

## ABOUT VCU OPERA

Founded in 1950 by L. Wayne Batty, VCU Opera has been directed by Melanie Kohn Day since 1983. In 2008, Dr. Kenneth Wood joined the VCU Voice faculty and additionally assumed the position of Stage Director for VCU Opera. Between November 2011 and November 2015, VCU Opera was the recipient of four national awards from the NOA-National Opera Association: 2nd Place for Humperdinck's HANSEL & GRETEL, 1st Place for Menotti's THE OLD MAID & THE THIEF, 3rd place for the opera scenes competition for Bizet's CARMEN quintet and 1st Place for Gilbert & Sullivan's THE GONDOLIERS.

VCU Opera has the longest-running tradition of annual full-scale productions in the state of Virginia and is proud of its outstanding reputation as an opera training program. Each year there is a fully-staged production of opera scenes and arias as well as a full-scale production featuring scenery and costumes and presented in collaboration with the VCU Symphony.

VCU Opera's mission is to cast undergraduate students in appropriate roles from the mainstream repertoire. We specialize in traditionally styled productions utilizing where possible our extensive collection of costumes, wigs and props.

With a significant emphasis on the holistic training of the complete "singer-actor," VCU Opera has prepared numerous students for scholarships to the nation's finest conservatories and university graduate programs, as well as for prestigious summer festivals in the USA and abroad and for Resident Artist positions with regional opera companies throughout the USA.

Many VCU Opera alumni have gone on to enjoy highly successful careers performing in the world's greatest opera houses.

**vcuarts**

VCU OPERA & VCU SYMPHONY  
present

MOZART'S

# The Marriage of Figaro

FRIDAY, APRIL 27, 2018 AT 7 P.M.  
SUNDAY, APRIL 29, 2018 AT 4 P.M.

W.E. SINGLETON CENTER FOR THE PERFORMING ARTS  
922 PARK AVENUE, RICHMOND, VA.



**Co-directors: Melanie Day & Kenneth Wood**

**Conductor: Daniel Myssyk**

**Set design: Mercedes Schaum**

**Costumes: Leslie Winn & Ivy Austin**

**Light design: Curt Blankenship**



**vcuarts**

VCU OPERA & VCU OPERA ORCHESTRA

PRESENT

WOLFGANG AMADEUS MOZART'S  
BELOVED OPERA



LE NOZZE DI FIGARO  
THE MARRIAGE OF FIGARO



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CO-DIRECTORS  
MELANIE KOHN DAY & KENNETH WOOD

CONDUCTOR  
DANIEL MYSSYK

SET DESIGNER  
MERCEDES SCHAUM

COSTUME COORDINATORS/DESIGNERS  
IVY AUSTIN & LESLIE WINN

LIGHTING DESIGNER  
CURT BLANKENSHIP

*This production has been generously underwritten in part by long-term sponsors  
Emerson & Kathy Hughes, Dr. Sonia Vlahcevic, Dr. Velimir Luketic and Mr. Jay Beville.  
VCU Opera is deeply appreciative of their support!*

# LE NOZZE DI FIGARO

## THE MARRIAGE OF FIGARO

Libretto by Lorenzo da Ponte  
First performed in Vienna, 1786

Setting: The castle of Count Almaviva near Seville, Spain, 1786

### DRAMATIS PERSONAE

Count Almaviva	Alan Chavez
Countess Almaviva	Emily Nesbitt
Susanna, <i>HER CHAMBERMAID, BETROTHED TO FIGARO</i>	Tess Ottinger * 2017
Figaro, <i>VALET TO THE COUNT</i>	Shyheim Selvan Hinnant
Cherubino, <i>THE COUNT'S PAGE</i>	Kate Juliana (KRISTEN MELZER, COVER)
Marcellina	Jaylin Brown
Don Basilio, <i>MUSIC MASTER</i>	Micah Baldwin
Don Curzio, <i>A JUDGE</i>	Evan Heiter (FRIDAY) Connor Terrell (SUNDAY)
Bartolo, <i>A DOCTOR OF LAW FROM SEVILLE</i>	Chase Peak * 2011
Antonio, <i>THE COUNT'S GARDENER, SUSANNA'S UNCLE</i>	Calvin Bremer
Barbarina, <i>HIS DAUGHTER</i>	Savannah Whittenburg
Bridesmaid #1	Jasmin Ward
Bridesmaid #2	Dyson Roy
Mozart at the Harpsichord	Charles Lindsey

\*GUEST ARTIST - VCU OPERA ALUMNI

### CHORUS

VILLAGE MEN, WOMEN AND SERVANTS

Lida Bourhill	Kristen Melzer
Hailey Broyles	Dyson Roy
Jacob Cann	Connor Terrell (FRIDAY)
Jonathan Carr	Jasmin Ward
Victoria Cottrell	William Ware
Samantha Garcia	Trevor White
Evan Heiter (SUNDAY)	Savannah Whittenburg
Kevin Mann	Ricky Williams

**ONE INTERMISSION: 15 minutes between Acts I/II and III/IV**  
*Estimated running time: 2 hours, 50 minutes (includes intermission)*



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"GRAZIE MILLE!" for THEIR FINANCIAL SUPPORT of VCU OPERA 2017-2018: Emerson and Kathy Hughes, Dr. Sonia Vlahcevic, Dr. Velimir Luketic, Professor Jesse BeVille. We are profoundly grateful!

NONE OF THIS WOULD BE POSSIBLE WITHOUT OUR AMAZING PRODUCTION TEAM: Daniel Myssyk; Roland Karnatz; Curt Blankenship; Mercedes Schaum; Ivy Austin & Leslie Winn; Catherine Pelletier; Christianna Casey. We offer heartfelt gratitude!

SPECIAL THANKS TO: Dr. James Wiznerowicz (Interim Chair, Department of Music); Linda Johnston; Anne Marie Dumain; Karmalita Bawar; Operafestival di Roma Costume Collection - gift from Dr. William Welty; Dr. Erin Freeman; Jaylin Brown; Samantha Garcia; Le Lew.

## VCU OPERA ORCHESTRA

<b>Violin 1</b>	Stephen Tan, <i>concertmaster</i> ; Sarah Douthwaite, Emily Wiehrs, Jessika Blanks
<b>Violin 2</b>	Stacey Sharpe, Terralynn Mikell, Faith Hofma
<b>Viola</b>	Quinton Folks, Caleb Paxton, Jasmine Harris, Samantha Dehart
<b>Cello</b>	Amora Mikell, Claire Coblenz, Celista Money
<b>Bass</b>	Andrew Ballard, Alexander Kehayas
<b>Flute</b>	Isaiah Shaw, <i>principal</i> ; Iman Williams
<b>Oboe</b>	Samuel Roche, <i>principal</i> ; Todd Worsham
<b>Clarinet</b>	Emory Freeman, <i>principal</i> ; Lewis Vaden
<b>Bassoon</b>	Anthony Cavanaugh, <i>principal</i> ; Olivia Taylor
<b>Horn</b>	Noah Fotis, <i>principal</i> ; Stephen Deren
<b>Trumpet</b>	Hamed Barbarji, <i>principal</i> ; Rhys Edwards
<b>Timpani</b>	Kyle Stoker
<b>Harp</b>	Charles Lindsey

**Supertitles Operator** Stephanie Auld, VCU OPERA ALUMNA

## PRODUCTION STAFF

<b>Producer/Director &amp; Musical Preparation</b> Melanie Kohn Day	<b>Costume Assistance</b> Marcia Hailey	<b>Prop Construction/ Coordinators</b> Roland Karnatz Melanie Day Kenneth Wood
<b>Co-Director of VCU Opera &amp; Stage Director</b> Kenneth Wood	<b>Choreographer</b> Robin Arthur	<b>Wig/Hair Mistress</b> Melanie Kohn Day
<b>Conductor, VCU Opera Orchestra</b> Daniel Myssyk	<b>Production Stage Manager</b> Catherine Pelletier	<b>Wig/Hair Assistant</b> Christianna Casey
<b>Scenic Designer</b> Mercedes Schaum	<b>Assistant Stage Manager</b> Christianna Casey	<b>Publicity Designers</b> Anne Marie Dumain Heidi Rechlin
<b>Lighting Designer</b> Curt Blankenship	<b>Scenic Construction</b> Roland Karnatz	<b>Production Photographer</b> Steven Casanova
<b>Costume Designers/ Coordinators</b> Ivy Austin & Leslie Winn, The Costume Shop	<b>Scenic Construction Assistance</b> Kazungu Tuyambaze Jean de Dieu Mucyo Norborne Alley	<b>Supertitle Creators</b> Nico Castel translation adapted by Kenneth Wood
<b>Technical Director</b> Roland Karnatz	<b>Scenic Painting/ Decoration</b> Mercedes Schaum	<b>Running Crew</b> members of VCU Opera
<b>Technical Coordinators</b> Curt Blankenship Roland Karnatz		

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VCU Department of Music



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### Le Nozze Di Figaro Synopsis

Three years before our story starts, Figaro – (as in the barber of *The Barber of Seville*) – aided Count Almaviva in marrying the beautiful Rosina. Figaro also borrowed 10,000 francs from the housekeeper, Marcellina, promising to repay her or else marry her. Now he is preparing to marry Susanna, the Countess' chambermaid. However, the Count himself is enamored of Susanna. He has promised her a dowry in the hope that she will secretly grant him his *droit du seigneur*, a feudal right to sexual favors with servants on the night before their wedding—a rite he had renounced when he married Rosina. The story begins on the morning of the wedding day.

The servants Figaro and Susanna are about to be married, but their employer, the Count Almaviva, has also cast his roving eye on the bride-to-be. Figaro vows to outwit his master. And there's another problem: the much older Marcellina, housekeeper to Dr. Bartolo, wants to marry Figaro herself – and he owes her a tidy sum of money.

Meanwhile, the teenager Cherubino can't help flirting with all the women of the household, including the Countess herself. Enraged, the Count orders him to join the army. Susanna and the Countess recruit Cherubino to their plan to trick the Count, playfully dressing him up as a girl. When the Count unexpectedly arrives, they must maneuver quickly, making Cherubino jump from the window so that Susanna can take his place undiscovered. But the complaining gardener ruins their plot, and Figaro must cover for the boy by faking a limp. Marcellina and Bartolo demand that the Count settle the dispute of whom Figaro will marry.

Susanna sets the servants' plot in motion by leading the Count on with the promise of a tryst. Marcellina demands that Figaro pay her back or marry her, but when Figaro shows her his birthmark, Marcellina realizes he is her long-lost son and reveals that she and Dr. Bartolo are his parents! It is then decided that the wedding will be a double one – Susanna and Figaro as well as Dr. Bartolo and Marcellina. During the wedding festivities later that day, Susanna confirms her rendezvous with the Count with a note, sealed with a pin.

Later that night, the gardener's daughter, Barbarina, is upset because she has lost the pin, which the Count entrusted to her, and she tells Figaro and Marcellina about the rendezvous. Figaro rants against women, especially his faithless bride. When Susanna and the Countess appear, dressed in one another's clothes, he hides to watch. Susanna sings of love, knowing that she is making the listening Figaro squirm. The Count arrives to woo "Susanna" – the Countess in disguise. Figaro, who has realized what is happening, declares his love for the "Countess," to the consternation of Susanna and the rage of the Count. The real Countess reveals herself, and her husband realizes his folly and earnestly begs her forgiveness. She grants it, and all the couples – the Count and Countess, Susanna and Figaro, Barbarina and Cherubino, and Marcellina and Bartolo – enjoy a happy ending.

*Synopsis adapted from Boston Lyric Opera's online version.*

### Director's Note

As sometimes happens in the warmer months, companies choose to stage a performance using the façade of a stunning piece of architecture as their backdrop. It is this scenario that we have adopted in presenting this production of Mozart's masterpiece. So, sit back and enjoy while our "travelling troupe" assembles their resources and "transports" you to sunny Seville.

*Dr. Kenneth Wood  
Co-Director of VCU Opera & Stage Director*