

The University of Alberta
Department of Music

presents

THE MARRIAGE OF FIGARO

BY W. A. MOZART

Friday, January 29, 1982
Saturday, January 30, 1982

8:00 p.m.

Convocation Hall
Old Arts Building

The Marriage of Figaro
(Sung in English)*

An opera in four acts
Music by Wolfgang A. Mozart
Libretto by Lorenzo da Ponte
English version by Ruth and Thomas Martin

ALFRED STROMBERGS, conductor
ALAN ORD, director

Cast (in order of appearance)

	<u>Jan. 29</u>	<u>Jan. 30</u>
Figaro	Gordon Maxwell	Brad Nickorick
Susanna	Bonnie Panych	Nelda Schulte
Bartolo		Michael Hancock
Marchellina		Heather Meyers
Cherubino		Janet Mitchell
Count		James Raycroft
Basilio		Gerhard Kruschke
Countess	Patricia Swan	Suzanne Dyck
Antonio		Daniel Bagan
Don Curzio		Donald McMann
Barbarina	Janet Dea	Chisako Etzkorn
A Peasant Girl		Heather Noseworthy

Chorus Members:

Soprano: Twylla Augustson, Sharon Miller, Susan Pattersen
Alto: Beth Raycroft, Margaret Samuel, Beth Turnbull
Tenor: Robert Pardell, Mike Snelgrove
Bass: James Doerksen, Laurier Fagnan, Edward Woch

*English version by permission of G. Schirmer Inc.

There will be no intermission between acts three and four.

Production Staff

Music Director	Alfred Strombergs
Stage and Production Director	Alan Ord
Set Design	Alan Ord
Costume Design and Construction	Betty Kolodziej
Chorus Master	Leonard Ratzlaff
Technical Direction (Convocation Hall)	Garth Hobden
Stage Manager	Viola Wallbank
Rehearsal Pianist	Michael Rose

The principals in the production are taken from the studios of Elsie Achuff, Merla Aikman, Alan Ord and Harold Wiens.

ST. CECILIA ORCHESTRA

1st violins:

Andrea Opgenorth (leader)
Murray Vaasjo
Jonty Parker-Jervis
Mary Thomsen
Barbara Lopatka
Cathy Stephen
Dianne Vaasjo-Tebb
Anthony Slemko
Sylvia Shadick

2nd violins:

Nancy Bias
Rod Olstad
Leslie Haring
Monika Schaefer
Winnifred Schroer
Gabriel Côté
Patti Sorensen
Kevin Houston
Ehor Dytyniak

Violas:

Cherrie Robertson
Ron Komarniski
Sandra McClennan
Glenn Archibald

Cellos:

Victoria Clarke
Susan Spencer
Cheryl Berkowitz
Laura Backstrom
Barbara Morris

D. Basses: Neal Evans, Richard Stenton

Flutes: Bill Damur, Kris Clarke

Oboes: Marla McCready, Rosemary Speakman

Clarinets: John Newman, David Quinn

Bassoons: John Feldberg, Robe Morewood

Horns: Ken Howe, Bill Rasmussen

Trumpets: Ross Hill, Mitchell Howard

Timpani: Ichiro Fujinaga

Harpsichord: Michael Rose

Orchestra Librarian: Ivan Mast

Summary of Beaumarchais' Play - The Marriage of Figaro

Figaro, steward at the castle of Aguas Frescas, has borrowed ten thousand francs from Marceline, housekeeper of the same castle, and has given her a note promising to repay the money at a certain time or to marry her if he should default. Meanwhile, very much in love with Suzanne, Countess Almaviva's young chambermaid, he prepares to marry her; for the Count, himself enamored of young Suzanne, has favored this marriage in the hope that a dowry he has promised to give her would enable him to obtain from her in secret her yielding to the *droit du seigneur*, a right that he had renounced for the benefit of his servants when he was married. This little domestic intrigue is conducted on behalf of the Count by the rather unscrupulous Basile, music-master of the castle. But the young and virtuous Suzanne believes herself obliged to apprise her mistress and her betrothed of the Count's gallant intentions, and the Countess, Suzanne, and Figaro band together to foil the plans of the lord of the manor. A small page, beloved by everyone at the castle but mischievous and overheated, like all precocious lads of thirteen or fourteen, slips saucily away from his master and by his liveliness and perpetual thoughtlessness more than once involuntarily places obstacles in the way of the Count's progress, at the same time getting himself into hot water, which leads to some very effective incidents in the piece . . . The Count, finally perceiving that he is being made the victim, but unable to imagine how it is being done, resolves upon vengeance by favoring Marceline's claims. Thus, desperate because he cannot make the young woman his mistress, he tries to marry the old one to Figaro, who is distressed by all this. But at the moment when Almaviva believes himself avenged, when, as first magistrate of Andalusia, he condemns Figaro to marry Marceline that day or pay the ten thousand francs—which Figaro cannot possibly do—, it is revealed that Marceline is Figaro's unknown mother. This ruins all of the Count's plans and he cannot flatter himself that he is either fortunate or avenged. During this time, the Countess, who has not given up the hope of winning back her unfaithful spouse by catching him at fault, has arranged with Suzanne that the latter pretend to grant the Count a rendezvous at last in the garden, and that the wife appear there in place of the mistress. But an unforeseen incident apprises Figaro of the rendezvous granted by his fiancée. Furious because he believes himself deceived, he hides at the appointed spot, in order to surprise the Count with Suzanne. While he is still raging, he is himself pleasantly surprised to discover that the whole affair is only a game between the Countess and her chambermaid for the purpose of fooling the Count; he finally joins in the game good-humoredly; Almaviva, convicted of unfaithfulness by his wife, throws himself at her feet, begs her forgiveness, which she laughingly grants him, and Figaro marries Suzanne.