Opéra Workshop

2016–17 Season
506th Concert
Monday 3 April 2017, 7:30 p.m.
506th Concert
Dalton Center Recital Hall

509th Concert
Tuesday 4 April 2017, 7:30 p.m.
509th Concert
Dalton Center Recital Hall

THE MARRIAGE OF FIGARO
Wolfgang Amadeus Mozart (1756–1791)

CARL RATNER, Stage Director
DAVID LITTLE, Music Director and Conductor
JAMES SCHIPPERS, Piano

Cast (in order of vocal appearance)
Figaro: Christopher Knapp (Acts I and II), Joel Snyder (Acts III and IV)
Susanna: Cara Gross (Acts I and II), Clare Regan (Acts III and IV)
Dr. Bartolo: Jared Montgomery (Acts I and II), David Sedlecky (Acts III and IV)
Marcellina: Annika Ey (Acts I and II), Isabel Abbott (Acts III and IV)
Cherubino: Savannah Gonsoulin (Acts I and IV), Alexandra Galla (Acts II and III)
Count: Isaac James
Don Basilio: Michael Jutila (Acts I and II), Matthew Wrightman (Acts III and IV)
Countess: Hayley Girard (Act II), Hannah Earl (Acts III and IV)
Antonio: Jordan Thomas
Barbarina: Brianna Rigozzi
Don Curzio: Samuel Newton (April 3), Keiwoon Lambert (April 4)
Flower Girls: Angela Tocco, Caitlin Borke

Chorus
Soprano: Elizabeth Eighmy, Brianna Van Houten, Daniela Peña, Angela Tocco
Mezzo-Soprano: Caitlin Borke, Sarabeth Brown, Madeline Wozniak
Tenor: James Gottschall, Daniel Hall, Keiwoon Lambert, Samuel Newton, Travis Williams
Bass: William Bailey, David Nichols, Travis Ratliff, Jordan Thomas

Stage Manager: Hannah Strayhorn
Assistant Stage Manager/Props: Natalie Saigh
Production Assistants: Erik Gabel, Colleen Grasher, Monica Johnson, Sammie Johnson,
Maren Prophit, Stina Taylor, Emily Walsh

Act I: A storeroom of the Count Almaviva’s castle, between the bedrooms of the Count and
Countess—morning
(brief pause)
Act II: The bedroom of the Countess—immediately following
(intermission)
Act III: The reception room of the castle—that afternoon
(brief pause)
Act IV: A garden on the grounds of the castle—that night
DEDICATION – This performance is dedicated to Carol Payne Smith and the memory of Robert L. Smith. Their generosity has sustained the opera program at Western Michigan University for many years.

SYNOPSIS – Figaro, the legendary ‘Barber of Seville’, now serves as the valet of Count Almaviva. On this day, if the Count consents, he will marry Susanna, the maid of the Countess. However, the Count himself has sought a liaison with Susanna without success, and is withholding his consent for the marriage out of spite. Don Basilio, the unctuous music teacher, carries suggestive messages from the Count to Susanna, to her disgust. Further complicating things, Figaro previously borrowed money from Marcellina and promised to marry her if he could not repay it. Her old employer, Dr. Bartolo, still nursing old grudges against Figaro, is acting as her lawyer. To solve the problem, Figaro and Susanna enlist the help of the pageboy Cherubino, who always seems to be in the wrong place at the wrong time. Just when it seems a solution has been found, a new surprise takes the plot in a different direction.

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To the Robert L and Carol Payne Smith Opera Enrichment Endowment, in honor of Ms. Susan B. Anthony:
Dr. Carol Payne Smith

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Dr. Harold L. and Sherry Bate
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Earl Boen
Steve Boone
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