

CALGARY OPERA

THE BARBER OF SEVILLE



INSIDER'S GUIDE

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LAND ACKNOWLEDGMENT

In the spirit of reconciliation, we acknowledge that we live, work and play on the traditional territories of the Blackfoot Confederacy (Siksika, Kainai, Piikani), the Tsuut’ina, the Iyârhe Nakoda Nations, the Otipemisiwak Métis Government of the Métis Nation within Alberta Districts 5 & 6, and all people who make their homes in the Treaty 7 region of Southern Alberta.

KEY IDEAS

- **A diligent student and admirer of the operas of Mozart**, Rossini composed in the generation immediately following the Enlightenment. The same artistic values endure in *The Barber of Seville*: **love emerges where truth prevails.**
- ***The Barber of Seville* was originally written in 1773 as a play** by the French playwright Pierre-Augustin Caron de Beaumarchais. As an opera, it leans into the playful tradition of Italian comic opera of the 17th and 18th centuries, opera buffa. **This form of opera uses comedy to explore human behaviour and challenge assumptions.**
- **The story borrows stock characters** from the Italian improvised theatre tradition of commedia dell'arte which pokes fun at inherited class structures. Figaro grew out of the Brighella (cunning servant) stock character, while Bartolo is a mix of the old doctor and miser characters. Almaviva and Rosina play the part of the young lovers. **These types of characters are found in many different forms today**, from traditional theatre and opera, romantic comedies in film, to comedy sketches like *Saturday Night Live*.
- ***The Barber of Seville* is a showpiece for the operatic voice:** the singers must be able to perform soaring melodies and long phrases, plus intricate, almost never-ending vocal runs and trills. Rossini heightened the excitement of opera with his showy musical style and **was the first of the Bel Canto composers** (writing in Italy during the early to mid 19th century) **whose aim was to reveal the full capacities of the human voice and its capacity for beauty.**
- **Song forms play an important role in Bel Canto-era operas.** These include:
 - Almaviva's serenade to Rosina, which opens the opera
 - Figaro's fast-paced ballad, where he tells the story of his daily life
 - the pompous march where Don Basilio muses on the benefits of slander
 - the hybrid lament and vengeance aria of Bartolo's as he threatens Rosina
- **The costumes in this opera also tell a story:** they are colourful and zany, with each character given a colour palette, shapes, and materials that reflect their personality. The time period is loosely based in the early to mid 20th century and reflects a Spanish influence.

CHARACTERS

CHARACTER	PRONUNCIATION	VOICE TYPE	ABOUT
Figaro A successful barber	FEE-gah-roh	baritone	Figaro is Seville's go-to problem-solver, whether giving a clean shave, remedying a toothache, or helping young people find love.
Rosina A wealthy lady	roh-ZEE-nah	mezzo-soprano	Rosina is intelligent, wealthy, and affectionate, but when crossed, she reacts with the strength and venom of a viper. Uninterested in Dr. Bartolo's advances, she is intrigued by the young "Lindoro."
Count Almaviva A Spanish aristocrat, in love with Rosina	Count ahl-mah-VEE-vah	baritone	Almaviva disguises himself to get past the suspicious Bartolo. Almaviva hopes that Rosina will fall in love with his personality, rather than with his wealth or status.
Dr. Bartolo Rosina's guardian	BAR-toh-loh	bass	Bartolo keeps Rosina under strict guardianship in the hopes of marrying her for her wealth.
Don Basilio A music teacher	don bah-ZEE-lee-oh	bass	Bartolo's accomplice is motivated by money and, luckily for Figaro and Almaviva, will shift loyalties easily.

Calgary Opera attracts world class talent to perform for our audience, including local singers and McPhee Artists who apprentice at Calgary Opera. For more information about the performers who bring these characters to life, please visit us [here](#).

THE STORY

Act I

The streets of Seville bustle with activity. Each citizen has an ailment or dilemma that needs solving—like the aristocrat Count Almaviva, who has fallen in love with Rosina. Unfortunately, her oppressive legal guardian Dr. Bartolo intends to marry Rosina himself to gain control of her fortune.

Determined to win over Rosina based on true love rather than for his wealth or title, Almaviva serenades Rosina outside Bartolo's house disguised as a member of a *tuna*, a traditional Spanish musical ensemble made of university students. Almaviva pays the ensemble and their leader Fiorello, and shoos the rowdy crowd away. Figaro, the barber of Seville, finally arrives. He's quick-witted, resourceful, and deeply connected to everyone in town.

After listening to Almaviva's predicament, Figaro agrees to help, devising a series of elaborate schemes to outsmart Bartolo. Having heard "Lindoro's" serenade, Rosina writes a letter expressing her budding love for the mysterious suitor while warning "Lindoro" that she can be sweet, but like a viper when crossed.

Meanwhile, Rosina's music teacher Don Basilio muses on the benefits of slander and schemes with Bartolo to discredit Almaviva, whom he suspects is Rosina's secret lover. Figaro arrives and confirms to Rosina that she is indeed the object of "Lindoro's" affection; she hands him a note to deliver to "Lindoro." Noticing evidence that Rosina has been writing a letter, Bartolo confronts her and doubles down on his reprimands.

Putting Figaro's plan into action, Almaviva pushes into the house disguised as a drunken soldier who claims to be billeted there. Chaos ensues, and the attempt fails, but Almaviva is released to everyone's shock.

Intermission (25 minutes)

Act II

Almaviva returns in another disguise, this time posing as “Don Alonso,” a music teacher supposedly sent to replace Rosina’s usual instructor. As they reaffirm their love, Figaro distracts Bartolo with a shave and steals a key to Rosina’s balcony.

Berta, Bartolo’s servant, comments on the outrageous comings and goings of the household. Bartolo grows increasingly suspicious and tries to thwart the lovers by arranging his marriage to Rosina immediately. Distraught by the discovery of a letter that appears to cast doubt on “Lindoro’s” sincerity, Rosina agrees to marry Bartolo. With available options running out, Figaro and Almaviva decide on the ultimate strategy: to reveal the truth. But will Figaro’s resourcefulness be enough to outwit Bartolo, and is Almaviva’s sincerity enough to win Rosina’s heart?



John Tessier, Russell Braun & Andrea Hill, *The Barber of Seville*
Calgary Opera, 2017.

REAL LIFE BARBER-SURGEONS

In Europe, the story of the jack-of-all-trades barber has historical roots: from the Middle Ages through the reforms of the Napoleonic era, medicine was considered a theoretical discipline, and surgery, a craft. Physicians diagnosed by observation and knowledge of ancient Latin and Greek texts while surgeons worked with their hands, stitching wounds and treating abscesses. With the Roman Catholic Church's prohibition in 1215 on educated clergy performing surgical procedures, this role was left to those already skilled in handling sharp blades: barbers.

Between 1775-1792, the French playwright Beaumarchais produced a trilogy combining the barber-surgeon with the well-known character of the *commedia dell'arte*, Brighella, the cunning servant who helps his master outwit the old doctor. To evade French censorship, Beaumarchais set the story in Spain, also considered an ideal location to reflect the story's heightened passions. The censors' concerns were well founded: only five years after the premiere of *The Marriage of Figaro* (the politically charged second play in Beaumarchais's trilogy), revolution broke out in France.

Many of us, however, were first introduced to Figaro through "The Rabbit of Seville," a 1950s *Looney Tunes* classic featuring Bugs Bunny and Elmer Fudd. Like the opera, this adaptation centers on a contest of wills—and comedy timed perfectly to music.

The opera also uses the *lazzi* (practical jokes and verbal gags) of the *commedia* tradition such as the Disguise, Love Letter, and Tooth Extraction routines. In Calgary Opera's production, zany and colourful costumes reinforce the light-hearted story, emphasize character traits, and reflect Spanish influences which also appear in dance elements of *flamenco* and the *sevillana*.



Attributed to Heyman Dullaert
(1636-1684)

Gioachino Rossini, only 24 years old at the time, wrote the music in under three weeks, reusing the overture from his serious opera *Aureliano in Palmira*, which fit Barber like a glove. Although the story had already been set to music by other composers, Rossini intensified the drama by embedding the meaning of the words into the music, such as the orchestral murmur of the Don Basilio's breeze of slander, and the sharp contrasts of Rosina's sweet and fiery sides.



Russell Braun, *The Barber of Seville*
Calgary Opera, 2017.

Rossini also extended the volume and pacing of musical climaxes, like in the dramatic Act I finale (a technique which Broadway composers use to this day to keep audiences buzzing during intermission), and his soaring melodies, rapid-fire patter songs, and sparkling dances laid the foundation for Bel Canto composers Bellini and Donizetti who followed him.

A diligent student and admirer of the operas of Mozart, Rossini composed in the generation immediately following the Enlightenment. The same artistic values endure in *The Barber of Seville*: love emerges where truth prevails.

DIVING DEEPER

Continue the discussion before and after the performance
by exploring resources such as these:

Opera 101: The History of Comedy in *The Barber of Seville* | Watch [here](#)
Music historian Stephan Bonfield traces the history of comedy through the creation of the opera, intertwined with biographical details of the composer and socio-historical insights.

San Diego OperaTalk! *The Barber of Seville* | Watch [here](#)
San Diego Opera's longtime director of Education and Community Engagement shares the history of the opera along with musical highlights, critical acclaim, recommended recordings, and more in this 30-minute featurette.

When Barbers Were Surgeons | Read [here](#)
Referencing academic sources, this fascinating read uncovers the wild history of barber-surgeons in the Middle Ages through to the early modern era, as well as the lasting effects of medical reform on how physicians and surgeons treat patients.

Perspectives: *The Barber of Seville* | Read [here](#)
Psychoanalyst and historian Gerald N. Izenberg offers insights into the subtler nuances of historical context, musical insights, and the psychology of the characters and composer himself.

The Barber of Seville | Watch [here](#)
A beautiful production (a traditional interpretation, but with some staging innovations) of Gioachino Rossini's opera *The Barber of Seville* sung in the original Italian with English subtitles.

The Barber of Seville | Watch [here](#)
Another classic production with an all-star cast, although without English subtitles. An English translation of the full text of the opera is available [here](#).

LISTENING TO BEL CANTO

The Barber of Seville is filled with hallmarks of Italian opera comedies of the early and mid 19th century—rousing choruses, tuneful arias, martial fanfares, and brisk dances. But it also influenced later composers like Giuseppe Verdi that introduced greater drama into the music through dramatic pauses and sudden shifts of musical character to amplify the theatrical story-telling.

As the music begins, consider sinking into not only the prominent melodies and rhythms, but into the deeper harmonies and sound of each instrument. Our modern ears can use a moment to adjust to the musical language of composer Gioachino Rossini, where the truth of the message is in the tone itself.

Rossini had already written 16 operas when *The Barber of Seville* was premiered at the start of what historians now consider the Bel Canto era. The term was coined later, nostalgically, to mark an era of “beautiful singing.”

This vocal style required artfully coordinating breath and vowels to create a beautiful, even, dynamic tone. Florid passages and vocal fireworks were entertaining, and wordy numbers like Figaro’s famous “Largo al factotum” (meaning “Make way for the city’s handyman”) influenced the lightning-fast patter songs of later composers like Gilbert & Sullivan.

However, the heart of this style lay in legato (“bound”) singing, where one tone binds seamlessly with the next, connected by an emotional truth at the centre of each vowel. To modern ears, strong vowels can feel arresting—a pure “ah”, a pure “oh” are not often heard outside the opera house.



Manuel García premiered the role of Almaviva

The opera begins with Almaviva's serenade to Rosina "Ecco ridente in cielo" ("Here laughing in the sky"), accompanied by guitar and orchestra. Each endless phrase, each heartfelt expression, conveys the longing Almaviva feels for Rosina, and, once the music quickens, his excitement at seeing her once more. This two-part song structure, a musical technique that Rossini developed, also allows the listener to experience the many sides of a character's emotions.

As we listen to *The Barber of Seville*, we can learn from the music itself by exploring whose music it really is. Is the orchestra conveying:

- the overt feelings of the character singing,
- an insight they might not yet be aware of,
- how they are perceived by others, or
- the emotions of another character who is also influencing the scene?

We can listen to an opera 100 times, and still there is more to discover. Tune in with your ears and your heart, and enjoy the magic of *The Barber of Seville*!



The Barber of Seville, Calgary Opera, 2017.

ABOUT THE COMPOSER

Who is the composer? The person who writes the music of an opera.

On February 29, 1792, Italian composer **Gioachino Rossini** (jo-ah-KEE-no ross-SEE-nee) **was born in the town of Pesaro**, on the Adriatic coast, **to a musical family**. His mother was a seamstress and an opera singer and his father a trumpet and horn player, both of whom regularly travelled to regional theatres to perform. **During these early travels, Rossini was first introduced to opera.**



Rossini knew great poverty in his childhood. Rossini's father, Giuseppe, was politically inclined and supported the French Revolutionary forces under Napoleon who were sweeping across Europe, starting in 1799. Unfortunately, Rossini's father was imprisoned at least twice for his political views.

While still a teenager in Bologna, Rossini met the tenor Domenico Mombelli, whose family ran their own opera company. **Mombelli was so impressed when Rossini wrote out a song after listening to it only once at a performance that he commissioned Rossini to write his first opera.**

Once he began composing, Rossini wrote furiously, completing 39 operas between 1810 and 1829, with 34 of these operas composed in the first 13 years. This was a heyday for opera, with the public interested in new productions each season, and **Rossini was widely celebrated as the finest composer of his generation**. He blended elements of comic and serious opera, added thrilling excitement to opera music, and helped establish Bel Canto, which showcased the virtuosity of the voice as well as the tuneful Italian style for melody-writing.

After he completed his final opera in 1829, Rossini never wrote another opera although he lived another 39 years. Instead, **he focused on other forms of musical composition as well as on the culinary arts**, inventing new recipes, including the controversial [Pizza Rossini](#), and corresponding with famous chefs.

Learn more by exploring: [Gioachino Rossini](#) at The English National Opera

ABOUT THE LIBRETTIST

Who is the librettist? The person who writes the words (dialogue and lyrics) of an opera.

What does “libretto” mean? **In Italian, libretto means “little book.”** Early Italian opera houses printed off “little books” for audience members that had all the words written inside, so that attendees could follow what was being sung.

Cesare Sterbini (CHAY-zah-reh stair-BEE-nee) was born in Rome in 1784. In addition to his work as a librettist, he was a poet and an official of the Vatican treasury, and was fluent in Greek, Latin, French and German and had a deep knowledge of classical and contemporary culture, philosophy, and linguistics.

Sterbini wrote his first libretto, *Paolo e Virgini*, in 1812 for the Italian composer Vincenzo Migliorucci, although the work is no longer regularly performed.

He also wrote the libretto to the opera *Il Contraccambio* to the music of Giacomo Cordella in 1819, and the opera *Isaura and Ricciardo* to the music of Francesco Basili in 1820, as well as several other works with Italian contemporaries. Sterbini also set poetry to music as an amateur.

Sterbini first worked with the celebrated Italian composer Gioachino Rossini on *Torvaldo e Dorliska* in 1815, replacing Jacopo Ferretti. **He followed this with *The Barber of Seville* in 1816, adapted from Beaumarchais’s play, which became Sterbini’s greatest and most lasting achievement.**

Cesare Sterbini died in Rome on January 19, 1831.



REFLECTION QUESTIONS

Use discussion and class activities to explore the questions the opera *The Barber of Seville* poses to listeners of all ages:

Begin with your sensory experience of attending an opera: What stood out to you about the opera? What caught your attention? Share your thoughts with a friend.

Choose a character that you identify with: Figaro, Almaviva, Rosina, or Don Bartolo:

- Analyze the motivations and repercussions of your character's actions.
- What is an important turning point for your character? Write a letter or speech to another character describing your feelings at this turning point.
- Write an alternate ending based on your character choosing a different path forward from this turning point.

The alternate title of *The Barber of Seville* is *The Useless Precaution*. What is a "useless precaution?" What could the "useless precaution" be in the story of *The Barber of Seville*?

The BBC created a 30-minute stop-animation version of *The Barber of Seville*. If you were to adapt this story, what form of media would you use and why? Would you set it during a different point in history or a different place?

When *The Barber of Seville* premiered in 1816, opening night was a disaster:

- the singer who played Dr. Bartolo bumped into a set piece while entering the stage and sang his opening aria holding a handkerchief to his bloody nose,
- a cat wandered onstage and hid under Rosina's skirt to the audience's howling laughter,
- and even Rossini was jeered by audience members for what he was wearing.

In fact, historians believe that a group of attendees was deliberately planted to discredit the composer and the opera; however, the opera has gone on to be celebrated worldwide and performed to this day. **What can this true story about Rossini's premiere of *The Barber of Seville* teach us about resilience and overcoming challenges?**

Re-listen to the following arias from *The Barber of Seville*:

- Almaviva's serenade to Rosina, which opens the opera
- Figaro's fast-paced ballad, where he tells the story of his daily life
- the pompous march where Don Basilio muses on the benefits of slander
- the hybrid lament and vengeance aria of Bartolo's as he threatens Rosina

How do these interpretations differ from the ones the singers gave at Calgary Opera's production? Also, what is different when seeing a live performance versus watching a recording?

Additionally, consider what other songs you know that have the same characteristics:

- A **serenade** is a song to the beloved. Many pop songs are serenades or dances (or both).
- A **ballad** tells a story. Disney musicals often begin with ballads which explain how the story begins.
- A **march** is performed in a walking tempo and typically associated with the military. National anthems are often marches.
- A **lament** is a lament where the heart breaks open with grief. Many pop songs can also be laments, particularly about break ups with a romantic partner.

There is a musical interlude in *The Barber of Seville* that sounds like a rainstorm.

When does it occur in the story? What additional layers of symbolism could it represent, other than the weather?

Lingering questions? Send us a note or join our opera discovery programs like Opera Buddies and Unpacking Opera to learn more.

Additional Lesson Plans & Resources:

- Metropolitan Opera [Study Guide & Lesson Plans](#)
- Manitoba Opera [Study Guide & Lesson Plans](#)
- Opera America [Additional Resources](#) (Free sign-up required, but the resources are worth it!)
- Chicago Lyric Opera [Barber of Seville Resource Page](#)

DISCOVERING OPERA

Opera is a vibrant and ever-changing artform that combines the dramatic intensity of the theatre, heightened through music and singing.

- Operas can be long or short, with any number of people involved.
- Operas can be sung in any language.
- Operas can tell stories about any time, place, person, or issue.
- Operas are still being written today.

Operas are created by the cast, crew, and artistic production team including:

- composers, who write the music
- librettists, who write the words or “libretto”
- directors
- conductors
- singers
- instrumentalists
- dancers
- set, lighting, special effects designers
- costume and makeup designers
- fight and intimacy coordinators
- choreographers
- stage managers and technical crew
- and the audience



**Each person brings who they are as a person to the creation of an opera.
Their individual contributions shape the performance.**



Operas are not typically autobiographical, although they do use stories and music to express the personal struggles and ideals of the creators. They often also comment on important social concerns of the creators' time.

Sometimes stories from cultures not of the creators' own were used to convey universal themes. In these cases, the creators relied on imagination and empathy to enter the emotional world of someone whose specific experiences they never lived through.

When this is the case, there are also important ideas to reflect on, including:

- Who is telling whose story?
- How are they telling it?
- For what purpose?

In recent years, opera creators prefer to share their own stories or to collaborate with those whose stories they would like to tell. As such, opera also presents an important opportunity to think critically about art, as well as to go beyond the opera itself and learn more about the history, language, traditions, and stories of those represented.



UNDERSTANDING THE MUSIC OF OPERA

We understand music on its own terms by making music! By singing its melodies and harmonies, playing it and especially by improvising, we bring the music into our ears, bodies, and spirits.

To increase our musical understanding, we begin by learning by heart the melodies and rhythms we encounter. As the music of more artists becomes familiar, we begin to encounter unfamiliar music with more musical understanding.

Whether you've heard an opera once or a hundred times, there's always more to discover.

WHAT TO EXPECT AT THE THEATRE

Whether you're brand new, or have been a subscriber for years, you're welcome at the opera. Here's how you can get the most out of your visit:

WHAT TIME SHOULD I ARRIVE?

We recommend you plan to arrive at the venue 45 minutes prior to the show start time. This will allow for time to find parking and take your seat without risk of missing any part of the performance.

WHAT TIME DOES THE SHOW START?

Invited Dress Rehearsals at the Jubilee Auditorium start promptly at 7:00 pm.

WHERE IS THE THEATRE?

Visit our [Getting Here](#) page for more information about our venues.

WHERE DO I PARK?

Visit our [Getting Here](#) page for more information about parking at our various venues.

ARE FOOD AND DRINKS ALLOWED INTO THE AUDITORIUM?

Drinks are allowed in the auditorium, provided they are in plastic containers.

Food is available for purchase in the lobby during intermission, although it may not be consumed in the theatre.



WHAT ACCESSIBILITY SERVICES ARE AVAILABLE AT THE THEATRE?

The Jubilee Auditorium is fully wheelchair accessible (with the exception of the 2nd balcony) with ramps available at the north entrance. Assisted listening devices are available at the coat check. Please view our [Accessibility](#) page for more detailed information about accessibility features.

WHAT IS A DRESS REHEARSAL?

A dress rehearsal is the final on-stage rehearsal of an opera before it premieres to the public. A dress rehearsal includes nearly full production values (with costumes, sets, lights, orchestra), but the show is still a work in progress.

Some of the seats are blocked off so that the production team (director, stage manager, lighting designer, choreographer, music staff, and others) can watch the show from the theatre, take notes, and communicate with the backstage crew. Should anything need adjusting, the rehearsal might be stopped or a part repeated to make sure that it is perfect.

WHAT DO I WEAR?

You'll find people at the opera wearing a variety of styles, from jeans to jewels. Although many people enjoy dressing up when they go to the opera, there's no mandatory dress code.

HOW WILL I KNOW WHAT THEY'RE SAYING?

Captions will be projected above the stage, which translate the Italian words into English as the singers are performing. This is similar to watching a film in a foreign language with subtitles turned on.

DO OPERA SINGERS USE MICROPHONES?

In almost all operas, microphones are not needed. Instead, opera singers use their voices and bodies to naturally amplify the resonance of their vocal folds; they can be heard above the orchestra in large halls without amplification.

To learn more, visit calgaryopera.com/faq.

ABOUT CALGARY OPERA

Founded in 1972, Calgary Opera is one of Canada's most innovative and ambitious professional opera companies. With more than 50 events during the 2025/26 season, curious listeners of all ages can experience the wonder of opera all throughout the school year, whether as grand events at the Jubilee Auditorium or in diverse community experiences throughout our city and beyond.

Since 2007, we've offered an annual school tour production, performing for young audiences around Southern Alberta.

For over 25 years, we've offered the in-school music program Let's Create an Opera, reaching over 60,000 students.

This season, we are thrilled to partner with teachers and students at three schools for Let's Create an Opera, which will culminate in an original children's operas performed in English, French, and Blackfoot.



Throughout its 52-year history, Calgary Opera has championed new works and Canadian artists and stories. We have produced:

- 8 new works, including the internationally acclaimed opera "Filumena"
- 27 new productions (new versions of existing operas), and
- 8 Canadian premieres.

Calgary Opera's mission is to serve its entire community with innovative and inspiring stories told through the bold medium of opera. We're thrilled you'll be joining us!

To stay connected and learn more, sign up for our newsletter [here](#).

PHOTO CREDITS

Page 6 John Tessier, Russell Braun & Andrea Hill, *The Barber of Seville*, Calgary Opera, 2017. Trudie Lee Photography.

Page 7 Attributed to Heyman Dullaert (1636-1684). Sourced from <https://artuk.org/discover/artworks/the-barber-surgeon-61758>.

Page 8 Russell Braun, *The Barber of Seville*, Calgary Opera, 2017. Trudie Lee Photography.

Page 10 Portrait of Manuel del Pópulo Vicente Rodriguez García (also known as Manuel García the Senior). Sourced [here](#).

Page 11 *The Barber of Seville*, Calgary Opera, 2017. Trudie Lee Photography.

Page 12 Portrait of Gioachino Rossini as a young man. Accademia nazionale di Santa Cecilia. Sourced from Wikipedia.

Page 13 Portrait of Cesare Sterbini. Author unknown. Sourced from Wikipedia.

Page 16 *Right:* Lucia Cesaroni and Talise Trevigne in Calgary Opera's *The Marriage of Figaro*. HarderLee Photography. 2023. *Bottom:* Audience members attending Calgary Opera's WonderLand. 2024.

Page 17 Students participate in Calgary Opera's *Let's Create an Opera*.

Page 18 Canva image used with permission.

Page 20 *Upper right:* Calgary Opera's Amahl and the Night Visitors
Lower left: Students participate in Calgary Opera's Let's Create an Opera

For more information, contact:

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UP NEXT

TOSCA



AGE
12+

FEAR NOTHING. LOSE EVERYTHING.

WED OCT 14 - 7:00 PM Dress Rehearsal

FRI OCT 16 - 7:30 PM

SUN OCT 18 - 2:00 PM

SAT OCT 24 - 7:30 PM

Southern Alberta Jubilee Auditorium

CINDERELLA



AGE
8+

FROM INVISIBLE TO UNFORGETTABLE.

WED JAN 27 - 7:00 PM Dress Rehearsal

FRI JAN 29 - 7:30 PM

SUN JAN 31 - 2:00 PM

SAT FEB 6 - 7:30 PM

Southern Alberta Jubilee Auditorium

OTELLO



AGE
12+

LOVE TESTS. DESIRE DESTROYS.

WED APR 14 - 7:00 PM Dress Rehearsal

FRI APR 16 - 7:30 PM

SUN APR 18 - 2:00 PM

SAT APR 24 - 7:30 PM

Southern Alberta Jubilee Auditorium

PIED PIPER



AGE
4+

A TOWN. A TUNE. A SURPRISING TWIST.

NOV 13-22, 2026

Mamdani Opera Centre

FEB 8 - MAR 4, 2027

On tour around Southern Alberta