates** (soprano) recently received her Master of Music in vocal performance from Indiana University, where she appeared in a variety of roles: Catherine in *A View from the Bridge*, Konstanze in *The Abduction from the Seraglio*, Cleopatra in *Giulio Cesare* and Amy in *Little Women*. As a Studio Artist at Chautauqua Opera for two seasons, she sang the Shepherd Boy in *Tosca*, covered Amy in *Little Women* and performed scenes from *La traviata* (Violetta), *Don Giovanni* (Donna Elvira), *The Magic Flute* (First Lady), *The Merry Wives of Windsor* (Anne) and *Senle* (Iris). Ms. Bates has also been a Young Artist for The MasterWorks Festival, where she appeared in *Gianni Schicchi* as Lauretta, covered the role of Marenka in *The Bartered Bride* and performed scenes from *Così fan tutte* (Fiordiligi).

As a concert artist, Ms. Bates has been featured as soprano soloist in Mahler's *Second Symphony* and Handel's *Israel in Egypt* with the Columbus Indiana Philharmonic. She also has performed with the South Bend Symphony Orchestra in Schubert's *Mass in G* and Handel's *Messiah*, and with the New England Symphonic Ensemble in Vaughan Williams' *Serenade to Music* at Carnegie Hall. Ms. Bates received her undergraduate degree at DePauw University, where she was seen as Josephine in *H.M.S. Pinafore* and Valencienne in *The Merry Widow*, and in 2003, she received an encouragement award from the Metropolitan Opera National Council District Auditions. On The Minnesota Opera's 2005–2006 mainstage she appears as Zerlina in *Don Giovanni*, Sabina in *Orazi & Curiazi* and as Mary in *Joseph Merrick, the Elephant Man*.



**theodore chletsos** (tenor) returned to Central City Opera this past summer for a second season, appearing as Anatol in Vanessa. Previously, as an apprentice artist, he was seen in productions of *Le jongleur de Notre Dame* (un moine poete), *The Student Prince* (Detlef) and *The Tales of Hoffmann* (title role for the youth performance). He has also participated in young artist programs across the nation: with Lyric Opera of Kansas City, Mr. Chletsos covered Don Ottavio in *Don Giovanni*, Nemorino in *L'elisir d'amore* and Roméo in *Roméo et Juliette*; for Indianapolis Opera he sang Tybalt in *Roméo et Juliette*, Parpignol in *La bohème*, Frederick in *The Pirates of Penzance* (outreach program), Bill in *A Hand of Bridge* (outreach program) and covered Rodolfo in *La bohème* and the title role in *Werther*; with Sarasota Opera he sang Ein Offizier in *Ariadne of Naxos* and covered Le Messenger in *Le trouvère (Il trovatore)*; and with Chautauqua Opera he sang Raoul St. Brioche in *The Merry Widow* and covered the role of Giuseppe in *La traviata*. Mr. Chletsos also has participated in the Scenes Program with Des Moines Metro Opera as an Apprentice Artist and has performed the roles of Ralph Rackstraw in *H.M.S. Pinafore* with Stony Hill Players and Nanki-Poo in *The Mikado* with the Pittsburgh Savoyards. This past December he sang Kaspar in *Amahl and the Night Visitors* with the Minnesota Orchestra.

Mr. Chletsos attended the University of Missouri – Kansas City Conservatory, where he was seen in productions of *The Magic Flute* as Tamino and *The Crucible* as Judge Danforth. He received his Bachelor of Fine Arts in vocal performance from Carnegie Mellon University, where he appeared as Monostatos in *The Magic Flute* and Lucano/Primo Soldato in *L'incoronazione di Poppea*. Mr. Chletsos also has participated in the American Institute of Musical Studies in Graz, Austria. He was featured during The Minnesota Opera's 2004–2005 season as Goro in *Madame Butterfly*, Don Luigi in *Maria Padilla* and El Remendado in *Carmen*. For his second season as a Resident Artist he returns to sing Don Ottavio in *Don Giovanni*, the High Priest in *Orazi & Curiazi* and Tom Norman in *Joseph Merrick, the Elephant Man*.

## Great American Voices Military Base Tour: Unforgettable Melodies from Opera and Broadway presents

### Members of The Minnesota Opera

**Tuesday, November 15, 2005**

**7:00 p.m.**

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Peter Kozma, *director*

Julian Ward, *piano*

Alison Bates, *soprano*

Angela Keeton, *mezzo-soprano*

Theodore Chletsos, *tenor*

John Michael Moore, *baritone*

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selections

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*The Star Spangled Banner* .....Francis Scott Key (1814)

Soloist .....Theodore Chletsos

“La donna è mobile” .....*Rigoletto*, Giuseppe Verdi (1851)

Duke of Mantua .....Theodore Chletsos

Woman's fidelity  
Turns like the weather,  
Sways like a feather  
Tossed in the breezes.  
Fond of variety,  
She is beguiling,  
Frowning or smiling,  
Just as she pleases.

Blind in simplicity  
Men's hearts are captured,  
Wholly enraptured,  
Deaf to all warning.  
Yet fullest happiness  
No man has tasted  
Whose life is wasted  
Loveless and mourning!

“L'amour est un oiseau rebelle” .....*Carmen*, Georges Bizet (1875)

Carmen .....Angela Keeton

Love's a bird that will live in freedom  
That no man ever learned to tame,  
And in vain men may call and call her  
If she's no mind to play their game!  
They'll find nothing they do will tempt her,  
The one tries charm, the other's dumb!  
And that other's the one I fancy,  
He may not talk, but he's the one!

But this bird that you thought you'd taken  
Has flapped her wings and flown away;  
When love's gone then you sit there waiting  
You give up waiting, down she'll fly!  
All around you she'll fly so quickly,  
She's there, she's gone; she's back in view,  
Think you've caught her and she'll escape you  
Think you've escaped and she's caught you!

Oh love was born to gypsy life,  
A life that's free, that is as free as air;  
You may not love me, yet I love you,  
But if I love you, then you take care!

Oh love was born to gypsy life, *etc...*

“The Zephyr...One Star” .....*The Grapes of Wrath*, Ricky Ian Gordon (2005)

Connie ..... John Michael Moore  
 Rosasharn ..... Alison Bates

Connie  
 Brother, look at the beauty purr.  
 That’s what I call power.  
 The Lincoln Zephyr,  
 best damn car in America.  
 How’d you like a spin in her?

Connie  
 Likin’ ain’t havin’.  
 Yet’ wishin’ fer’ a lotta stuff.  
 Rosasharn  
 A lotta stars to wish on, Connie.

and ev’ry time it glimmers  
 is someone’s answered prayer.  
 Connie  
 Naw. Stars isn’t some little cat’s eye.  
 They’s big – big as a baseball!  
 Weight ‘em down with dreams, they fall.

Rosasharn  
 Nice.

Connie  
 Only one.

Rosasharn  
 Mine don’t weigh much at all...

Connie  
 I’ll say...but likin’ ain’t havin’.

Rosasharn  
 One’s enough.  
 One is more than none...

Small dreams is more than light enough.  
 Where will my own be born?  
 In a rest stop  
 Or a lean’to;  
 or a place a child can face the morning.  
 One man to hold me tight enough!

Rosasharn  
 Maybe...

One star is more than bright enough.  
 One star can warm the dark.

Connie  
 If there’s work in California...

Like a candle  
 in a dust storm,  
 it’ll fill the sky with silver sparkles.

Connie  
 You got it, honey.

Rosasharn  
 ...after the baby is born.

Sometimes when faith ain’t quite enough,  
 nights where the moon don’t shine,  
 when you can’t see your nose  
 in a maze of shadows,  
 Heaven hangs out a sign  
 One star.  
 One star.  
 One small star that’s mine.

Rosasharn  
 Love me a lifetime through!

Connie  
 ...we might own a car some day.

Connie  
 Yer’ talkin’ foolish.

Connie  
 Whatever happens.

Rosasharn  
 A Lincoln Zephyr.

Rosasharn  
 Am not.

Connie  
 Only one tiny ray  
 on a pitch black highway  
 makes make believe seem true.  
 One star.

Connie  
 You crazy, Rosasharn?  
 A Zephyr cost as much as a house!  
 I ruther have the house, ‘fer the baby.  
 Wouldn’t you?

Rosasharn  
 In a jar way up high  
 like a firefly,  
 it shimmers in the air,

Connie  
 One star.

Rosasharn, Connie  
 One small star will do.  
 One small star and you.

“The Creek...Simple Child” .....*The Grapes of Wrath*, Ricky Ian Gordon (2005)

Noah ..... John Michael Moore  
 Ma Joad ..... Angela Keeton

Noah  
 Noah spoke to God,  
 God said: “Noah,  
 you can be a help to me.  
 ‘Fore I end the world,  
 save the critters  
 for a better world to be.”

Noah was a help.  
 ‘n my name’s Noah.  
 I’m as big a help as he.

for the sake of the souls  
 that He saves.

Noah built an ark  
 filled with “ballast”  
 hollowed from a big of tree.  
 Noah save the mice,  
 lambs ‘a lions,  
 two of ev’ry kind, not three.

For Tommy, Al ‘n Rosasharn,  
 the kids ‘n Uncle John.  
 So Casy, Connie, Pa ‘n Ma  
 will have one less to feed  
 when I’m gone. Oh...

Noah  
 He...didn’t help the fish.  
 Didn’t need ta’.  
 Didn’t help the birds, they free.  
 Noah got his wish.  
 Helped his loved ones.  
 Everyone’s a help...now me.

Fer’ forty days and forty nights  
 they floated far ‘n wide.  
 While rain come down like cats ‘n dogs,  
 All the cats ‘n the dogs was inside. So...  
 I can be a help.  
 Save the fam’bly.  
 They’ll be better off, they’ll see.

I can build a ark  
 filled with “ballast,”  
 hold to it ‘n not let go.  
 Hidin’ in the creek,  
 bein’ helpful.  
 This the only way I know.

Ma Joad  
 Noah! Noah!...  
 Dream beautiful,  
 free as a herd of horses runnin’ wild.  
 No innocence,  
 No innocence  
 Like the dream of a simple child.  
 Breathe easily,  
 soft as a breeze’s ripples on a stream.  
 No innocence, no innocence  
 like a child with a simple dream. Mmm-hmm...

Unseen voices  
 For forty days and forty nights  
 he floated on the waves.  
 The Good Lord gives;  
 The Good Lord smites

“Près des remparts de Séville” .....*Carmen*, Georges Bizet (1875)

Carmen ..... Angela Keeton  
 Don José ..... Theodore Chletsos

Close to the wall of Sevilla,  
 I know a certain old tavern.  
 I go there to dance the seguidilla  
 And to drink Manzanilla,  
 At the inn of Señor Lillas Pastia.  
 But when a girl goes out to dance,  
 She wants to have some company.  
 So I don’t want to take a chance,  
 I’ll take the man I love with me.

The man I love?  
 What am I saying?  
 I told him yesterday we’re through.  
 My heart is free, longing for someone,  
 Eager for love with someone new.  
 There are so many who adore me  
 But I don’t care for anyone.  
 With one whole Sunday free before me,  
 Who wants my love? He’ll be the one.  
 Who wants my heart?

Who comes to claim it?  
 Here is your chance, it still is free.  
 You can have it for the asking.  
 With my new love I’m on my way.

Close to the wall of Sevilla,  
 I know a certain old tavern.  
 I go there to dance the seguidilla  
 And drink Manzanilla.  
 I will meet my love at Lillas Pastia’s inn!

“Votre toast, je peux vous le rendre” .....*Carmen*, Georges Bizet (1875)

Escamillo ..... John Michael Moore

For a toast, your own will avail me, señors  
 For all you men of war,  
 Like all Toréros, as brothers hail me!  
 In a fight we both take delight!  
 ‘Tis holiday, the circus full from rim to floor...  
 The lookers on, beyond control,  
 Now begin to murmur and roar!  
 Some are calling,  
 And others bawling,  
 And howling too, with might and main!  
 For they await a sight appalling!  
 ‘Tis the day of the braves of Spain!  
 Come on! On guard! Ah!  
 Toréador, fight well and hard!  
 Proud as a king, yours is the ring!  
 And, after you have won the victor’s crown,  
 Earn your sweet reward,  
 Your señorita’s love!  
 Toréador, your sweet reward is love!

All at once the crowd is silent  
 Ah! what is going on?  
 No cries! The time has come!  
 With a might bound the bull leaps out  
 From the Toril!  
 With a rush he comes, he charges!  
 A horse is down...under him a picador!  
 “Ah! bravo! Toro!” the crowd is crying!  
 Now he goes on, he halts, he turns,  
 Charges once more!  
 Oh, how he shakes his banderillas!  
 How madly now he runs!  
 The sand is wet and red!  
 See them running, see them climb the barriers!  
 Only one has not fled!  
 Come on! On guard! Ah!  
 Toréador, fight well and hard! *etc...*

“Viens, Mallika...Dôme épais le jasmime” .....*Lakmé*, Léo Delibes (1883)

Lakmé ..... Alison Bates  
 Mallika ..... Angela Keeton

Lakmé  
 Come, Mallika!  
 See the creepers in flow’r  
 Already cast a shadow  
 Upon the sacred stream  
 That makes a gentle music,  
 Now attuned to the song  
 Of awakening birds!  
 Mallika  
 Dearest mistress!  
 This hour when I behold you smiling  
 Is one of gladness,  
 For I can read the secrets  
 Locked within the heart of Lakmé.

All contentment recalling;  
 Ah, hear it call to us,  
 Ah, hear it...come then  
 And fall before enchantment,  
 Lulled into surrender,  
 While overhead, birds make melody,  
 Singing, singing gaily;  
 Harmony, loveliness,  
 All our senses enthralling!  
 Lakmé  
 Yet in my heart a new fear has arisen  
 I know not why.  
 If my father has gone  
 Where the faithless may seize him,  
 I tremble, alas, for his life.

Where the swans are at play,  
 And preen their snowy white wings  
 There will we gather lotus blooms.

Lakmé  
 Yes, near the swans  
 With snowy white wings  
 We’ll gather lotus blooms in flow’r

Lakmé, Mallika  
 Harmony, loveliness,  
 All our senses enthralling,  
 And the rivulet, gently murmuring

Mallika  
 Kindly Ganeça will surely protect him.  
 Come to the stream

Lakmé, Mallika  
 Harmony, loveliness,  
 All our senses enthralling,  
 And the rivulet, gently murmuring,  
 All contentment recalling!  
 Ah! Hear it call to us...  
 Ah, hear it...come then,  
 And fall before enchantment,  
 Lulled into surrender,  
 While, overhead, birds make melodies,  
 Singing, singing gaily, *etc...*

“È strano...Ah fors'è lui...Sempre libera” . . . . . *La traviata*, Giuseppe Verdi (1853)

Violetta . . . . . Alison Bates

He loves me, he loves me!  
And strangely, I feel my heart responding  
But would it be ill fortune  
To love sincerely?  
Who can guide me in making this decision?  
No love has ever touched me deeply...  
Oh, joy beyond all measure,  
Being beloved in loving!  
Could I coldly reject it  
For all the shallow folly  
Of my existence?

Wakened my heart to love?  
Never before  
Have I known such happiness,  
Never before  
Have I felt such deep emotion,  
Mysterious power,  
Marvelously embracing  
Sorrow and rapture,  
Pain and delight.  
Never before, *etc.*..

It's madness!  
It's all a vain illusion.  
How could I do it!  
Lonely, in all this splendor,  
Devoted to a life of amusement  
And meaningless adventures...  
What more to hope?  
What course to follow?  
Forget him!  
Enjoy what life will offer me  
And live from day to day. Ah...

Could it be he who stirred my heart,  
Lonely in life's confusion?  
He the ideal of all my dreams,  
Secretly fond illusion?  
He who with modest vigilance  
During my illness waited,  
And with his youthful fervor

Yes, it is he who long ago  
Lived in my youthful fancies.  
He is the one I longed to know,  
Hero of my romances,  
He who would bring me happiness,  
Making my life worth living,  
Solace in grief and loneliness,  
My one and only love.

Let me live for pleasure only  
In a world of radiance and splendor,  
Never sorry, never lonely,  
Always carefree, always gay.  
I shall wander the path of folly,  
Live for pleasure night and day.  
Let my star lead the way.

Forget him, forever! Ah!  
Let me live for pleasure only, *etc.*..

“Libiamo ne' lieti calici” . . . . . *La traviata*, Giuseppe Verdi (1853)

Violetta . . . . . Alison Bates

Alfredo . . . . . Theodore Chletsos

Alfredo  
Companions,  
In wine lies the merry abandon  
Which makes ev'ry heart  
Bloom and flower.  
Its magic enhances the fleeting hour,  
We taste it with eager delight.  
In wine lies joyous ecstasy,  
It mellow hearts to surrender;  
Amid this festival splendor  
We sense its tempting might.  
Companions,  
In wine you find love and happiness,  
Let us enjoy them tonight.

Violetta  
I share the spirit of love and friendship  
You all are so freely giving.  
Life holds to meaning  
And is not worth living  
If not for pleasure alone.  
So come, enjoy your happiness  
In breathless crowded hours.  
For love, like tender flowers,  
Is swiftly dead and gone.  
My friends, embrace this alluring occasion,  
Let's revel and laugh until dawn.

Violetta  
We live and love for pleasure...

Alfredo  
Until we love sincerely...

Violetta  
A most romantic theory...

Alfredo  
And one that I believe.

All  
Come, let's embrace the occasion.  
The friends are congenial,  
The wine is delicious.  
Let's all spend a night of enjoyment.  
Let's laugh and drink until dawn.

Party guests  
Ah—so let us enjoy them tonight,  
Come, fill your glass  
And enjoy them tonight.

Party guests  
Don't waste this alluring occasion,  
Let's all spend a night of enjoyment.  
Our friends are congenial,  
The wine is delicious,  
Let's revel and drink until dawn!

— intermission —

“A naked tree 'a wastin' ” . . . . . *The Grapes of Wrath*, Ricky Ian Gordon (2005)

Jim Casy . . . . . Theodore Chletsos

Tom Joad . . . . . John Michael Moore

Casy  
A shepherd ought ter' guide his flock from nigh high water,  
and lead the lay to pastures green 'n dry...yeah, he ought ter'.  
But when he lead by layin' with his britches undone,  
Oh, he's a naked tree a-wastin' in the sun!  
Lordy yes,  
he jes' a naked tree wastin' in the sun!  
Yea, when the flesh is weak and the spirit wavers,  
the flesh does things that the soul disfavors!

The spirit drowns in spirits of a potable kind...  
so to wet my whistle iffen you don't mind...

With all the stuff, that folk be doin' in the name of Jesus  
'n think by jes' confessin' to their shame it frees us,  
that thing called Christian livin' is a no-account phrase.  
With people needin' leadin' somethin' dire these days,  
well, they all best lock their daughters up and run!  
Sinners, run  
from the naked tree wastin' in the sun!

“Nessun dorma” . . . . . *Turandot*, Giacomo Puccini (1924)

Calaf . . . . . Theodore Chletsos

Nobody shall sleep!...  
Neither shall you, princess,  
In your cold chamber you watch the stars  
Twinkling with love and hope,  
But within me hidden lies my mystery,  
My name no one shall know!  
Only by the light of morning  
Upon your lips will I whisper it!  
And my kiss shall break the silence  
That shall make you mine!

“O mio babbino caro” . . *Gianni Schicchi*, Giacomo Puccini (1918)

Lauretta . . . . . Alison Bates

Oh, my beloved papa  
I love him as my king  
I'm going to Porta Rossa  
To buy our wedding ring!  
Yes, father, I do mean it!  
And if you still say no  
I'll go to Ponte Vecchio  
I'll throw myself below!  
I languish and I suffer  
Alas! I want to die!

“Largo al factotum” . . . . . *The Barber of Seville*, Gioachino Rossini (1816)

Figaro . . . . . John Michael Moore

La, la, la, *etc.*..  
I'm the factotum for all this great, big town,  
La, la, la, *etc.*..  
I am a fortunate fellow of great renown!  
La, la, la, *etc.*..  
When folks of quality, full of frivolity,  
With plenty of money call for a barber,  
I am the one!  
Ah, bravo Figaro, bravo, bravissimo,  
La, la, la, *etc.*..  
Smartest and busiest fellow I know!  
Bravo!  
La, la, la, *etc.*..  
Nighttime and daytime,  
Busy and playtime,  
Dashing all over, always at hand  
I'd never change it, nor rearrange it,  
Being a barber is noble and grand.  
La, la, la, *etc.*..

Brushing the dust off my very best customer  
There with my razor ready I stand,  
Ready to tidy the frizziest whisker  
I stand at attention, scissors in hand.  
Sometimes I cover matters romantic  
Soothing a maiden, soothing a lover, la, la!  
When folks of quality, full of frivolity  
With plenty of money call for a barber,  
I am the one!

Country and citified wish to be prettified,  
Men who are gallant call for my talent.  
Here is a lady wanting a waving,  
Here is a gentleman craving a shaving...  
Maybe a lady is wanting a waving  
Or maybe a gent has a note to be sent  
Or it's cleaning a wig, or dancing a jig  
Or a gallant is wanting a gal!  
Figaro, Figaro, Figaro, *etc.*..

By day and night  
They follow me and crowd around me!  
One at a time sir! You are the next.  
Just wait your turn, one at a time!  
You're sure to be next.  
Figaro! I'm here!  
Hey, Figaro! I'm there!  
Figaro here, Figaro there,  
Figaro up, Figaro down!  
I am the busiest, cleverest man  
In all of the town!  
Ah, bravo Figaro, bravo, bravissimo,  
I am the busiest, smartest fellow in town.  
La, la, la, *etc.*..  
I am the factotum for all the town.

“Ah! qual colpo inaspettato!...Zitti, zitti, piano, piano” . . . . . *The Barber of Seville*, Gioachino Rossini (1816)

Rosina . . . . . Angela Keeton

Figaro . . . . . John Michael Moore

Count Almaviva . . . . . Theodore Chletsos

Rosina  
Could I ever have imagined such a moment!  
Now my darkness is turned to daylight,  
Life is glowing with a glad and gay light,  
All creation has smiled on me!

Figaro  
Come away now,  
Stop your mooning, and your spooning,  
Come away now, come along  
We have got to get away!  
We will never get away  
If there is any more delay! Come!  
They will catch us!

Figaro  
There are two.  
Very true!  
And I wonder what the devil we can do!

Figaro  
Now the lovers are enchanted  
For their prayers have been granted,  
They are getting what they wanted  
And it's all because of me!

Figaro  
Ah! I knew it! Now it's happened!  
I knew it! I can see it!  
At the doorway there's a lantern  
At the doorway I see a lantern!  
There's a fellow with a lantern!  
There's another, there are two.

Rosina, Almaviva, Figaro  
What to do?

Almaviva  
Could I ever have imagined such a moment!  
Now my darkness is turned to daylight,  
Life is glowing with a glad and gay light,  
All creation has smiled on me!

Almaviva  
They are coming?  
They will catch us?  
They have a lantern?

Almaviva, *then* Rosina, *then* Figaro  
By the ladder at the window  
We will leave them here behind us.  
Not a sound or they will find us!  
Let us fly without delay!  
Softly, softly!  
By the ladder at the window  
Let us go while yet we may!  
Quiet! Softly! Quiet! Softly!  
By the ladder at the window  
Let us go while yet we may!