

ABOUT WIU OPERA THEATRE & WORKSHOP

Western Illinois University's Opera program is open to all students campus wide, but it is particularly designed to give voice students the opportunity to sing and refine their acting skills on the operatic and lyric theatre stages.

MUS 109: Opera Workshop is a class for both novice and experienced students. Singers practice the fundamentals of stage movement and lyric theatre styles, while perfecting their own skills and talents. The class culminates in a scenes performance for the School of Music, and the community late in the fall semester.

The *Spring Opera* takes place each May, when a fully staged production is performed with orchestra in Hainline Theatre. Role preparation begins in the fall. Performances are presented by WIU graduate and undergraduate students. Tickets are available to WIU students and the general public.

Help Us Do Better!

- ◆ There will be a 15 minute intermission
- ◆ No food or drinks allowed in the theatre
- ◆ Before the performance, please silence any noise-making devices (e.g., cellphones) and refrain from texting during the performance
- ◆ Video-, audio recording, and photography are strictly prohibited
- ◆ Two emergency exits are located at the rear of the auditorium and two additional exits are located just to the right and left of the stage
- ◆ Like and follow us on Facebook at the link shown below

MARK YOUR CALENDARS!

FALL LYRIC THEATRE SHOWCASE

December 5, 2019 at 3:00pm | Browne Hall #130

(To Be Announced)

May 1-2, 2020 | Hainline Theatre

 www.facebook.com/WIUOpera



Wolfgang Amadeus Mozart

The Marriage Of Figaro

Hainline Theater

Friday, May 3 and Saturday, May 4 at 7:30 pm

Western Illinois University Opera Theatre 2018-2019

Richard Hughey, conductor

Ricardo Sepúlveda, director



Public : \$15

WIU Students with ID : Free

Senior/WIU Employee/ Youth : \$12

Box Office : (309) 298-2900



Wolfgang Amadeus Mozart

LE NOZZE DI FIGARO

(*The Marriage of Figaro*)

Opera Buffa in Four Acts | Libretto by Lorenzo Da Ponte

Based on Pierre Beaumarchais' *La folle journée*

Abridged & Adapted for Western Illinois Opera Theatre

CAST

CHARACTER	FRIDAY	SATURDAY
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MR. ALMAVIVA, <i>"The Count", Head of a successful business</i>	Gabriel Rackers	Leonel Villarreal
ROSINA ALMAVIVA, <i>"The Countess", his wife</i>	Rachel Mason	Claire Ryterski^
FIGARO, <i>right-hand man to The Count</i>	Aidan Singh	Spensor Randolph
SUSANNA*, <i>Figaro's fiancée, per- sonal aide to The Countess</i>		Parker Carls
BARTOLO, <i>a lawyer, friend & business associate to The Count</i>		Brian Locke
MARCELLINA*, <i>business associ- ate to The Count</i>		Kaiyan Wang
CHERUBINO, <i>an intern</i>		Gracelynn Norgaard
BASILIO, <i>advisor to The Count</i>		Landon Wink
ANTONIO, <i>the gardener</i>		DeOnte Bolden
BARBARINA, <i>Antonio's daughter</i>		Lillian Schierbrock
DON CURZIO, <i>a judge</i>		Anthony Hendricks
SERENADE GIRLS		Erika Gonzalez+ & Abigayle Pedigo
ENSEMBLE, <i>employees of The Count; friends of The Countess and Susanna</i>		Erika Gonzalez, Rebecca Helmeid, Anthony Hendricks, Mark Mixon**, Abigayle Pedigo, Joshua Pitt^^, Lillian Schierbrock, Mariah Walker**, Landon Wink

^Cover for Cherubino; *Alison Huntley, cover; +Cover for Barbarina;

**Cover for Bartolo; ^^Cover for Antonio; **Cover for Serenade Girl

Abridged & Adapted by Ricardo Sepúlveda

English Dialogue by Alice Pierce (2018), Adapted by Ricardo Sepúlveda

WIU SYMPHONY ORCHESTRA OPERA ORCHESTRA

FLUTE
Sara Devine
Danielle Olszewski

TIMPANI
Erique Johnson

OBOE
Camber Flick
Egan Roberts

VIOLIN I
Vlad Hontilă
Ramel Price

CLARINET
Morgan Miller
Susan Arns

VIOLIN II
Erik Ghukasyan
Madalyn Pridemore

BASSOON
Nathan Miner
William Hicks

VIOLA
Giorgi Khatalev
Maria Angélica González

HORN
Eric Linke
Lauren Antonioli

VIOLONCELLO
Nathalie Hernández-Ayala
Kosuke Uchikawa

TRUMPET
Benjamin Scholz
Mark Lipinski

BASS
Matthew Sulla

SPECIAL THANKS FROM WIUOT

Matt Bean	Terry Chasteen	Kitty Karn
Penelope Shumate	Lynn Thompson	Heidi Clemmens
Charolette Megginson, Warren Freeland Emily Kreiman,	Anthony Hendricks, Megan Riley, Morgan Sarber, Sigma Alpha Iota	Bruce Walters, Art Department Mu Phi Epsilon, Beta Omicron Chapter
Tammy Walker, Tammy Fretueg, Joanie Herbert & WIU School of Music	Jill Beck, Julie Baker & Performing Arts Society; COFAC; Rebecca Holcomb	Lysa Fox, Steven House & Tammy Killian, WIU Department of Theatre and Dance

PRODUCTION STAFF & CREW

STAGE MANAGER
Kimberlyn Massey

ASSISTANT STAGE MANAGER
Rebecca Helmeid

PRODUCTION MANAGER
Dan Schmidt

TECHNICAL DIRECTOR
Dan Schmidt

LIGHT BOARD OPERATOR
Kimberlyn Massey

MASTER ELECTRICIAN
Josh Wroblewski

MARKETING
Morgan Sarber

SUPER TITLES
Ricardo Sepúlveda
Morgan Sarber

PAINT CHARGE
Tanya Schmidt

SCENIC CONSTRUCTION &
PAINTING
Lynn Poeller, Terry Poeller,
Steven House

ADDITIONAL CREW

DeOnte Bolden, Parker Carls, Erika Gonzalez, Rebecca Helmeid, Alison Huntley, Brian Locke, Rachel Mason, Mark Mixon, Gracelynn Norgaard, Abigayle Pedigo, Anthony Hendricks, Joshua Pitt, Gabriel Rackers, Spensor Randolph, Claire Ryterski, Lillian Schierbrock, Ricardo Sepúlveda, Aidan Singh, Leonel Villarreal, Kaiyan Wang, Mariah Walker, Landon Wink

SYNOPSIS

The action takes place in the estate of Mr. Almaviva, also known as “The Count”, near a city in the United States of America at the end of the 1950s. The Count owns and leads a very successful advertisement firm with many employees under his command. Susanna, personal maid to Mrs. Rosina Almaviva, and Figaro, The Count’s right-hand man, are preparing for their wedding to take place later that day. But their marriage could be spoiled by the advances of The Count, who is determined to seduce the bride-to-be.

With the help of The Countess (Mrs. Almaviva), who has been neglected by her philandering husband, Figaro and Susanna must use all their imagination to outsmart Mr. Almaviva. They must avoid the traps laid by Marcellina, Bartolo and Basilio and take advantage of Cherubino’s awkward attempts at romance.

Punctuated by a series of improbable events, which evolve into touching moments of melancholy, the “Day of Madness” will see each mask fall one-by-one, revealing the true nature of the wearer’s heart.

-adapted from opera-online.com

LE NOZZE DI FIGARO

OVERTURE.....WIU Symphony Orchestra

FIRST ACT: *Incompletely furnished room; Mr. Almaviva's estate*

No. 1: *Cinque, dieci*.....Figaro, Susanna

No. 2: *Se a caso madama*.....Figaro, Susanna

No. 3: *Se vuol ballare*.....Figaro

No. 4: *La vendetta*.....Bartolo

No. 5: *Via resti servita*.....Marcellina, Susanna

No. 6: *Non so più cosa son*.....Cherubino

No. 7: *Cosa sento*.....Count, Basilio, Susanna

No. 8: *Giovani liete*.....Ensemble

No. 9: *Non più andrai*.....Figaro

BRIEF PAUSE

(set change)

SECOND ACT: *A luxurious room with an alcove*

No. 10: *Porgi, amor*.....Countess

No. 11: *Voi che sapete*.....Cherubino

No. 12: *Venite, inginocchiatevi*.....Susanna

No. 13: *Susanna, or via sortite*.....Count, Countess, Susanna

No. 14: *Aprite presto, aprite*.....Susanna, Cherubino

Finale.....Count, Countess, Susanna, Figaro,

Antonio, Bartolo, Marcellina, Basilio

15-MINUTE INTERMISSION

ARTISTIC STAFF

CONDUCTOR

Richard Hughey

DIRECTOR

Ricardo Sepúlveda

SCENIC DESIGNER

Dan Schmidt

COSTUME DESIGNER

Rebel Mickelson

LIGHTING DESIGNER

Josh Wroblewski

DANCE CHOREOGRAPHER

Heidi Clemmens

FIGHT CHOREOGRAPHER

Warren Freeland

DANCE CAPTAIN

Rachel Mason

INTIMACY COACH

Kimberlyn Massey

RÉPÉTITEUR

Po-Chuan Chiang

POSTER DESIGN

Megan Riley

PROMO VIDEOS

Ricardo Sepúlveda

PROGRAM

Ricardo Sepúlveda

DIALOGUE EDITION

Rachel Mason

DIRECTOR'S NOTES

"Everything in the world is about sex except sex. Sex is about power."

-Oscar Wilde

Beaumarchais' *Le mariage de Figaro* ("The Marriage of Figaro") was banned from the Viennese stage in an attempt to censor its strong political and social statements. However it was available in print. The earlier play in the Figaro trilogy, *Le barbier de Séville* ("The Barber of Seville") was very well received in Giovanni Paisiello's 1783 opera. Mozart and Italian librettist, Lorenzo Da Ponte began working on their operatic setting of *The Marriage of Figaro* in 1785. It also faced some opposition, but it was finally produced. The opera was "generally liked"; the Viennese emperor at the time had to ban excessive encores after performances became too lengthy. The work became more popular and like it's still done, it was adapted and translated to appeal to the local audiences. Eventually performances reached Western Europe, and London. Since then it is Mozart's most popular opera, regularly presented in major opera houses and training programs everywhere.

In *The Barber of Seville*, a young Count Almaviva manages to gain the favor of Rosina with the clever aid of Figaro. In *The Marriage* we see that Figaro has become the Count's valet. In an attempt to become more popular and liked by all, The Count decides to abolish the *droit de Seigneur*, which gave him the right to "deflower" the wife-to-be of any of his feudal dependents, including Figaro's.

This power dynamic between wealthy and poor, and man and woman is explored in the adaptation that we offer tonight. Loosely inspired in the American period drama *Mad Men* (2007), set in the early 1960s, our production focuses on The Count (our Don Draper) and his hunger for power. His paranoia-induced fear of not being "on the top" fuels his poor life choices, risking his relationship with those around him, including his neglected wife and his close friend, Figaro. The Count's insecurities push him to constantly seek for validation of his "status" over everyone: he's obsessed with size, looks, objects, and women, which he also sees as a "thing" he can own. In his childish impulsive personality we see a man who lacks empathy and who often feels the need to take away the "nice things" that belong to others, such as Figaro's wife-to-be, Susanna.

We have abridged the work: all *secco recitativi* (speech-like sung narrative) have been replaced by dialogue. This is the first time WIU produces the [almost complete] work and I am *immensely* thankful for the terrific cast, crew and production team for making taking on this ambitious work and bringing it to life!

SIT BACK AND ENJOY!

LE NOZZE DI FIGARO

THIRD ACT: *A large business room*

- No. 16: *Crudel, perché finora*.....Count, Susanna
No. 17: *Hai già vinta la causa...Vedrò mentr'io sospiro*...Count
No. 18: *Riconosci in questo amplesso*.....Marcellina, Figaro,
Bartolo, Count, Don Curzio, Susanna
No. 19: *E Susanna non vien...Dove sono*.....Countess
No. 20: *Sull'aria*.....Countess, Susanna
No. 21: *Ricevete, o padroncina*.....Female Ensemble
Finale.....Figaro, Susanna, Bartolo, Marcellina,
Cherubino, Count, Basilio, Countess, Antonio,
Don Curzio, Barbarina, Serenade Girls, Ensemble

BRIEF PAUSE

(set change)

FOURTH ACT: *The garden, at night*

- No. 23: *L'ho perduta*.....Barbarina
No. 24: *Il capro e la capretta*.....Marcellina
No. 25: *In quegli anni*.....Basilio
No. 26: *Tutto è disposto... Aprite un po'*Figaro
No. 27: *Giunse alfin... Deh, vieni, non tardar*.....Susanna
Finale.....Figaro, Susanna, Bartolo, Marcellina,
Cherubino, Count, Basilio, Countess,
Antonio, Don Curzio, Barbarina