

MU School of Music's Show-Me Opera Presents

# Le nozze di Figaro (The Marriage of Figaro)

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto by Lorenzo da Ponte

First performed at the Burgtheater, Vienna, 1786

7 PM, SATURDAY, MARCH 12

2 PM, SUNDAY, MARCH 13

Missouri Theatre



The University Concert Series believes strongly in the value the performing arts holds for our community and its citizens.

Because of this, we have made it our mission to bring the highest-quality performances to mid-Missouri.



**Cast:**  
**(in order of vocal appearance)**

<b>Role</b>	<b>Saturday</b>	<b>Sunday</b>
Figaro	Anthony Coleman Blatter	Henry Braeske
Susanna	L. Amelia Lufkin	Emmeline Clay Yorty
Bartolo	Jonathan Crader	Jonathan Crader
Marcellina	Tara Boydston	Haley Miller
Cherubino	Dani Major	Rachel Misner
Count Almaviva	Yonathan T. Astatke	Connor Cochran
Basilio	Joel M. Rodriguez	Nathan Le
Countess Almaviva	Aubrey L. Smith	Mariah Dale
Antonio	Jack Grant	Ethan Miller
Don Curzio	Samuel Varnon	Jordan Flores
Barbarina	Amanda Obeso	Caitlin Kenney
Due Donne (Two Ladies)	Maddie Jenkins Haley Mesz	Kate Wyman Brenna Donnelly
Chorus	Rebekah Beebe Brenna Donnelly Jourdan Flores (Sat.) Evan Gagliardo Sophia Gerling Jack Grant (Sun.) Jayden Hayes Sophie Heimerl Maddie Jenkins	Vaysia Knust Shannon Martin Haley Mesz Ethan Miller (Sat.) Carrick O’Bleness Jessica Scearce Samuel Varnon (Sun.) Kate Wyman

**Production Staff**

Stage Director, Production Manager	Christine Seitz
Conductor	Stephen Rogers Radcliffe
Chorus Master	Brandon Brown
Continuo	Anthony Hernandez
Rehearsal Pianists	Anthony Hernandez, Nobuko Oba
Scenic Design	Thomas Bumblauskas
Lighting Design	Michelle Harvey
Costumes	Richard Walsh, for Southwest Costumes
Stage Manager	Denise Weigand
Technical Staff & Crew	University Concert Series
Supertitle Translation & Formatting	Christine Seitz
Supertitle Cueing	Madison Myers, Zachary Reinert
Photos	Rebecca Allen
Production Video	David Myers, Niko Schroeder, Eliza Brooks, Joel Rodriguez
Publicity Liaison	Joanna Griffith
Set, Props, Costume and Makeup Crews	Entire Cast

## University of Missouri Opera Orchestra

Flute 1	Valentina Arango Sanchez	Violin 1	Alexandre da Silva Negrao
Flute 2	Kaitlyn Grubbs		(Concertmaster)
			Johanny Veiga Barbosa
Oboe 1	Kara Donnelly		Wendy Kleintank
Oboe 2	Matthew Barnes		
		Violin 2	Amy Welsh
Clarinet 1	James Langen		Evan Wilde
Clarinet 2	Mitchell Sidden		Sam Li
			Maya Anand
Bassoon 1	Jack Snelling		
Bassoon 2	David Frith	Viola	Preston Roberts
			Kylie Groh
Horn 1	Maddie Hogan		
Horn 2	Annelise Miner	Cello	Andrew Lewis
			Nate Roberts
Trumpet 1	Alex Weinzierl		
Trumpet 2	Calvin Banks	Bass	Samantha Asel
			Kelsey Atteberry
Timpani	Colton Johnson		

### SYNOPSIS

*There will be one 15-minute intermission after Act II.*

**Act I:** Mozart's popular opera with a libretto by Lorenzo da Ponte opens on the wedding day of the infamous barber, Figaro, as he measures the size of his rooms for a new bed. Figaro is to marry Susanna, handmaiden to the Countess Almaviva, and he plans to have the bed chambers ready for her on their wedding night. As Figaro and Susanna work together to prepare for the wedding, Figaro discovers that the Count Almaviva, notoriously unfaithful to the Countess and feudal in ruling his estate, has attempted to seduce Figaro's soon-to-be bride. Figaro determines to take revenge on the Count for his indiscretion. Another complication arises to foil his plans when Marcellina, another lady in the house, produces a contract to force Figaro to marry her if he does not repay the debt he owes her. Susanna argues with Marcellina over Figaro and the contract and then returns to her rooms. Susanna is joined by Cherubino, page to the Count, and he tells Susanna of his love for all the women in the house, including his love for the Countess. The Count arrives and attempts once more to seduce Susanna, and Cherubino hides from his master. Another acquaintance in the house, Susanna's music teacher, Basilio, enters, causing the Count to hide as well. Basilio informs Susanna that Cherubino is infatuated with the Countess, angering the Count. The Count steps forward and discovers Cherubino also hiding in the

room. He is outraged to find his page in Susanna's quarters, and knowing Cherubino has overheard his advances to Susanna, he chases the page from the room. They encounter Figaro in the main hall of the house as the servants sing the Count's praises at Figaro's bidding. The Count is forced to bless Figaro's and Susanna's marriage. Out of anger and spite, he then orders Cherubino to join the army to remove him from the house and silence him from sharing the scene he witnessed and to keep him away from the Countess. Afterward Figaro gives Cherubino a sendoff to prepare him for the life of a soldier.

**Act 2:** Countess Almaviva, Rosina, is in her chambers lamenting the state of her marriage. She remembers the love between herself and the Count at the beginning of their relationship, but is all too aware of his infidelity. When approached by Figaro and Susanna with a plan to trap the Count, she readily agrees. The three of them plot to catch the Count in an act of seduction. The Count will receive an anonymous note accusing the Countess of being unfaithful. They plan to send Cherubino disguised as Susanna into the gardens for a rendezvous with the Count. Susanna goes into the next room, and while the Countess and Cherubino are alone together, the Count interrupts them, banging on the locked door. Cherubino hides in the dressing cabinet, and the Countess lets the Count into the room. He searches for the man he believes is hiding there, while Susanna comes back, but stays hidden. The Countess convinces him to leave her rooms, and they exit and lock the door. Susanna realizes that she and Cherubino are trapped inside the room. The only way to save Cherubino from being found is for him to leap from the window. The Count and Countess then return to find that Susanna emerges from the cabinet instead of Cherubino. They are both astonished, and the Countess is relieved. She pretends that she and Susanna have only been teasing him. Figaro arrives once more to begin the wedding, but he is delayed by the Count who questions him about the note he received. Figaro evades the Count until Antonio, the gardener, enters the room with a tale about a young boy seen jumping from the Countess' window earlier that day. Figaro pretends it was he that Antonio saw, feigning an injured foot. Antonio leaves as Marcellina, Basilio, and Bartolo appear and implore the Count to honor the contract of marriage between Marcellina and Figaro. The Count is elated in thwarting Figaro and orders him to honor his agreement to Marcellina.

**Act 3:** Later the same day, as planned with Figaro and the Countess, Susanna flirts with the Count and promises a rendezvous in the evening. The Count overhears a conversation between Susanna and Figaro about the plot against him, and he vows revenge. Marcellina, with the aid of lawyer Don Curzio, demands that Figaro pay his debts or accept her in marriage. Figaro makes the excuse that he cannot marry her without permission from his parents, whom he has lost since he was a child abducted from home. He reveals the birthmark on his arm that may help him find his parents, and Marcellina realizes she is in fact his mother and Bartolo his father. When Figaro embraces his mother, Susanna sees and believes her fiancé has betrayed her with another woman. She quickly learns the truth, and all is well. The Countess is alone and reminisces about the love and happiness that is now gone from her life. She makes the decision to go through with the plot to trap her husband. She dictates a letter to Susanna detailing the rendezvous between Susanna and the Count that evening, and the note is sealed with a pin. Cherubino, dressed as a woman,

arrives to interrupt them along with Barbarina, daughter to Antonio the gardener, and all the ladies from the estate. Antonio also arrives with Cherubino's lost hat and reveals him to those present. The Count is angered that Cherubino has evaded his attempts to send him off to war. Barbarina uses the Count's promise to her to save Cherubino. To honor his promise to do anything Barbarina asks in payment for his seduction, he grants Barbarina and Cherubino his blessing to marry. The house gathers to celebrate the wedding of Figaro and Susanna. Susanna dances with the Count and gives him the note, confirming their meeting that night.

**Act 4:** Barbarina laments that she has lost the pin, which had sealed Susanna's note to the Count. She is supposed to return it to Susanna to confirm the Count had received the letter. Figaro and Marcellina enter and Barbarina tells them about the arranged meeting between the Count and Susanna. Marcellina pleads with Figaro to stay calm, figuring that there must be more to the story than Figaro knows. Marcellina decides that she should help Susanna through this situation, because all women should help each other when men are so unkind to them. Figaro believes Susanna is unfaithful and curses the fickle nature of all women. Figaro hides when the Countess and Susanna enter the garden dressed in each other's clothes. Susanna, alone in the garden, sings a song of love to invite her lover to come to her. She is aware of Figaro hiding in the trees and enjoys making him think that she is truly waiting to meet the Count. She conceals herself when Cherubino enters the garden and tries to seduce the Countess whom he believes to be Susanna. The Count chases Cherubino away when he arrives for his meeting with Susanna. Figaro then realizes what is going on and joins in the joke, passionately declaring his love for Susanna in her disguise as the Countess. When the Count returns to find Figaro with Susanna whom he believes is the Countess, he is enraged. The Countess finally steps forward to reveal her identity. The Count is ashamed and asks the Countess for her forgiveness, which she gives. The entire house celebrates the happy resolution. - L. Amelia Lufkin and Aubrey L. Smith

## PROGRAM NOTES

Wolfgang Amadeus Mozart was an Austrian composer who was born in 1756 and died in 1791. He was an influential composer and was among the greatest composers in Western Classical music. Mozart, unlike most, excelled in composing in multiple genres. He became a universal composer and had a talent for accommodating to the specific tastes of his audiences.

Lorenzo Da Ponte was an Italian poet and librettist who is best known for his collaborations with Mozart. He was born in Italy in 1749 and died in the United States in 1838. While in Vienna Da Ponte had become the official court poet for Emperor Joseph II. As court poet he had written numerous successful librettos for musicians, Mozart being one of them. (Mozart was seeking appropriate Italian librettos to gratify the Emperor, who had preferred Italian opera at the time.) Da Ponte and Mozart created three masterpieces in a short amount of time - *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790). Da Ponte's talent derived from his ability to infuse borrowed themes with new life as well as combine comic and tragic elements into his work.

*Le nozze di Figaro* (The Marriage of Figaro) is a four-act Italian comic opera. The opera premiered in Vienna at the Burgtheater on May 1, 1786. The opera's plot is based on a French play by Pierre Beaumarchais, *Le Mariage de Figaro*, a stage comedy that premiered in 1784 and the sequel to Beaumarchais's earlier play, *Le Barbier de Séville* (1775; *The Barber of Seville*), which had become a great success. Beaumarchais had intended to translate *Le Mariage de Figaro* into German and had also intended to perform his work in Vienna. However, Emperor Joseph II refused permission to stage the work due to its controversial political content. It was banned from the stage throughout Germany and Austria because of its portrayal of the nobility (Figaro, the servant, gets the better of the Count in the end).

In note of this, Lorenzo Da Ponte removed much of the more political content, and translated the work into Italian as well. With these changes, the Emperor allowed the project to move forward. With the opera's colorful characters and a hilarious, heartbreaking plot, Mozart's and Da Ponte's work eventually became a huge success. The music, although elegant, still exploits the constant tension among the social classes as well as the sexes. *Le nozze di Figaro* showcases some of Mozart's finest musical genius.

- L. Amelia Lufkin and Aubrey L. Smith

## DIRECTOR'S NOTES

I feel humbled and privileged to be able to direct this production of Mozart's *Le nozze di Figaro*. Every time I work on this masterful score, I am amazed at the incredible unity of musical and dramatic detail. I also find that the character portrayals created by Da Ponte's text and Mozart's music are timeless and undeniably human. The opera has a message of social justice at its heart, and, even more importantly to me these days, the resounding message that women can succeed if they work together, regardless of social barriers.

Once again, Thomas Bumblauskas has contributed a beautiful and stylish set design for this production. This makes the sixteenth production I have done with Thom, who most recently designed our set for *Falstaff*. I appreciate Thom's eye for mood and style in his settings, and our students learn an enormous amount building and painting the set pieces under Thom's guidance. I am thrilled to be working again with Michelle Harvey, with her wonderful eye for mood and dramatic transitions. Michelle provided the Lighting Design for our previous production of *Le nozze di Figaro* (2016) along with past productions of *The Crucible* (2014), *The Merry Widow* (2011) and *The Magic Flute* (2009). This year, we are all excited to have Maestro Stephen Rogers Radcliffe on the podium. His musical insights have added an immense amount to our understanding of this great work. Many, many thanks for the efforts of the Missouri Theatre technical staff, assisting on this production.

## Special Thanks To:

**Friends of Music:** Peter Miyamoto, Nancy Lamb & Timothy Oyen

**MU Voice Faculty:** Steven Jepson, Christine Seitz, Kyle Stegall & Steve Tharp

**MU Voice Area Graduate Assistant:** Aubrey Smith

**MU School of Music:** Dr. Julia Gaines, Director

**Staff:** Brooke Daniels, Patricia Garmon, Joanna Griffith, Ben Harting, David Myers, Lucy Urlacher & Susan Worstell

## Creative Team Biographies:

**Brandon Brown**, Chorus Master, has a passion for music that shines throughout his performances. He has performed with the Celestial Evangel Choir in Kumasi and Accra, Ghana, and Prague. In addition to opera roles, Mr. Brown has performed the baritone solos in Beethoven's 9<sup>th</sup> *Symphony* and *Mass in C Major*, Parker's *A Sermon from the Mountain*, Verdi's *Requiem*, Brahms' *Requiem*, Dubois' *Seven Last Words*, Handel's *Messiah*, Mendelssohn's *Elijah*, Linda Twine's *Changed My Name*, and Fauré's *Requiem*. Brandon has performed with the Beloit Janesville Symphony Orchestra, the Chicago Modern Orchestra Project, College of DuPage, the South Shore Opera Company of Chicago, American Chamber Opera, Main Street Opera, and Katydid Opera Productions. He served as the Music Director and Project Manager of the Chicago Community Chorus, and is currently President of the Chicago Music Association, Br. No. 1 of the National Association of Negro Musicians, Secretary of the United Church of Christ Musicians' Association, and Music Coordinator at Columbia United Church of Christ. Brandon has studied and coached with Jonita Lattimore, David Holloway, Scott Gilmore, Dana Brown, and Giulio Favario. Brandon is currently pursuing a Master's in Choral Conducting from the University of Missouri. He earned his degree as a Bachelor of Music in Vocal Performance from Eastern Illinois University and his Master's in Voice Performance from CCPA at Roosevelt University. He is also a member of Phi Mu Alpha Sinfonia.

**Thomas Bumblauskas**, Scenic Designer, currently resides in Las Vegas NV. He has been the scenic designer for many of Show-Me Opera's recent productions, including *Falstaff*, *The Pirates of Penzance*, *Suor Angelica* and *Gianni Schicchi*, *The Crucible*, *Così fan tutte*, *La Cenerentola*, *The Merry Widow* and *The Magic Flute*. He has designed for Walnut Street Theatre (PA), Fargo-Moorehead Opera (ND), The Media Theatre (PA), Act II Playhouse (PA), the Philadelphia Opera (PA), Maine State Music Theatre, North Shore Music Theatre (MA), American Southwest Theatre Company (NM), Alpine Theatre Project (MT), UNLV Opera Theatre (NV), Theatre IV (VA) Light Opera Oklahoma (OK), and the Peabody Institute (MD). A few unusual projects include Donald Trump's 50th Birthday Party at the Taj Mahal Resort in Atlantic City, and designing scenic elements for Costa & Princess Cruise Lines, as well as assisting on the Miss America Competition. Thomas' work also includes the films *The Sixth Sense*, *Signs*, *Unbreakable*, *Annapolis*, and *Igby Goes Down*, and he is the production designer for *Christina Cooks* (PBS) and *Christina Cooks Live at Wholefoods* (CN8). Thomas also guest lectures at North Dakota State University, University of Las Vegas Nevada, and St. Joseph's University (PA). Thomas was the Director of Production and Resident Scenic Designer for Opera Vivente (MD). Thomas is one of the founders of Clay Arts Vegas, one of leading ceramic galleries in the United States, as well as a working pottery studio.

**Michelle Harvey**, Lighting Designer, is currently the Assistant Professor of Lighting Design at the Univ of Nebraska-Lincoln. LOCAL: *ShakesFear*, *Our Town April 2022* (Nebraska Repertory Theatre) REGIONAL: *Stillwater*, *Fire in Dreamland*, *Lot's Wife*, *What Would Crazy Horse Do?*, *Unreliable* (Kansas City Repertory Theatre) *The Magic Flute*, *The Merry Widow* (Show-Me Opera) NATIONAL: *Limitless* (Mirage Theatre, Las Vegas) *Guys & Dolls*, *Little Shop of Horrors*, *Hairspray*, *Singin' in the Rain*, *The King & I*, *The Sound of Music* (Signature Productions) *1776*, *5 Guys Named Moe*, *The Music Man*, *How to Succeed in Business*, *West Side Story*, *Ain't Misbehavin'* (Super Summer Theatre) *The Importance of Being Earnest* (Nevada Conservatory Theatre) She recently relocated from Kansas City as the Lighting & Video Supervisor at the KC Rep. Michelle received her MFA in Lighting Design at the University of Nevada-Las Vegas, after completing her undergraduate work at the University

of Nebraska-Lincoln. Her work has also been seen at the Forestburgh Playhouse, the New London Barn Playhouse, and the Santa Fe Opera.

Since his Lincoln Center conducting debut in 1986, **Stephen Rogers Radcliffe** has been recognized for his electrifying, musically acute performances, his passionate dedication to the nurturing of young talent and his innovative approach to audience development and artistic enrichment in the musical institutions with which he has served. He joined the faculty at the University of Missouri-Columbia in Fall 2021, and serves as the Director of Orchestral Activities there. For over a decade Maestro Radcliffe was Director of the Seattle Conservatory of Music and Music Director of both the Marrowstone Music Festival and the Seattle Youth Symphony Orchestra; America's largest youth orchestra training program. An artist, educator and scholar, Maestro Radcliffe was the Harry and Mildred Bemis Endowed Fellow in Musicology at Brandeis University, Director of Orchestra and Opera Programs at the University of Massachusetts, and Staff Conductor of the Boston Lyric Opera, Seattle Opera and Pacific Northwest Ballet. His work with the Seattle Opera includes three world premiere performances as part of the company's "Our Earth" commissioning project and, in 2017, he returned to the Seattle Opera for performances of Aaron Copland's "The Tender Land." He has conducted the major operatic works of Puccini and Verdi and has led "Opera in the Park" performances for thousands of music lovers in New York City. His Albany Records CD of operatic works by Gian Carlo Menotti, Douglas Moore and Paul Hindemith has been acclaimed in *Gramophone* and the *American Record Guide*. The roster of internationally acclaimed artists appearing in concert with Maestro Radcliffe is both distinguished and varied. Recent collaborations include performances with pianists Van Cliburn and Andre Watts; Metropolitan Opera stars Frederica von Stade, Dawn Upshaw, Susan Graham and Veronika Kincses, and pops artists the Moody Blues, Blood Sweat and Tears and P.D.Q. Bach. A prize winner of the 1988 Arturo Toscanini International Conductor's Competition, Stephen Rogers Radcliffe was a student of Leonard Bernstein, Franco Ferrara and Gustav Meier.

**Christine Seitz**, Stage Director, is Teaching Professor of Music and joined the faculty at the University of Missouri-Columbia in the fall of 2008, where she is Director of Show-Me Opera. She was the Director of the Resident Opera Artist program with the Missouri Symphony from 2016 through 2019, directing productions of *Die Fledermaus*, *La Traviata*, *La Bohème*, and *Carmen*. She was a member of the stage directing staff for the Apprentice Artist Program at Des Moines Metro Opera from 2006 through 2013, and she was the founding Opera Director for the Pine Mountain Music Festival in Michigan's Upper Peninsula, directing and producing operas there from 1992 through 2002. She has been a guest director for the University of Kentucky Opera Theatre, the Florentine Opera of Milwaukee (educational outreach productions), the University of Wisconsin-Madison and Luther College. She has created original translations and supertitles for productions at the Florentine Opera of Milwaukee, the Pine Mountain Music Festival, the University of Wisconsin-Madison, the Dubuque Symphony and the University of Nevada Las Vegas. Christine Seitz is an established dramatic soprano, and she most recently appeared with the Des Moines Metro Opera, singing the role of Madame Larina in Tchaikovsky's *Eugene Onegin*. She has also sung operatic roles with the Seattle Opera, the Dallas Opera, Madison Opera, the Los Angeles Opera, the Toledo Opera, Kentucky Opera, the Florentine Opera of Milwaukee, Central City Opera, and in Europe with the Wuppertaler Bühnen and the Stadttheater Bern. She sang the leading role of Anna Clemenc in the world premiere of *The Children of the Keweenaw*, by composer Paul Seitz and librettist Kathleen Masterson, at the 2001 Pine Mountain Music Festival. She has also sung in concert with the MU Choral Union, the Waukesha Symphony, the Greater Lansing Symphony Orchestra, the Caramoor



Festival, the Germanfest Symphony in Milwaukee, the Cincinnati May Festival and the Las Vegas Philharmonic. She has sung in numerous recitals in New York City and throughout the Midwest, collaborating with pianists Steven Blier and Jessica Paul, and she has presented voice workshops and master classes in Houghton, Michigan, and the University of California-Irvine. Professor Seitz is the past Central Region Governor of the National Opera Association. She received B.Mus. degrees in both applied voice and music education and an M.Mus. in applied voice from the University of Wisconsin, Madison. A native of Madison, Wisconsin, she was a two-time winner of the Eastern Wisconsin Metropolitan Opera District Auditions.

*For cast biographies, scan this QR code:*

