

SUN, MAY 22, 1994

Z99 1994 5-22

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University of Washington Opera presents  
Wolfgang Amadeus Mozart's

# THE MARRIAGE OF FIGARO

Wednesday, May 18 at 8:00pm

Friday, May 20 at 8:00pm

Sunday, May 22 at 3:00pm

UW Meany Theater

Sung in English



# Mozart

A presentation of the University of Washington Schools of Music and Drama

DAT (12,426)  
(12,427)

CASS (12,428)  
(12,429)

# THE MARRIAGE OF FIGARO

Music by Wolfgang Amadeus Mozart

Text by Lorenzo da Ponte

English Translation by Ruth & Thomas Martin\*

\*By arrangement with G. Schirmer, Inc. publisher and copyright owner.

MUSIC DIRECTOR ..... Peter Erös  
STAGE DIRECTOR ..... Theodore Deacon  
SET DESIGNER ..... Laura Hibbs  
LIGHTING DESIGNER ..... Emmet Kaiser  
CONDUCTOR (May 22) ..... Laurent Philippe  
COSTUME DESIGNER ..... Elizabeth Lentz  
CHOREOGRAPHER ..... Christian Cederlund

## Cast (in order of appearance)

FIGARO ..... Kevin Helppie  
SUSANNA ..... Stephanie Dudash  
MARCELLINA ..... Laura Broadhurst  
DR. BARTOLO ..... Leon Lishner\*  
CHERUBINO ..... Erin Gabriel  
COUNT ALMAVIVA ..... William Mouat  
DON BASILIO ..... Robert McPhearson  
COUNTESS ALMAVIVA ..... Leslie McEwen  
ANTONIO ..... Daniel Yarr  
DON CURZIO ..... Guy Bogar  
BARBARINA ..... Lucretia Fleury (May 18 & 22)  
Heather Curtis (May 20)

\*Professor Emeritis sponsored by Friends of Opera

DAT 12,426 / CASS 12,428 SIDE A

Act I, A half-furnished room in Count Almaviva's Castle

It is the morning of Figaro's marriage to Susanna, maid to the Countess Almaviva. Figaro is busily preparing their new room to receive a bed while Susanna tries on her wedding bonnet. Despite the room's convenient proximity to the apartments of the Count and Countess, Susanna has grave misgivings. She tells Figaro of the Count's desire to revive his feudal rights over her on the eve of their wedding. Furious, Figaro vows that he, not the Count, will guide events from this moment forward.

Dr. Bartolo and his former housekeeper, Marcellina, enter. Marcellina, in love with Figaro, granted him a loan under the proviso that he marry her should he be unable to repay it. The loan is now defaulted and Marcellina asks Bartolo to petition the Count for immediate "payment." This Bartolo happily grants, relishing the thought of vengeance on the man who spoiled his marriage to his old ward, the Countess. Susanna returns to find her rival, Marcellina, casting nasty insinuations on the maid's relations with the Count. Susanna repays her with attacks on her age and the housekeeper exits in rage.

The amorous young pageboy, Cherubino, arrives distraught that the Count discharged him after finding him alone with the gardener's daughter, Barbarina. Cherubino fears dismissal will separate him from his beloved Countess and Susanna, and he laments over his chronic love sickness. The Count enters and Cherubino hides. As the Count is making advances toward Susanna the voice of Basilio, the pandering music master, is heard outside. The Count, too, hides while Basilio pokes about the room searching for scandal and making slanderous hints as to Cherubino's behavior toward Susanna and the Countess. Enraged, the Count comes out of hiding and orders Basilio to drive the pageboy from the city. Susanna pleads for mercy but the Count remains unmoved, describing how he found Cherubino making love to Barbarina. In the course of his story Cherubino is unveiled, only increasing the Count's anger.

A group of peasants enters, lead by Figaro, and praise the Count for his abolishment of his feudal rights. Figaro then asks for his master's blessing on his marriage but this the Count postpones. Cherubino now pleads for pardon. The Count, in order to rid him of a sexual menace, makes the pageboy an officer in his regiment. Figaro, also suspicious of the lad, taunts him with the contrast between the perfumed delights of the castle and the harsh army life to come.

## INTERMISSION

DAT 12,426 / CASS 12,428 SIDE B

Act II, The Countess's room in the castle

It is mid morning and the Countess laments the loss of her husband's love. Susanna enters and tells how the Count tried to seduce her. Figaro then appears and outlines a plan to teach his master a lesson in love and

honor. He has sent an anonymous note to the Count revealing a tryst that the Countess will have that evening in the garden. Next Susanna will entice the Count to meet her in the garden as well. Cherubino will then be dressed as Susanna, meet with the Count, and be caught by the Countess resulting in a humiliation that will bring about a full reconciliation between the two couples.

Cherubino enters and sings the Countess a love-song he had just composed. Susanna proceeds to dress him as a woman, giving him lessons in femininity. When Susanna is out of the room the Count demands entrance forcing the frightened page to hide in the closet. The Count enters to interrogate the Countess about Figaro's letter when a noise is heard in the closet. The Countess tries to pretend that it is only Susanna and bars her husband's way into the closet. The Count leaves with the Countess to fetch tools to open the closet, locking the main door behind him. Susanna makes Cherubino open the door and he escapes by leaping out the window. Susanna then takes his place in the closet.

The Count and Countess return. She confesses that it is Cherubino within, driving the Count to fury. To everyone's surprise it is Susanna who emerges from the closet and the Count is forced to apologize. Figaro enters, hoping to start the wedding celebrations. The Count pushes Figaro to explain his letter when Antonio, the gardener enters complaining that a man jumped from the Countess's window into his flower beds. Figaro says it was himself but cannot identify the paper that was dropped in the fall. With the help of the Countess and Susanna, Figaro replies that it is Cherubino's military commission left with him because it needed sealing.

Marcellina arrives, with Bartolo and Basilio, to demand that Figaro pay his loan or marry her. Figaro, Susanna, and the Countess protest her claim and the act ends in elegant chaos.

#### INTERMISSION

DAF 12,427 / CASS 12,429  
Act III, A large hall in the castle

It is midday and the Count is puzzling over the events of the morning. Susanna enters and, to the Count's delight, confusedly seems to give in to his wishes to meet him in the garden later that evening. When she leaves, he ponders how he might frustrate Figaro's wedding plans and expresses rage that a servant can enjoy what he, a nobleman, can no longer demand.

Barbarina leads Cherubino on, telling him she will hide the boy among the peasant girls rather than lose him to the military. The Countess then appears, apprehensive about Susanna's assignation in the garden with her husband. She recalls happier times when the Count truly loved her and vows to recapture those days.

Figaro's trial commences. Don Curzio, a lawyer, demands that Figaro pay Marcellina or marry her. Figaro replies that he is a nobleman and

cannot marry without parental consent. Asked for proof, Figaro reveals a birthmark on his arm. To Marcellina's horror and delight she identifies him as her long-lost son and that Bartolo is his father. Susanna enters with money to pay off Marcellina only to find angrily her betrothed in the arms of her rival. Matters are soon explained and the Count leaves defeated. A double wedding is announced and all exit happily.

The Countess and Susanna then proceed to write to the Count about where to meet her in the garden. A group of peasant girls enters to present flowers to the Countess. Amongst them is the disguised Cherubino who is eventually exposed by Antonio and the Count. The Count is about to punish him when Barbarina, revealing a past affectionate moment, begs to be allowed to marry Cherubino. A march is heard and all assemble for the dual wedding. Susanna, while kneeling, gives the Count the assignation note, sealed by a pin.

#### Act III, The castle garden

Barbarina, having been instructed by the Count to return Susanna's sealing pin, laments having lost that pin in the dark. Figaro appears with Marcellina and learns of what he thinks is Susanna's betrayal.

Susanna and the Countess arrive, disguised as each other, to begin the evening's masquerade. Susanna sings of her joyful anticipation of the arrival of her lover while Figaro listens in. Cherubino saunters by and mistakes the Countess for Susanna. In making love to her, he is caught by the Count. The Count aims a blow at the page only to strike Figaro who has crept forward for a better look. Now the Count begins his own love-making only to be chased off by the jealous Figaro. Figaro makes an entreaty to who he thinks is the Countess. To his surprise and delight he finds it is Susanna and teases her unmercifully. They hear the approach of the Count who has lost the disguised Countess. Figaro makes mad, passionate love to his "Countess" and the Count, thinking himself betrayed, sounds the alarm. All enter to hear the Count denounce his wife. All beg for forgiveness, but the Count is implacable. At last the real Countess arrives and the masquerade is unveiled. Humbled, the Count openly asks for his wife's forgiveness. This the Countess graciously grants, and after a blissful moment of reconciliation, all ecstatically look forward to the revels to come.

SPECIAL THANKS TO  
Tacoma Opera  
Dr. Hans Wolf  
Malabar Limited  
Intiman Theater Company  
Seattle Opera

**THE UNIVERSITY SYMPHONY**

Peter Eros, *music director*

Laurent Philippe, *assistant conductor (May 22)*

Timothy Schwarz, *assistant conductor*

**VIOLIN I**

Kevin Kui He  
Dan Perry  
Xiao-Po Fei  
Wonsoon Chung  
Keh-Shu Shen  
Kyung Sun Chee  
Leah Wolfe  
Neil Bacon

**CELLO**

Cheryl Bushnell  
Chris Ruthensteiner  
Karen Thompson  
Joseph Kim  
Loren Dempster  
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**CLARINET**

Jodi Orton  
Kathryn Labiak

**BASSOON**

Jason Schilling  
Jennifer Smith

**HORN**

Tony Miller  
Ryan Stewart

**VIOLIN II**

Jeff Yang  
Phil Nation  
Thane Lewis  
Coral Overman  
Kjell Sleipness  
Anja Kluge  
John Powelson

**FLUTE**

Cynthia Martin  
Ashley Carter

**TRUMPET**

Colby Hubler  
Matt Armstrong

**TIMPANIST**

Gunnar Folsom

**OBOE**

Taina Karr  
Susan Worden

**VIOLA**

Felicia McFall  
Jeanne Drumm  
Carrie Jo Adams  
Stefan Smulovitz

**HARPSICHORD**

Kevin Johnson

**CHORUS**

Bonnie Thoreson, *chorus master*

Rebecca Birdsong  
Brianna Breen  
Aaron Cabral  
David Collins  
Shannon Fulgham  
Kandra Jones  
Jesse Kineman

Brent Kroon  
Matthias Lutz  
Chris Mabe  
Emily Neighbor  
Halina Newberry  
Clifton Ng

Melek Ortabassi  
Phillip Parham  
Veronica Parnitski  
Ryan Pennington  
George Popovich  
Jennifer Tullis  
Steven Vannoy

**PRODUCTION STAFF**

ASSISTANT CONDUCTOR..... Timothy Schwarz  
VOCAL COACH..... Lisa Bergman  
REPETITTEUR..... Kevin Johnson  
COSTUME COORDINATOR..... Elizabeth Lentz  
LIGHTING DESIGNER..... Emmet Kaiser  
ASSISTANT LIGHTING DESIGNER..... Suzanne Mulder  
SET DESIGNER..... Laura Hibbs  
TECHNICAL DIRECTOR..... Chuck Driscoll  
STAGE MANAGER..... Joe Featherston  
ASSISTANT STAGE MANAGERS..... Sara Jaecks, Katy Cook  
ASSISTANT DIRECTOR..... Laura Downing  
DIRECTOR'S ASSISTANT..... Garth Golding  
COSTUME SHOP MANAGER..... Josie Gardner  
PRODUCTION OFFICE..... Anne Stewart  
CHORUS MASTER..... Bonnie Thoreson  
PROP MASTER..... Alex Danilchik  
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Bill Forrester  
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Brent Myers, Christine Smith, Sean Sullivan  
PAINT..... Janet Berkow, Katie O'Donnell, Kimb Petterson,  
Jennifer Law (Charge Painter), Leilah Stewart  
COSTUMES..... Mary Ellen Walter (Women's Cutter)  
Vicki Ostrom (Stitcher)  
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ELECTRICS..... Amy Kues, Doreen Gaffney