

Lyrical Opera THEATER

Presents:

# THE BARBER OF SEVILLE

Opera in three acts set in Seville, Spain in 1775.

Gioacchino Rossini

Libretto by Cesare Sterbini

February

10, 14, 16 & 18, 2024

Mid-Valley Performing Arts Center  
2525 Taylorsville Blvd.  
Taylorsville, UT

[www.LyricalOperaTheater.com](http://www.LyricalOperaTheater.com)



## Lyrical Opera Theater's 2024-25 Season



GEORGES BIZET'S  
**CARMEN**

Libretto by Henri Meilhac and Ludovic Halévy

September 7 - 13, 2024

*Carmen*...a steamy story of seduction, jealousy and maniacal murder.

**September 7, 11, 13 & 15, 2024**  
Mid-Valley Performing Arts Center



**Die Fledermaus**

February 8, 12, 14 & 16, 2025

Experience the enchanting world of *Die Fledermaus*, where Strauss' melodies dance with mischief, and laughter swirls in a sparkling cocktail of mistaken identities and operatic brilliance.

**February 8, 12, 14 & 16, 2025**  
Mid-Valley Performing Arts Center

Dear Esteemed Patrons,

With immense pleasure and anticipation, we extend our warmest welcome to you for our upcoming opera season, a journey into the realm of musical enchantment and theatrical splendor. As the curtain rises on this year's offerings, we are thrilled to present an array of captivating performances that promise to leave an indelible mark on your hearts and minds.

Allow us to introduce the jewels in our crown of productions – *The Barber of Seville* and *Carmen*. These two timeless classics, each distinct in their narrative and melody, shall transport you through the corridors of emotion from the uproarious hilarity of Seville's comical escapades to a steamy story of seduction, jealousy and maniacal murder in Bizet's *Carmen*.

*The Barber of Seville*, by Rossini, spins a tale of disguises, mischief, and uproarious humor. The vivacious characters and spirited melodies promise an evening filled with laughter and fun as we journey through a world of wily schemes and unexpected love.

*Carmen*, composed by Georges Bizet in 1875, is a compelling opera set in 19th-century Spain. The story revolves around Carmen, a seductive gypsy, and her tumultuous love affair with the soldier Don José. Fueled by passion, jealousy, and fate, the opera explores the consequences of their relationship, masterfully blending Spanish melodies and vibrant rhythms. Bizet's *Carmen* remains a timeless masterpiece, celebrated for its emotive storytelling and musical brilliance.

But our commitment to artistic enrichment doesn't stop there. We proudly continue our educational outreach assembly designed to captivate young minds – "Little Red Riding Hood...a children's opera." Through this imaginative performance, we introduce the magic of opera to the next generation, fostering a love for music and storytelling that will last a lifetime.

As we embark on this season's voyage, we are deeply honored to have you as a part of our cherished audience. Your presence and support are the driving forces behind our dedication to the arts, and we are excited to share these remarkable moments with you.

Thank you for being an integral part of our opera family. We eagerly await the privilege of entertaining and enlightening you with these exquisite productions.

Lynnette Owens/Executive Director

# LYRICAL *Opera* THEATER

## CAST:

**Figaro:** Christopher Clayton (Feb. 10 & 14)  
Jordon LeBaron (Feb 16 & 18)

**Count Almaviva:** Court Thomas (Feb. 10 & 14)  
Alex Harrelson (Feb 16 & 18)

**Rosina:** Demaree Brown (Feb. 10 & 14)  
Alicia Fairbanks (Feb 16 & 18)

**Dr. Bartolo:** Daniel Tuutau (Feb. 10 & 14)  
Matthew Castleton (Feb 16 & 18)

**Don Basilio:** Christopher Stockslager

**Berta:** Emily Mijarez (Feb. 10 & 14)  
Jacquelyn Abbott (Feb 16 & 18)

**Fiorello/Officer:** Jed Shirts (Feb. 10 & 14)  
Rod Hansen (Feb 16 & 18)

**Ambrosius/Notary::** Tod Young

**Chorus:** Rod Hansen, John Frampton,  
Jed Shirts, Aaron Read, Bran Read

**Stage Manager:** Matilda Black

**Assistant Stage Manager:** Lee Wailes

**Stage hands:** Aaron Read, Kaden Larsen

**Lighting:** Jack Dingman

**Wigs & Makeup:** Issa Buckman

**Sound, Scenery, Staging:** Lyrical Opera Products, Inc.

**PROGRAM ORDER:** **Act 1** then a 5 minute pause,  
**Act 2** then a 15 minute intermission,  
**Act 3** End.

## Synopsis

**Setting:** Seville, Spain in 1775.

**Act 1:** The opera begins in the courtyard of Dr. Bartolo's house in Seville. Count Almaviva has fallen in love with Rosina, Bartolo's young ward, but Bartolo intends to marry her himself to secure her inheritance. Disguised as a poor student named Lindoro, the Count serenades Rosina from beneath her balcony. Figaro, the clever barber of Seville, arrives and reveals that he can help the Count win Rosina's heart. The act is filled with witty banter and sets the stage for the Count's efforts to court Rosina.

**Act 2:** Count Almaviva, now disguised as "Lindoro," enters Dr. Bartolo's house as a music teacher. His plan is to secretly woo Rosina while teaching her music. However, Bartolo is suspicious of the Count's intentions and is determined to marry Rosina that very night. Figaro arrives to give Bartolo a shave, and in the chaos that ensues, the lovers manage to exchange notes. Rosina learns of the Count's true identity, and the act ends with a sense of hope for their love.

**Act 3:** In the final act, Figaro and the Count continue their efforts to rescue Rosina from Bartolo's clutches. Disguised as a soldier, the Count arrives at Bartolo's house and presents a false order for Bartolo to marry Rosina to him immediately. This creates confusion, and Rosina reveals her love for "Lindoro" in front of Bartolo. A hilarious and chaotic confrontation between the characters ensues. Eventually, Bartolo is outwitted, and Rosina and the Count declare their love for each other. The opera concludes with a joyful ensemble celebrating the power of love and wit.

The Barber of Seville is a fast-paced and humorous opera, filled with clever disguises, mistaken identities, and delightful music. It remains a beloved classic in the world of opera, known for its comedic charm and memorable arias.

## Sinopsis en Español

**Ambientación:** Sevilla, España, en 1775

**Acto I:** La ópera comienza en el patio de la casa del Dr. Bartolo en Sevilla. El Conde Almaviva se ha enamorado de Rosina, la joven pupila de Bartolo, pero Bartolo tiene la intención de casarse con ella para asegurar su herencia. Disfrazado como un pobre estudiante llamado Lindoro, el Conde le canta serenatas a Rosina desde debajo de su balcón. Figaro, el astuto barbero de Sevilla, llega y revela que puede ayudar al Conde a ganarse el corazón de Rosina. El acto está lleno de ingenioso diálogo y prepara el escenario para los esfuerzos del Conde por cortejar a Rosina.

**Acto II:** El Conde Almaviva, ahora disfrazado como "Lindoro", entra en la casa del Dr. Bartolo como profesor de música. Su plan es cortejar secretamente a Rosina mientras le enseña música. Sin embargo, Bartolo sospecha de las intenciones del Conde y está decidido a casarse con Rosina esa misma noche. Figaro llega para afeitarse a Bartolo y, en el caos que se produce, los amantes logran intercambiar notas. Rosina descubre la verdadera identidad del Conde, y el acto termina con un sentido de esperanza para su amor.

**Acto III:** En el acto final, Figaro y el Conde continúan sus esfuerzos para rescatar a Rosina de las garras de Bartolo. Disfrazado como un soldado, el Conde llega a la casa de Bartolo y presenta una falsa orden para que Bartolo se case con Rosina de inmediato. Esto crea confusión, y Rosina revela su amor por "Lindoro" frente a Bartolo. Se produce un enfrentamiento hilarante y caótico entre los personajes. Finalmente, Bartolo es burlado, y Rosina y el Conde declaran su amor mutuo. La ópera concluye con un alegre ensemble celebrando el poder del amor y la astucia.

El Barbero de Sevilla es una ópera rápida y humorística, llena de ingeniosos disfraces, identidades equivocadas y música encantadora. Permanece como un clásico querido en el mundo de la ópera, conocido por su encanto cómico y arias memorables.

## Cast biographies:

### **Figaro:** Chris Clayton



Baritone **Christopher Clayton** is a rising star in the opera world, boasting a rich portfolio with appearances at renowned companies like Utah Opera, Portland Opera, and Sarasota Opera. Recent roles include Alvaro in *Florenzia en el Amazonas* and Fredirich Bhaer in Adamo's *Little Women*. His versatility extends to Tonio in *Pagliacci*, Conte di Luna in *Il Trovatore*, and Marcello in *La bohème*. An accomplished concert singer, Clayton has performed as a soloist in various works, including Händel's

*Messiah* and Bernstein's *Mass* with the Utah Symphony. With degrees from the University of Utah and Manhattan School of Music, he has garnered prizes from prestigious competitions.

### **Figaro:** Jordon LeBaron



**Jordon LeBaron**, baritone, studied voice at Utah State University where he received his bachelor of music degree in vocal performance. Since then, he has enjoyed performing in several opera, oratorio, musical theater, and jazz productions. Some of his recent credits include: Sciarone (Tosca), Pharaoh (Joseph), Silvio (Pagliacci), Betto (Gianni Schicchi), Frolo (The Hunchback of Notre Dame), Bass soloist (Handel's Messiah), and The LeBaron Singers on YouTube.

He is especially grateful for his beautiful and talented wife, Angela, with whom he often shares the stage. They have three amazing kids.

This production is funded in part by the ARP Act and the Utah State Legislature through Utah Arts & Museums.



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## Count Almaviva: Court Thomas



**Court Thomas** is thrilled to debut as Count Almaviva in *The Barber of Seville* with Lyrical Opera Theater, holds a Masters in Music from the University of Utah. Originally from Northern Virginia, he made his operatic mark as Monostatos in Mozart's *Die Zauberflöte*. Versatile in works by Verdi, Mozart, Rossini, Bizet, Menotti, and Sondheim, Court values the guidance of mentors like Kirstin Chavez and David Cangelosi. With deep gratitude for his incredible family's unwavering support, he passionately continues to pursue his operatic dreams, embracing every note and stage.

## Count Almaviva: Alex Harrelson



Driven by an overarching love for story and song, **Alex Harrelson** delights in building a genuine connection between himself and his audience. He has brought this love of connection beyond the operatic stage, giving compelling recitals that reignite art song and song cycles to new audiences. Alex is currently a second year Masters student at the University of Utah, where he studies under Dr. Robert Breault. Recent opera performances for Alex include performing as Lindoro in Rossini's *L'Italiana in Algeri* as a part of the La Musica Lirica summer program. During the first year of his Masters program, he performed as Anthony in Sondheim's *Sweeney Todd*. He sang Ferrando in a selection of scenes and arias from Mozart's *Così fan tutte*.

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## Rosina: Demaree Clayson Brown



**Demaree Clayson Brown**, a mezzo-soprano from San Angelo, Texas, holds degrees from Brigham Young University (BM), the University of Nebraska-Lincoln (MM), and the University of Utah (DMA). While at the University of Utah, she studied with Professor Ariel Bybee and Dr. Robert Breault, and her research focused on art song from Spain and Latin America. Recently, Dr. Brown made her debut with Utah Lyric Opera in Provo, performing the role of Rosina in *Il barbiere di Siviglia*. Her voice was described as exuding a “warmth and richness” that allowed her to “portray her character vividly just through her singing.”

## Rosina: Alicia Fairbanks



**Alicia Fairbanks** began studying voice at Mesa Community College. She completed an undergraduate degree in vocal performance at Brigham Young University. During that time she had the opportunity to teach BYU's Slavic Choir. Alicia earned a masters degree in voice at the University of Utah. Past roles include Berta in *Il barbiere di Siviglia*, Pitti Sing in the *Mikado*, Amahl in *Amahl and the Night Visitors* and Athamas in *Semele*. Alicia loves working with her voice students and watching them progress. She uses her spare time for painting, sculpting and sewing.

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## **Dr. Bartolo:** Daniel Tuutau



**Daniel Tuutau**, Baritone, is originally from Los Angeles, California. He holds BA and MM degrees from the University of California, Santa Barbara and a Doctorate of Musical Arts in Vocal Performance from the U of U. He sang Rigoletto in Lyrical Opera Theater's *Rigoletto*, Germont in *La Traviata*, Raimondo in *Lucia di Lammermoor* and Ford in *Falstaff*. Roles with the University of Utah's Lyric Opera Ensemble include Don Magnifico in Rossini's

*La Cenerentola*, the Count in Mozart's *The Marriage of Figaro*, and Ford in Verdi's *Falstaff*. He was also recently involved in the chorus with Utah Opera in their productions of Puccini's *Turandot*, Bizet's *Les pêcheurs de perles*, and Mozart's *Così fan tutte*.

## **Dr. Bartolo:** Matthew Castleton



**Matthew Thomas Castleton** (Salt Lake City, Utah) is delighted to appear with Lyrical Opera Theater. While Mr. Castleton has a large swath of operatic and musical theatre experience, recent credits include Tonio in *Pagliacci* and Enrico in *Lucia di Lammermoor* (Lyrical Opera Theater), *La Bohème* (Utah Opera) and Chabrier's *L'Étoile* (Sin City Opera). Mr. Castleton also was a young artist at the 2009 La Musica Lirica Opera Young Artist Program (Novafeltria, Italy). He holds both Bachelors (2010) and Masters (2014) Degrees in

Music-Vocal Performance from the U of U. When he is not performing, Matthew works at The Home Depot.

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## **Don Basilio:** Christopher Stockslager



**Chris** is a Utah native who graduated with his BA in Classical Voice from Westminster College in 2015. In 2017, he earned his MM also in Classical Voice from The Manhattan School of Music under Metropolitan Opera legend, James Morris. Previous role highlights include Lord Savage in *Jekyll & Hyde*, Peter in *Company*, Frank Butler in *Annie*, *Get Your Gun*, The Black Cat in *L'enfant et les sortilèges*, Julius Caesar in *Giulio Cesare*, Athamas in *Semele*, the title role in *Don*

*Giovanni*, and various operatic, musical theatre, and jazz scenes and concerts. Chris is currently pursuing a career in musical theatre and jazz.

## **Berta:** Emily Mijarez



**Emily** is excited to be making her third appearance at Lyrical Opera. She played the role of Flora in Lyrical Opera's performance of *La Traviata* in 2019. However, she has spent most of her musical career on the musical theater stage. She has performed at The Hale Theater Orem in *South Pacific* and *Guys and Dolls*, as well as in many local community productions. Her favorite roles to date are Lucy in *Jekyll and Hyde* and Ms. Hannigan in *Annie*. Emily is extremely grateful to her family, friends and husband who encourage

her daily to pursue her dreams. She is also very grateful to Lynnette Owens who continues to push her outside her comfort zone.

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## **Berta:** Jacquelyn Abbott



**JACQUELYN MOURITSEN ABBOTT**, soprano, has loved singing from a very young age and began her vocal training not far from here in Kaysville, Utah. As she was pursuing an undergraduate degree in Communication Disorders at BYU, she felt singing was her true calling and went on to receive a master's degree in Vocal Performance at the Cleveland Institute of Music and has recently graduated as Doctor of Music in Voice Performance with distinction from the Jacobs

School of Music at Indiana University. Jacquelyn enjoys teaching at Utah State and maintains a private studio with her husband, Marc Abbott. She also likes to perform and direct as often as she can and most recently appeared as Phoebe in *A Gentleman's Guide to Love and Murder*.

## **Fiorello/Officer:** Rod Hansen



This is **Rod Hansen's** third production with Lyrical Opera Theater. Last year he played Benoit in *La Boheme* and sang in the chorus of *Pagliacci*. Prior to that, he appeared in musicals, such as *Spamalot* and *Fiddler on the Roof*. He is often found performing at Evermore Park in Pleasant Grove, or in other settings as a medieval style bard; singing, playing guitar, and juggling.

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## **Ambrosius/Notary: Tod Young**



Tod Young's operatic journey began in 1998 when he responded to a radio call from Michelle Peterson of the Utah Opera Company, joining as a supernumerary for *Turandot*. Inspired by NY Met Opera productions, he embraced roles in various operas, from *Marriage of Figaro* to *Faust*, playing diverse characters like a Gatekeeper and a soldier engaged in on-stage fights. Michelle's Super call list kept him involved in the enchanting world of opera, complementing his musical background of piano lessons, cornet practice, and tenor solos. A highlight was joining the U of M Singers at Carnegie Hall for Mozart's *Coronation* masterpiece. Tod Young's story unfolds as a harmonious blend of passion for music and the joy of being an integral part of

## **Chorus: John Frampton**



John Frampton is a dynamic individual with diverse interests. He finds joy in wrestling and board games, showcasing his passion for both physical and strategic pursuits. Notably, he brought his acting skills to the forefront during three seasons at Fear Factory, where he donned the role of a clown and earned a commendable reward for his contributions. Alongside his theatrical endeavors, John has a musical side, having invested three years in choir. This multifaceted individual embodies a commitment to excellence and a genuine exploration of various artistic realms.

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## Choreographer: Carly Schaub



Carly Schaub lives in SLC, where she also completed her M.F.A. at the University of Utah in Modern Dance. Before SLC, she lived in ND, dancing and serving as Outreach Coordinator for Northern Plains Dance. She also has a B.F.A. in Theatre/Dance from the University of Wyoming. Carly is an adjunct for Salt Lake Community College, and Westminster College, and teaches Modern and Ballet at Wasatch Arts Center. She teaches Dance for Parkinson's for Uof U's Skagg's Wellness Center and RDT. She has choreographed for Deseret Experimental Opera, Snow College, and Cache Valley Civic Ballet, Northern Plains Dance and teaches Baroque and Renaissance dance. Carly directs Dance

Balletti, an early Ballet reconstruction ensemble and she also dances with Municipal Ballet.

## Stage Manager: Matilda Black



**Matilda** has been passionate about tech for five years now. She has worked on shows such as *The Importance of being Earnest*, *Little Women*, and *Into the Woods*. She also plays the piano, is absolutely nerdy, and has a deep fascination with science and the natural world.

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## **Assistant Stage Mangager: Lee Wailes**



**Lee Wailes** has dedicated most of his life to theater and has been Stage Managing for a decade. Up until now, that time was spent at only one theater; this is his 1st outing with a different theatrical crew, and he is grateful to those at Lyrical Opera Theater who gave him a chance, and his friend Matilda for recommending this experience to him.

## **Wigs & Makeup: Issa Buckland**



**Issa** is a Utah native who is currently pursuing a bachelor's in theatre at the University of Utah. With over 7 years of technical theatre experience and 4 years of professional costume experience, she is always delighted to be working on new theatre projects. Issa is currently working at Kingsbury Hall where she intends to further her outreach to theatres across Utah and to develop her skills to achieve a career from technical theatre.

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## **Stagehand:** Kaden Larsen



**Kaden Larsen**, a seasoned stagehand on his third opera, is celebrated for his unwavering work ethic and adaptability. A reliable and versatile team member, he effortlessly takes on any task to ensure the opera's success. Grateful for partner Damien and their extended family, Kaden finds comfort in the company of two senior cats and a growing collection of plants. Amidst the controlled chaos of opera production, he values each team member's unique contributions. Known for his handiness, cat-whispering skills, and familial ties to the opera, working alongside Damien's father and sister, Kaden brings a familial touch to the production. He has eclectic musical tastes and eagerly anticipates each opera, always ready to contribute with enthusiasm and a helping hand.

## **Dancer:** Francesca Sorenson



**Francesca Sorenson** is from Cottonwood Heights, Utah. She began her ballet training at Artistic Endeavors Dance at the age of 7. Francesca also trained at Utah Dance Center and was a part of Brighton High School's Dance Company for 4 years. She has also performed with Mountain West Ballet in performances such as, *The Nutcracker*, *Sleeping Beauty*, and *Coppélia*. She is currently studying dance at Brigham Young University and is excited for her first time performing with Lyrical Opera Theater.

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## **Dancer:** Emma Brenay



**Emma Brenay** is from Mesa, AZ and now lives in Provo, UT. She has been dancing since the age of 2 in the styles of ballet, contemporary, and jazz. She has had the opportunity to perform in multiple ballets such as Giselle, Swan Lake, and Sleeping Beauty in various roles. She has also had the opportunity to compete in the ballet competition, YAGP. This is her first performance with Lyrical Opera Theater and she is very excited!

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