

a noise and demands to see who is in the closet. The Count leaves in search of tools to force the closet door open. Cherubino and Susanna emerge, and Cherubino escapes. The Count and Countess return. When the door is opened, they both find to their astonishment only Susanna. Shamed, the Count begs for forgiveness. Figaro arrives and tries to start the wedding festivities. Antonio the gardener arrives, complaining that a man has jumped out of the window and damaged his geraniums. Figaro claims it was he himself who jumped out of the window, and pretends to have injured his foot. Antonio brings forward a paper which, he says, was dropped by the escaping man. Susanna and the Countess manage to signal the correct answers, and Figaro triumphantly identifies the document. Marcellina, Bartolo, and Basilio enter, bringing charges against Figaro and demanding that he honor his contract to marry Marcellina,

### Act 3

Susanna gives a false promise to meet the Count later that night in the garden. The Count overhears her telling Figaro that he has already won the case. Realizing that he is being tricked he resolves to punish Figaro by forcing him to marry Marcellina. Figaro's hearing follows, and the Count's judgment is that Figaro must marry Marcellina. Figaro argues that he cannot get married without his parents' permission, and that he does not know who his parents are. The ensuing discussion reveals that Figaro is Rafaello, the long-lost son of Bartolo and Marcellina. Seeing Figaro and Marcellina in celebration together, Susanna mistakenly believes that Figaro now prefers Marcellina to her. Marcellina explains, and Susanna, realizing her mistake, joins the celebration. Bartolo, agrees to marry Marcellina in a double wedding. The Countess sings about moments of sweetness and pleasure that are now lost. The Countess dictates a love letter for Susanna to send to the Count. A chorus of young ladies with Cherubino disguised as a girl, arrives to serenade the Countess. The Count arrives with Antonio and, discovering the page, is

enraged. His anger is quickly dispelled by Barbarina. The act closes with a wedding party, during the course of which Susanna delivers her message to the Count. Figaro is unaware that the love-note is an invitation for the Count to tryst with Figaro's own bride Susanna.

### Act 4

Barbarina has lost the confirmation that Susanna will meet the Count. Figaro and Marcellina see Barbarina and when he hears about the meeting he is overcome with jealousy. Figaro swears to be avenged on the Count and Susanna. The Countess and Susanna arrive, each dressed in the other's clothes. After they discuss the plan, Marcellina and the Countess leave, and Susanna teases a hiding Figaro by singing a love song to her beloved. The Countess arrives and Cherubino shows up and starts teasing "Susanna" (really the Countess), endangering the plan. The Count now begins making his moves on "Susanna" (really the Countess), and gives her a jeweled ring. She leaves with the Count in pursuit. The real Susanna enters, wearing the Countess' clothes. Figaro mistakes her for the real Countess, but he suddenly recognizes his bride in disguise. He plays along with the joke by pretending to be in love with "my lady". Susanna, fooled, loses her temper and slaps him. Figaro finally lets on that he has recognized Susanna's voice, and they resolve to conclude the comedy. The Count, unable to find "Susanna", enters frustrated. Figaro gets his attention by loudly declaring his love for "the Countess" (really Susanna). The enraged Count calls for his people and for satisfaction: his assistant is seducing his wife. Bartolo, Basilio and Antonio enter and all beg him to forgive Figaro and the "Countess", but he loudly refuses, repeating "no" at the top of his voice, until the real Countess re-enters and reveals her true identity. Ashamed and remorseful, the Count kneels and pleads for forgiveness. The Countess, more kind than he, forgives her husband and all are contented. The opera ends in universal celebration.

UWOpera  
presents

# LE NOZZE DI FIGARO MOZART

Paul Davenport Theatre, Talbot College  
Western University  
January 25, 26, 27, 2019  
February 1, 2, 3, 2019

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# Le Nozze di Figaro

Music by W.A. MOZART  
Libretto by LORENZO DA PONTE

## CAST

Theodore Baerg, *Stage Director*

	Jan. 25, 27, Feb. 2	Jan. 26, Feb. 1, 3
<i>Count Almaviva</i>	Douglas Graham	John Johnston
<i>Countess Rosina Almaviva</i>	Jennifer Cyr	Kristal Daniels
<i>Susanna</i>	Leyanna Slous	Michelle Riley
<i>Figaro</i>	Chad Louwerse	Alex Mathews
<i>Cherubino</i>	Rachael McAuley	Michal Aloni
<i>Marcellina</i>	Abigail Veenstra	Victoria Vass
<i>Bartolo</i>	Shantanu Thaivalappil	Nathon Irving
<i>Basilio</i>	Jeremy Fox-Revet	Matthew Bermudez
<i>Don Curzio</i>	Cameron Mazzei	Robert Hutson
<i>Barbarina</i>	Anne Jean	Olivia Maldonado
<i>Antonio</i>	Mark Pichkur	Christopher Pitre-McBride
<i>Wedding Attendants</i>	Madeline Duffy	Leah Bondy
	Joelle Kontos	Katie Barr

*Understudies* Susanna: Skylar Cameron; Cherubino: Emily DeMerchant; Marcellina: Paulina Himaras

*Chorus* Renato Araujo, Katie Barr, Matthew Bermudez, Leah Bondy, Laura Curiale, Madeline Duffy, Mykyta Duvalko, Nohl Egan, Simon Ison, Joelle Kontos, Cameron Mazzei, Joshua Patrick, Raymond Salgado-Tran, Sarah Sharpe, Kaitlin Stenbeck, Victoria Stortini-Snider, Felix Stueckmann, Katie Trussler, Natalie Vong

## ORCHESTRA

Tyrone Paterson, *Music Director*

<i>Violin 1</i> Frangel Lopez Cesena† Jillian Yang Rachelle Li	<i>Cello</i> Isaac Lee	<i>Clarinets</i> Kelsey Regier* Michelle Kim	<i>Timpani</i> Alexis Wright
<i>Violin 2</i> Kelvin Mun* Kirit Mascarenhas Dorothy Lin	<i>Bass</i> Andrew Kosty Petros Giannopoulos	<i>Bassoon</i> Adam Floris	<i>Keyboardists</i> Brian Cho Connor O’Kane
<i>Viola</i> Jeffrey Komar* Sammy Mak Paige Burse	<i>Flutes</i> Tracey Kennedy* Asta Coffey	<i>Horns</i> Dylon Pastoor* Sarah Rodnik	†Concertmaster *Principal Player
	<i>Oboes</i> Joel Heinbuch* Gabriel Munteanu	<i>Trumpets</i> Graham Lumsden* Jazzmine Van Veld	

## PRODUCTION TEAM

*Director/Producer:* Theodore Baerg  
*Music Director:* Tyrone Paterson  
*Head Coach:* Simone Luti  
*Set Design:* Eric Bunnell  
*Costume Design & Coordination:* Julie McGill  
*Lighting Design:* Chelsea Vanoverbeke  
*Theatre Manager/Set Construction:*  
Lou D’Alton  
*Technical Director/Set Construction:*  
Bryan Hart  
*Repetiteurs:* Connor O’Kane, Brian Cho,

Zain Solinski, Natalia Skomorokhora,  
Raymond Truong  
*Recitatives:* Connor O’Kane, Brian Cho  
*Stage Manager:* Jorge Trabanco  
*Assistant Stage Managers:*  
Leah MacDonald, Meggie McKay  
*Surtitles:* Theodore Baerg  
*Surtitle Operator:* Rachel Berg  
*Lighting Assistant:* Katie German  
*Costume Assistant:* Caelyn Hill  
*Assistant to the Director:* Mario Pacheco

## ACKNOWLEDGEMENTS

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## OPERA COORDINATOR’S MESSAGE

Join us again on March 8 and 9 when we will offer our annual “Opera and Musical Theatre Gala,” presenting many favourites well known to all. In addition, we will present scenes from Victor Davies’ *The Ecstasy of Rita Joe* (adapted from George Ryga’s play), a timely and tragic story of a Canadian Indigenous woman. Don’t miss the opportunity to see and hear many of Canada’s finest young musicians. [music.uwo.ca/events/opera.html](http://music.uwo.ca/events/opera.html)

- Professor Theodore Baerg

## PLOT SYNOPSIS

### Act 1

Figaro (the Count’s assistant) and Susanna (the Countess’s assistant) get their new bedroom organized. She is bothered by its proximity to the Count’s suite: the Count has been making advances toward her and would like to sleep with her before her marriage. Susanna and she rushes off and Figaro resolves to outwit the Count. Dr. Bartolo arrives with Marcellina. Figaro borrowed a large sum from her and promised to marry her if he is unable to repay. Marcellina and Susanna exchange sarcastic insults and Susanna triumphs. Cherubino then arrives describing his emerging infatuation with all women especially the Countess. When the Count appears, Cherubino hides. The Count uses the opportunity of finding Susanna alone to step up his advances. Basilio, the music teacher, arrives, and then also hides. Basilio starts to gossip about Cherubino’s obvious attraction to the Countess and the Count angrily leaps from his hiding place and

when he finds Cherubino he is furious and sends him off to military school. Figaro gives Cherubino mocking advice about his new, harsh, military life from which all luxury, and especially women, will be totally excluded.

### Act 2

The Countess laments her husband’s infidelity. Susanna enters and responds to the Countess’s questions by telling her that the Count is not trying to seduce her; he is merely offering her a money for her affection. Figaro enters and explains his plan to distract the Count. Cherubino arrives and Susanna urges him to sing the song he wrote for the Countess. The Countess notices that the Count was in such a hurry that he forgot to sign Cherubino’s orders. Susanna takes off Cherubino’s cloak and they put a dress on him. They hear the Count arriving. Cherubino hides in the closet. The Count demands to be allowed into the room. The Count enters, hears