

# THE MARRIAGE OF FIGARO

A Comic Opera in Four Acts

by

By Lorenzo Da Ponte

Music by

WOLFGANG AMADEUS MOZART

Presented by

THE LITTLE OPERA COMPANY

at

TACOMA LITTLE THEATRE

November 10, 11, 13, 14, 15 1942

ACT 1.—A large unoccupied room in the Castle.

ACT 2.—In the Countess' Boudoir.

ACT 3.—Reception Hall in the Castle.

ACT 4.—In the Castle Gardens.

## Characters as they appear:

Figaro, servant to Count Almaviva .....	Dr. Leo Scheckner ✓
Susanna, maid to Countess Almaviva .....	Ruth Johnson ✓
Doctor Bartolo .....	Silas Bruher
Marcellina, his housekeeper .....	Angela Koss
Cherubino, page to the Countess .....	Ruth Samuelson ✓
Count Almaviva .....	Harry Wade
Don Basilio, organist and music master .....	Gordon Bjork
Countess Almaviva .....	Claire Wade ✓
Antonio, the gardener .....	Jack Gordon
Don Curzio, a lawyer .....	Iver Belsvig
Barbarina, daughter of Antonio .....	Marilyn Davis

The action covers one day and takes place in the Castle and grounds of the Count Almaviva near Seville.

✓ Musical Director, Eugene Linden	Dramatic Director, Ann Gordon ✓
Assistant Director .....	Esther Ohlson ✓
Business Manager .....	Mary Humphrey King
Hand Properties .....	Marietta Loren
Set Designer and Stage Director .....	Herman Huseby ✓

## ✓ ORCHESTRA PERSONNEL ✓

Violins, George Johnson, Harold Whelan.	Viola, Maxine Johnson
Cello, William Henderson, H. E. Metzelfelt.	
Bass, Marion Hartman.	Flute, Victor Case, Annette Wright
Oboe, Ted Jones, Bernice Bernobich	Clarinet, Harold Novikoff.
Bassoon, Bruce Allen.	Horns, Frank Young, Lowell Richards
Piano, Carl Svedberg. 14	

Stage Crew—Nelson Dahlberg, Jerry Imhof, Fritz Loewenstein, Charlie Huhn, Del Caldwell, George Cunningham.

Make Up—Marion Seymour, Jack Gordon.

Wardrobe Mistress—Helen Rothman.

Lights—John Hoegh, Gordon Dustan, Ed La Chapelle, Ed Lewis.

There will be a 10-minute intermission between Acts 2 and 3.

## THE STORY

The story is a political satire, a play by Beaumarchais, (1792), made into a libretto by Da Ponte for Mozart to set to music, being the second in a series of which the well-known Barber of Seville came first.

In the Barber of Seville it is the wily Figaro who assists Count Almaviva to obtain the hand of Rosina, his love, in spite of the machinations of her guardian, Dr. Bartolo who had planned to marry her himself. As a reward, the Count made Figaro his valet.

The time of tonight's story is five years later when the Count, by now tired of his wife, attempts an intrigue with Susanna, the Countess' maid in-waiting, who is engaged to marry Figaro. To further his purpose the Count offers Susanna a substantial dowry, which would enable Figaro to pay off a debt to Marcellina, whose contract with him contained a clause that if unable to pay, he must marry her.

The Count makes this offer because he knows of Figaro's predicament, and more important, he expects to purchase back his ancient privilege as Lord of the manor, which gave him the right to spend the first night with every bride in his domain for whom he furnished a dowry, a privilege he voluntarily relinquished when he married Rosina.

The first and second acts reveal Susanna warning Figaro of the Count's purposes concealed beneath the guise of generosity. Finally convinced, the irrepressible Figaro immediately starts planning to turn the tables on his Lordship. Cherubino, the page boy adds to the complications, being at that age when he is love with every woman he sees and proves a source of much jealousy to the Count, although Figaro is smart enough to not take him too seriously.

In the third act Marcellina brings legal action through her lawyer, Don Curzio, to force Figaro to pay up or go through with the contract by marrying her. It is at this point that Figaro is identified as the long-lost son of Bartolo and Marcellina. The ever-flexible Marcellina insists that Bartolo marry her at once and now becomes an ally of Figaro in his attempt to circumvent the Count.

The fourth act brings to fruition Figaro's plans to outwit the Count. The Count makes love to the Countess thinking she is Susanna, who had previously made a rendezvous with him in the garden at the instigation of Figaro. Provoked into a fury when he thinks he catches Figaro making love to the Countess, in reality only Susanna in her Lordship's gown, the Count calls in everyone to witness the compromising situation, only to find he has made a fool of himself.

However, the opera ends "happily ever after" when the Countess enters and everyone persuades the Count to forgive.