

CLEVELAND
OPERA THEATER
PRESENTS

THE MARRAIGE OF
FIGARO
MOZART



GRADES

9-12

CLEVELAND OPERA THEATER

Have Questions about Mozart or *Le nozze di Figaro*? Contact our Director of Education and Outreach, Megan Thompson at mthompson@clevelandoperatheater.org



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Cleveland Opera Theater
5000 Euclid Avenue, #1001
Cleveland, Ohio 44103
p. 216-512-0268

Graphic Design by:
Andrew Lobosco & Nicole Veigas

Welcome!

We are excited to bring you this opportunity to explore Cleveland Opera Theater's production of Wolfgang Amadeus Mozart's masterpiece, *Le Nozze di Figaro* (*The Marriage of Figaro*). Cleveland Opera Theater's mission is to produce vibrant, accessible, innovative, and engaging opera in Greater Cleveland. When we embarked on this project, the first thing we did was explore what resources exist for families to experience, explore, and engage in this opera. What we discovered is that most of the resources that are easily accessible are designed for young opera novices, not adults. We aimed to create something a bit more mature for you to use as you watch our production.

Unlike most media, we in the opera world believe "spoilers" actually enhance your enjoyment of the opera, so we suggest reviewing the synopsis and the characters before watching our production. Knowing what is about to happen on stage makes it easier to focus on the beauty of the music and exciting visuals rather than trying to follow the plot.

Happy listening,

Megan Thompson
Director of Education and Outreach
Cleveland Opera Theater

Stephane Ruozzo
Education and Outreach Associate
Cleveland Opera Theater

About Mozart

Wolfgang Amadeus Mozart was born in Augsburg, Austria on January 27, 1756 to a violin teacher, though he grew up in the city of Salzburg. He began studying the keyboard at age 3, giving public concerts at age 5, making court appearances at 6, and touring Europe as a wunderkind (“wonder kid”) at 7. At the realization of his son’s extraordinary natural ability, Leopold abandoned his previous education pursuits to focus on Wolfgang’s musical education. For the next several years, Leopold served as his son’s impresario: coaching, advertising, scheduling performances, and arranging travel. The young boy was able to get so much practice because of his highly skilled family; his sister Nannerl was as much of a piano prodigy as Wolfgang, so they constantly practiced and performed together. They found favor in the courts of most European capitals, including the courts of Louis XV in Paris and Maria Theresa in Vienna. Mozart’s first published piece of music was a violin sonata (a piece of chamber music for solo violin accompanied by piano) from 1764. As a child, Mozart studied for a brief period of time with Johann Christian Bach, the son of famed composer Johann Sebastian Bach. Back in Vienna by 1768, Mozart wrote his first opera, *La Finta Semplice* (The Pretend Idiot).

“Mozart studied for a brief period of time with Johann Christian Bach, the son of famed composer Johann Sebastian Bach”

Shortly after taking this important step as a composer, Mozart was appointed Konzertmeister (a combination of

conductor and composer) at the Bishop’s court in Salzburg. During his years at this post, Mozart spent time studying extensively in Italy and honing his skills as an opera craftsman. He learned to write the “recitative” (conversational portions) first and to keep his arias (the solo songs) private as long as possible so that no other composers or performers could steal them. He also began studying the libretti (or lyrics) of Metastasio, the renowned Italian poet whose verses served as the ideal model for all opera composers to set to music. Mozart felt that Salzburg was too provincial a post for him, though, and continually lobbied for more prestigious appointments in larger cities. Unfortunately, a new archbishop named Colloredo came to preside over the court in Salzburg, and he did not get along well with Mozart. The composer began to travel and seek other posts more frequently.



Salzburg, Austria



By 1781, Mozart had matured as a composer and *Idomeneo*, widely regarded as his first serious opera, premiered. Tired of feuding with Colloredo, he moved to Vienna, the capital of Austria, where he made a living as a freelance performer (even accompanist), composer, and music teacher. It was at this time that Mozart’s personal style and technique as a composer flourished. The composer found his unique voice; Cliff Eisen and Stanley Sadie describe the music of this period as “distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture...deeply coloured by Italian opera though also rooted in Austrian and south German instrumental traditions.” Mozart was also unique in his compositional versatility, demonstrating the ability to work in a variety of musical genres. No matter how successful Mozart was as a professional, he could not obtain a position as official court composer for the Emperor of Austria. He did receive frequent commissions though, including the one for *Die Entführung aus dem Serail* (The Abduction from the Seraglio) 1782 for the Nationalsingspiel company sponsored by Emperor Joseph II in Vienna.

Shortly after this flourishing of German-language singspiel at the Austrian court, Joseph II decided to promote Italian-language opera. To comply with this program, Mozart sought suitable libretti from several poets, resulting in a few abortive efforts that were left unstaged.

Mozart finally selected Lorenzo da Ponte’s adaptation of a French farce play by Pierre Beaumarchais: *Le mariage de Figaro*. Written during the reign of Louis XVI and Marie-Antoinette (Emperor Joseph II’s sister) in pre-Revolution Paris, the play was an incendiary commentary on the lecherousness of the aristocracy.

The play was banned by French authorities, but Mozart wanted to adapt it in conformity with Italian comic opera, or opera buffa. It is perhaps surprising that a sovereign would commission and promote *Le Nozze di Figaro*, which premiered at the Burgtheater in 1786, but because Joseph II wanted to discredit the Austrian aristocracy in favor of a court-centric system of bureaucracy, the political implications worked in his favor. A debate about the musical representation of class struggles has raged ever since. However, Eisen and Sadie comment that:

The allegedly seditious politics of the opera may be overstated: Da Ponte was careful to remove the more inflammatory elements of Beaumarchais’ play, and the characters and events of the opera are well situated within the commedia dell’arte tradition. Nevertheless, social tensions remain, as in Figaro’s ‘Se vuol ballare’, the Act 2 finale, and the Count’s music early in Act 3. Individual arias also reflect the social standing of the various characters: this may be exemplified by a comparison of Bartolo’s blustery, parodistic vengeance aria ‘La vendetta’ and the Count’s ‘Vedrò, mentr’io sospiro’, with its overtones of power and menace, or between the breadth and smoothness of the Countess’s phraseology as opposed to Susanna’s. Ultimately, however, Figaro may be no more than a comic domestic drama, though not without reflecting contemporary concerns about gender and society.

We know without a doubt that, throughout his life, Mozart was a loyal supporter of the Austrian emperor, and he enjoyed great fame thanks to Joseph II's promotion of his compositions. We should also note that da Ponte made several key revisions to the original French text in order to make the story more palatable to a peaceful and contented court of nobles.



Birthplace of Wolfgang Amadeus Mozart

Because of his status as a “freelancer,” though, Mozart eventually traveled to London and Prague to complete other commissions (mostly orchestral). Over the next few years, he collaborated with the same librettist (lyricist), Lorenzo da Ponte, for two more opera buffe: *Don Giovanni* and *Così fan tutte*. In 1787, Mozart at last received a small appointment as a composer of chamber and dance music for the Imperial court, but this was a sinecure that did not provide full-time employment. When Joseph II died shortly before the premiere of *Così fan tutte* and his brother Leopold assumed leadership of Austria, Mozart's fortunes fell further. Leopold was not supportive of opera buffa and requested grander subjects for serious opera, or opera seria. Mozart's father died around this time, and Mozart's wife, Costanze, also experienced her own health crises. This resulted in a period of decreased productivity and fewer concerts for the composer.

“Despite his artistic success, Mozart was not a good money manager”

The final year of his life, by contrast, was a highly productive one. Mozart received three large commissions at this time: the first for a Requiem Mass to be composed anonymously (which the patron hoped to pass off as his own composition at the premiere), the second for a final singspiel, *Die Zauberflöte* (The Magic Flute), and the third for an opera seria to celebrate Leopold's new title as *King of Bohemia*, *La Clemenza di Tito* (The Clemency of Titus). While Mozart did live to see the premieres of the two operas, he died before completing the Requiem. Despite his artistic success, Mozart was not a good money manager, and was frequently in debt as an independent musician. He died at the sadly young age of 35, still at the height of his compositional ability.



a timeline of Mozart's life & world events

1750

- 1756 Wolfgang Amadeus Mozart is born in Salzburg, Austria
- 1756 The beginning of the Seven Years War (French and Indian War) between Britain and France

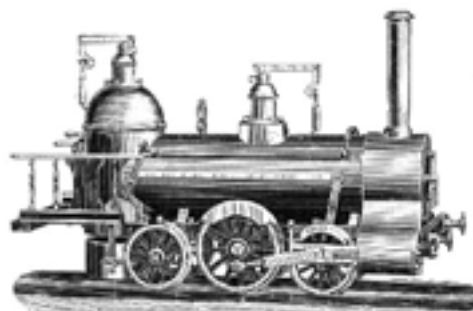
- 1756 First chocolate-candy factory begins operation in Germany



1760

- 1761 Mozart writes his first composition, a minuet and trio for piano, at age 5
- 1761 The first electric instrument, an electric harpsichord, is invented in Paris.
- 1763 Wolfgang and his sister, Nannerl, tour Europe as child prodigies
- 1763 Treaty of Paris ends French and Indian War
- 1763 Mason-Dixon Line is drawn
- 1764 The American City of St. Louis is established
- 1765 Catherine the Great relaxes religious persecution in Russia
- 1765 First paved sidewalks appear in London
- 1765 Great Britain imposes the Stamp Act on the 13 American Colonies
- 1768 The first volume of the Encyclopedia Britannica is published
- 1768 Premiere of Mozart's first opera at the age of twelve in Vienna, Bastien und Bastienne

- 1769 Napoleon is born
- 1769 James Watt patents the steam engine that change everything, including communication.



1770

- 1770 Beethoven is born
- 1770 Boston Massacre occurs
- 1773 Boston Tea Party

1780

- 1774 "Johnny Appleseed" is born in Massachusetts
- 1775 American Revolution begins
- 1775 Watt's steam engine is invented
- 1776 U.S. Declaration of Independence is signed
- 1780 Pennsylvania is the first state to abolish slavery
- 1780 The modern piano is made
- 1780 The first fountain pen is invented
- 1781 William Herschel discovers the planet Uranus
- 1782 Mozart marries Constanze Weber, the younger sister of a former love
- 1782 Benjamin Franklin presides over preliminary peace talks between England and the American revolutionaries
- 1783 American Revolution ends with the signing of The Treaty of Paris
- 1783 The first flight in a hot air balloon in the United Kingdom
- 1784 Threshing machine is invented; wheat can be harvested faster and easier

- 1785 Carbonated soda is invented
- 1786 *Le nozze di Figaro* premieres in Vienna
- 1787 The U.S. Constitution is ratified
- 1789 Washington is inaugurated as the first President of the United States

- 1789 Storming of the Bastille begins the French Revolution
- 1790 Washington, D.C. is founded as the permanent federal capital of the U.S.

- 1791 The U.S. Bill of Rights is ratified
- 1791 Mozart composes his last two operas, *Die Zauberflöte* and *La Clemenza di Tito* and starts his Requiem He dies on December 5th after a brief fever



| opera synopsis*

ACT I

A manor house near Seville, the 1930s. In a storeroom that they have been allocated, Figaro and Susanna, servants to the Count and Countess Almaviva, are preparing for their wedding. Figaro is furious when he learns from his bride that the Count has tried to seduce her. He's determined to have revenge on his master. Dr. Bartolo appears with his former housekeeper, Marcellina, who is equally determined to marry Figaro. She has a contract: Figaro must marry her or repay the money he borrowed from her. When Marcellina runs into Susanna, the two rivals exchange insults. Susanna returns to her room, and the Count's young page Cherubino rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. When the Count appears, again trying to seduce Susanna, Cherubino hides. The Count then conceals himself when Basilio, the music teacher, approaches. Basilio tells Susanna that everyone knows Cherubino has a crush on the Countess. Outraged, the Count steps forward, but he becomes even more enraged when he discovers Cherubino and realizes that the boy has overheard his attempts to seduce Susanna. He chases Cherubino into the great hall, encountering Figaro, who has assembled the entire household to sing the praises of their master. Put on the spot, the Count is forced to bless the marriage of Figaro and Susanna. To spite them and to silence Cherubino, he orders the boy to join the army without delay. Figaro sarcastically sends Cherubino off into battle.



ACT II

In her bedroom, Rosina, the Countess, mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: They will send Cherubino, disguised as Susanna, to a rendezvous with the Count that night. At the same time, Figaro will send the Count an anonymous note suggesting that the Countess is having an assignation with another man. Cherubino arrives, and the two women lock the door before dressing him in women's clothes. When Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the Countess lets her husband in. When there's a sudden noise from behind the door, the Count is skeptical of his wife's story that Susanna is in there. Taking his wife with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has reentered the room unseen and observed everything, helps Cherubino escape through the window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. Figaro arrives to begin the wedding festivities, but the Count questions him about the note he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the Count and holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.



| opera synopsis*

ACT III

Later that day in the great hall, Susanna leads on the Count with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. In a rage, he declares that he will have revenge. The Countess, alone, recalls her past happiness. Marcellina, accompanied by a lawyer, Don Curzio, demands that Figaro pay his debt or marry her at once. Figaro replies that he can't marry without the consent of his parents for whom he's been searching for years, having been abducted as a baby. When he reveals a birthmark on his arm, Marcellina realizes that he is her long-lost son, fathered by Bartolo. Arriving to see Figaro and Marcellina embracing, Susanna thinks her fiancé has betrayed her, but she is pacified when she learns the truth. The Countess is determined to go through with the conspiracy against her husband, and she and Susanna compose a letter to him confirming the meeting with Susanna that evening in the garden. Cherubino, now dressed as a girl, appears with his sweetheart, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino's cap, also arrives and reveals the young man. The Count is furious to discover that Cherubino has disobeyed him and is still in the house. Barbarina punctures his anger, explaining that the Count, when he attempted to seduce her, promised her anything she desired. Now, she wants to marry Cherubino, and the Count reluctantly agrees. The household assembles for Figaro and Susanna's wedding. While dancing with the Count, Susanna hands him the note, sealed with a pin, confirming their tryst that evening.












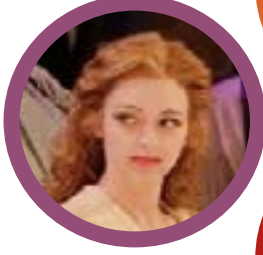


ACT IV

In her bedroom, Rosina, the Countess, mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: They will send Cherubino, disguised as Susanna, to a rendezvous with the Count that night. At the same time, Figaro will send the Count an anonymous note suggesting that the Countess is having an assignation with another man. Cherubino arrives, and the two women lock the door before dressing him in women's clothes. When Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the Countess lets her husband in. When there's a sudden noise from behind the door, the Count is skeptical of his wife's story that Susanna is in there. Taking his wife with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has reentered the room unseen and observed everything, helps Cherubino escape through the window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. Figaro arrives to begin the wedding festivities, but the Count questions him about the note he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the Count and holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.



*From The Metropolitan Opera Guild, "Pathways for Understanding The Marriage of Figaro by W.A. Mozart," Pathways to Understanding, Accessed April 11, 2020, https://www.metguild.org/uploadedFiles/MOG/Opera_in_the_Classroom/Opera-Based_Learning/Pathways%20for%20Understanding_Le%20Nozze%20di%20Figaro.pdf.

| character list

		Count Almaviva Baritone
Countess Rosina Almaviva Soprano		
		Susanna the countess's maid Soprano
Figaro personal valet to the count Bass		
		Cherubino the Count's page Mezzo-Soprano (Pants role)
Marcellina Dr. Bartolo's housekeeper Soprano		
		Bartolo doctor from Seville, also a practicing lawyer Bass
Basilio music teacher Tenor		
		Don Curzio judge Tenor
Barbarina Antonio's daughter Soprano		
		Antonio the Count's gardener, Susanna's uncle Bass
Chorus of peasants, villagers, and servants		

| operatic voice types

Operatic voices can be classified by a variety of means. At base we define singers by the vocal range of their voice (basically what notes they can sing), but opera has also determined other ways to classify singing voices based on other qualities of the voice. Here, we take a look at the voice types Mozart utilized in *Le Nozze di Figaro*:

Soprano: the highest female voice, sopranos often take the leading roles in operas. Mozart wrote music for two different types of sopranos in this opera.

Soubrette Soprano: Soubrettes tend to have the lightest and brightest voices of the sopranos. These are usually the ingenues of opera. Susanna and Barbina are both typically sung by soubrettes.

Lyric Soprano: lyric sopranos usually possess a fuller, richer sound than the soubrette, making them sound more mature. The Countess is usually sung by a lyric soprano.

Mezzo-Soprano: Singing slightly lower than the soprano, mezzos very often sing supporting roles in opera, particularly older women and pants roles. Mozart decided to write two different roles for mezzo-sopranos in *LeNozze di Figaro*.

Lyric Mezzo-Soprano: similar in tone qualityto lyric sopranos, lyric mezzos tend to sing the bulk of the mezzo roles written in operas. In *Le Nozze di Figaro*, Cherubino and Marcellina are bothmezzo sopranos.

Tenor: the highest male voice, tenors areoften the leading role, but not this time! Mozartdecided to only write a couple of tenor roles into this opera, both of which act ascomedic relief.

Buffo Tenor: These tenors are really good actors who can also sing in a distinct "charactervoice." In this opera, Don Basilio and Don Curzio are portrayed by buffo tenors.

Lyric Baritone: Singing in a range between tenor and bass, the lyric baritone is a light, mid-range male voice. Mozart wrote the role of Count Almaviva for a lyric baritone.

Bass-baritone: The bass-baritone has the low notes of the bass, but unlike the bass, these singers are comfortable in their higher register, closer to a typical baritone range. Figaro is most often sung by a bass-baritone.

Lyric Bass: This is the lowest male voice type of all. Rarely do these singers get the girl, but they often portray fun, supporting characters. Doctor Bartolo is a great example!

Buffo Bass: like buffo tenors, these are the comedic, low-voiced characters. In *Le Nozze di Figaro*, Antonio is the buffo bass.

| about the production

Continuing the legacy of “Opera For All”

Our heritage and motto is “Opera For All.” Cleveland Opera Theater continues to honor and celebrate the vision and mission of *Opera Per Tutti* (Italian for Opera For All) founder, Andrea Anelli by bringing opera to audiences throughout Northeast Ohio’s diverse communities through a diverse annual season of programming as we build a sustainable professional opera company or Cleveland and Northeast Ohio.



cast

Figaro - **CHRISTOPHER HOLMES**
Susanna - **MARIAN VOGEL**
Count Almaviva - **BRIAN KEITH JOHNSON**
Countess Rosina - **RACHEL E. COPELAND**
Cherubino - **AMANDA FINK**
Don Bartolo - **JASON BUDD**
Marcellina - **LAURA AVDEY**
Don Basillio - **ETHAN BURCK**
Antonio - **JAMES EDER**
Barbarina - **GILLIAN HOLLIS**
Don Curzio - **SPENCER LAWRENCE BOYD**
Flower Girls / Wedding Singers – **MEGAN SLACK & NICOLE FUTORAN**

Chorus

Sopranos

Mary Grace Corrigan
Nicole Futoran
Gillian Hollis
Megan Slack
Dawna Rae Warren

Tenors

Ethan Burck
Robert Bordon
Spencer Lawrence Boyd
Christian Thomas

Mezzo Sopranos

Lauren Wright
Amanda Krohne
Janessa Janke
Kara Ross

Baritones / Bass Baritones

Timothy Bates
Michael Borden
Cody Russell Gould
Ryan Honomichl

artistic and production staff

Domenico Boyagian

Conductor

Scott Skiba

Stage Director

Matthew D. McCarren

Scenographic Design and Technical Director

Esther Haberlen

Costume Design - Esther Haberlen

Robert Pierce

Production Stage Manager and Assistant Stage Director

Scenic Artist - **Jennifer Hitmar Shankland**

Makeup Design - **Tamiko Jenkins**

Wardrobe Mistress - **Mackenzie Malone**

Wig Design and Rental - **Wigs & Whiskers Ltd.**

Assistant Conductor / Chorus Master - **Gaddiel Dombrowner**

Rehearsal Pianist and Performance Keyboardist - **Tatiana Loisha**

Assistant Technical Director & Carpenter - **Caleb Wimbrow**

Wig and Makeup Assistant - **Danielle Tapp**

Assistant Scenic Artist - **Thomas Hitmar**

Supertitle Operator - **Marie Lineman**

Supertitles by: **Chadwick Creative Arts**

Props & Furniture Rental - **Cleveland Play House**

Templelive Cleveland Masonic Auditorium

Property Manager - **Romanina G. Campea**

Production Manager - **Lisa Campea-Kish**



English

Italian

Cast

CONTE DI ALMAVIVA (baritone)
LA CONTESSA DI ALMAVIVA (soprano)
SUSANNA (soprano)
FIGARO (bass)
CHERUBINO (soprano or mezzo-soprano)
MARCELLINA (mezzo-soprano)
BARTOLO (bass)
BASILIO (tenor)
DON CURZIO (tenor)
BARBARINA (soprano)
ANTONIO (bass)
CHORUS
peasants and the count's tenants

Overture

ACT ONE

Count Almaviva's Castle near Seville
(A half-furnished room with a large arm-chair in the centre. Figaro is measuring the floor. Susanna is trying on a hat in front of a mirror.)

Personaggi

Il Conte di Almaviva - baritono
La Contessa di Almaviva -soprano
Susanna - soprano
Figaro - basso-baritono
Cherubino, paggio del Conte - mezzosoprano
Marcellina - mezzosoprano
Bartolo, medico di Siviglia - basso
Basilio, maestro di musica - tenore
Don Curzio, giudice - tenore
Barbarina - soprano
Antonio, giardiniere del Conte e zio di Susanna - basso
Due Donne
Coro di Contadini, di villanelle e di vari ordini di persone

Sinfonia

ATTO PRIMO

Il castello del Conte Almaviva presso a Siviglia (Una stanza mezzo smobiliata. Si vedono una grande poltrona e una sedia. Figaro sta misurando l'impiantito. Susanna allo specchio si sta mettendo un

English	Italian
No. 1: Dilettino	cappellino.) N° 1: Duetтино
FIGARO Five...ten...twenty... thirty...thirty-six...forty-three...	FIGARO Cinque...dieci...venti... trenta...trentasei...quarantatre...
SUSANNA How happy I am now; you'd think it had been made for me.	SUSANNA Ora sì, ch'io son contenta. Sembra fatto inver per me.
FIGARO Five...	FIGARO Cinque...
SUSANNA Look a moment, dearest Figaro.	SUSANNA Guarda un po', mio caro Figaro...
FIGARO ten...	FIGARO dieci...
SUSANNA look a moment, dearest Figaro.	SUSANNA guarda un po', mio caro Figaro.
FIGARO twenty...	FIGARO venti...
SUSANNA look a moment.	SUSANNA guarda un po'.
FIGARO thirty...	FIGARO trenta...
SUSANNA look a moment, look here at my cap!	SUSANNA guarda un po', guarda adesso il mio cappello!
FIGARO thirty-six...	FIGARO trentasei...
SUSANNA look here at my cap.	SUSANNA guarda adesso il mio cappello.
FIGARO forty-three...	FIGARO quarantatr�...



SUSANNA
look a moment, etc.

FIGARO
Yes, dear heart, it's better that way.
You'd think it had been made for you.

SUSANNA
Look a moment, etc.

FIGARO
Yes, dear heart, etc.

SUSANNA
How happy I am now, etc.

FIGARO
Yes, dear heart, etc.

SUSANNA, FIGARO
Ah, with our wedding day so near...

SUSANNA
how pleasing to my gentle husband

FIGARO
how pleasing to your gentle husband

SUSANNA, FIGARO
is this charming little cap
which Susanna made herself, etc.

SUSANNA
What are you measuring,
my dearest Figaro?

FIGARO
I'm seeing if that bed
the Count is giving us
will look well here.

SUSANNA
In this room?

SUSANNA
guarda un po', mio caro Figaro, ecc.

FIGARO
Sì, mio core, or è più bello,
sembra fatto inver per te.

SUSANNA
Guarda un po', ecc.

FIGARO
Sì, mio core, ecc.

SUSANNA
Ora sì ch'io son contenta, ecc.

FIGARO
Sì, mio core, ecc.

SUSANNA, FIGARO
Ah, il mattino alle nozze vicino,

SUSANNA
quant'è dolce al mio tenero sposo,

FIGARO
quant'è dolce al tuo tenero sposo,

SUSANNA, FIGARO
questo bel cappellino vezzoso
che Susanna ella stessa si fe', ecc.

SUSANNA
Cosa stai misurando,
caro il mio Figaretto?

FIGARO
Io guardo se quel letto
che ci destina il Conte
farà buona figura in questo loco.

SUSANNA
In questa stanza?

FIGARO
Indeed, our generous lord
is giving it to us.

SUSANNA
For my part, you can keep it.

FIGARO
For what reason?

SUSANNA (tapping her forehead)
I have my reasons here.

FIGARO (with a similar gesture)
Why won't you let them
be transferred here too?

SUSANNA
Because I don't want to;
are you my servant or not?

FIGARO
But I don't understand
why you should so dislike
the most convenient room in the castle.

SUSANNA
Because I am Susanna and you are a
fool.

FIGARO
Thank you, don't be too complimentary!
Tell me, would we be better off any-
where else?

FIGARO
Certo, a noi la cede
generoso il padrone.

SUSANNA
Io per me te la dono.

FIGARO
E la ragione?

SUSANNA (toccandosi la fronte)
La ragione l'ho qui.

FIGARO (facendo lo stesso)
Perché non puoi
far che passi un po'qui ?

SUSANNA
Perché non voglio.
Sei tu mio servo, o no?

FIGARO
Ma non capisco
perché tanto ti spiaccia
la più comoda stanza del palazzo.

SUSANNA
Perché io son la Susanna e tu sei pazzo.

FIGARO
Grazie, non tanti elogi: guarda un poco
se potria meglio stare in altro loco.

To continue reading the libretto, click [here!](#)

discussion questions

1. What was your first exposure to opera? What do you remember about it?
2. Define what opera is, and what it is not. How does it differ from other musical and/or theatrical forms?
3. What did you expect to experience with this opera? Were your predictions correct? In what ways were your expectations met or not met?
4. Did you identify with any characters in this opera? Why or why not?
5. How did the technical elements support the story? What do the sets and costumes tell us about the characters, and how do they help to tell the story? Did anything in particular stand out? Are there any props that play a role in driving the plot of the story?
6. How did the music reinforce the action on stage? What musical changes did you note throughout that marked the change of setting or atmosphere?
7. In what ways do the actors embody the characters to make their personalities and desires clearer to the audience? How does Mozart’s music add to your understanding of the characters?
8. What upsets the countess about her husband’s affairs, besides the affairs themselves?
9. The women in the play seem to be more powerful than the men despite a woman’s place in society as a second-class citizen. How do the main female characters exhibit their strength?
10. Do you think Susanna’s plan to punish the Count is a good one? Would you ever set a trap like this for someone? Why or why not?
11. Cherubino is often the pawn in the day’s charades. Do you feel bad for him? Or do you think he is a comic character who is enjoying the fun?
12. The authors of Figaro were trying to point out to their audiences that sometimes people in lower positions (like Figaro and Susanna, the servants) are just as smart, if not more so, than people in higher positions who may think they are better than them. In what ways does the story try to show us this? How do the servants of the house try to outsmart their masters?
13. What happens in the opera that you think could have inspired French audiences to consider revolution or question authority?
14. What statements, actions, or scenes in the opera relate to ideas of the Enlightenment and the French Revolution?

activities



Italian

Listen to Figaro’s aria “Se vuol ballare” in the original Italian but with the translation of the text in front of you. Write your own version of spoken lines for Figaro to say in place of this aria in English while incorporating these Italian vocab words, and see if your family can figure out what they mean from the context!

Signor Contino	Señor Count
Ballare	Dance
Chitarrino	Little Guitar
Suonerò	Play
Insegnerò	Teach
Rovescerò	Discover

Se vuol ballare, Signor Contino,
Se vuol ballare, Signor Contino,Il chitarrino
le suonerò.
Il chitarrino le suonerò.
Sì, le suonerò, sì, le suonerò.

Se vuol venire nella mia scuola,
La capriola insegnerò.
Se vuol venire nella mia scuola,
La capriola insegnerò.
Sì, insegnerò. Sì, insegnerò. Sì, insegnerò
Saprò, saprò, saprò, saprò, saprò...

Ma, piano, piano, piano, piano, piano:
meglio ogni arcano,
Dissimulando, scoprir potrò.
L’arte schermendo, l’arte adoperando,
Di qua pugnendo, di là scherzando,

If you want to dance, my little count,
If you want to dance, my little count, I’ll play
the guitar.
I’ll play the guitar.
Yes, I’ll play it, yes, I’ll play it.

If you want to go to my school,
I’ll teach you how to somersault.
If you want to go to my school,
I’ll teach you how to somersault.
Yes, I can teach you. (repeat)
I’ll find out, I’ll find out... (repeat)

But, gently, gently does it:
better to find things out,
By acting dumb, I’ll find it all out.
I’ll use all the arts of combat,
Striking you just so, just my little joke,

Tutte le macchine rovescerò, rovescerò.
L'arte schermendo, l'arte adottando,
Di qua pugnando, di là scherzando,
Tutte le macchine rovescerò.
Tutte le macchine rovescerò.
Tutte le macchine rovescerò.
Rovescerò, rovescerò.

Se vuol ballare, Signor Contino,
Se vuol ballare, Signor Contino,
Il chitarrino le suonerò.
Il chitarrino le suonerò.
Sì, le suonerò.
Sì, le suonerò.

If you want to dance, my little count,
If you want to dance, my little count,
I'll play the guitar.
All your schemes I'll discover.
All your schemes I'll discover.
All your schemes I'll discover.
I will find out, will find out.

If you want to dance, my little count,
If you want to dance, my little count,
I'll play the guitar.
I'll play the guitar.
Yes, I'll play it.
Yes, I'll play it.

Music

Listen to the duet "Via Resti Servita Madame Brillante" (21:38 in our production) in which Susanna and Marcellina exchange all sorts of insults (you may want to have the libretto handy while you listen).

Now, write your own version - but make it a modern day rap battle! How might these two characters rap battle it out? We'd love to see/hear your raps - send it to us at mthompson@clevelandoperatheater.org if you'd like it shared on our social media!

In opera, the composer often uses "recitative," a sort of speak-sing to express some of the action on-stage, especially the parts that aren't exciting enough to warrant a full aria. After you've listened to the opera and have heard some examples, try singing about your day in recitative-style.

(Need help? Check out our [Opera 101 video about recitative!](#))



Social Emotional Learning

We each have our own personalities and ways of expressing who we are.

What's your favorite way to share your voice? Is it through poetry? Song? Art? Dance?

In the opera, the Countess is very hurt that the Count cheats on her with other women.

If you found out that your boyfriend or girlfriend was cheating on you, how would you respond?

ELA



Create a Twitter feed (or other social media channel) from the point of view of one of the characters. What kinds of things would he/she write about? What kinds of posts would he/she share on their social media feed? Challenge yourself to create a feed and add Cleveland Opera Theater!

[Click here for Cleveland Opera Theater's Twitter Page](#)

Have you ever read a review of a movie or game before going to see it or playing it? Opera companies and singers are reviewed, too.

Now that you've watched Cleveland Opera Theater's production of *Le Nozze di Figaro*, write a review about the production. A good review utilizes both fact and opinion, so think about what you saw and heard as well as your feelings about those elements. What did you like? What would you change? Would you recommend this production to someone else? Why or why not? Use lots of adjectives to persuade your readers to feel the way you did!

Think about this story and a situation that might happen in 2020 that's similar to the opera. Who are the characters? Where do they live? What is their relationship? Update the plot and setting to reflect how this opera would play out in 2020.



History

Choose one of the contemporaneous events that occurred during Mozart's life and research it. Present a 5 minute video essay about your discoveries.

When Mozart wrote *Le Nozze di Figaro*, the world was in a period of great change. The people began to question the aristocracy and whether it was right for just one or a few people to make all the decisions affecting the people. These new philosophies led to the American and French Revolutions. Think about how art, even art that seems silly on its surface like this opera, can communicate ideas and contribute to societal changes. Research other works of literature and art that had a big impact on the social or political climate at the time they were written. Focus on pieces created during the American and French Revolutions. Write a research paper explaining how art impacts the world using the pieces you found in your research as evidence.



Science



Opera singers don't use microphones when they sing, yet they can still be heard over the orchestra. How?! We tackled this question in one of our [Opera 101](#) sessions - check it out. After you learn about how opera singers are heard over the orchestra, explain the science of acoustics to the rest of your family.

Mozart was 35 years old when he died. Research what the average life expectancy was in 1791 when Mozart died and compare it to the average life expectancy in 2020. What's the difference? Explain what factors change life expectancy.



Math

Opera is a very expensive art form because it involves so many different people. Research the cost of putting on an opera production in 1785 and today (don't forget the cost paying the singers, directors, and orchestra for rehearsals and performances, set and costume production, theater rental, et cetera). How was opera funded during Mozart's life? How is opera funded today in Cleveland? Using what you know about how art impacts the world, discuss what about opera's effect makes it worth the time, effort, and money put into the production.

Art



This opera was written in the 1700s. What would the characters look like in 2020? Reimagine the set and characters' costumes. What would their hairstyles be? What kind of makeup would they use? What would they wear? Draw your 2020 version of *Le Nozze di Figaro*.



| glossary

A

ACT: A portion of an opera designated by the composer, which has a dramatic structure of its own.

ARIA: A solo piece written for a main character, which focuses on the character's emotion.

ARTIST MANAGER OR ARTIST REPRESENTATIVE: An agent who represents artists by publicizing their talents, finding roles for them, negotiating their contracts and handling other business matters for them.

B

BATON: A short stick that the conductor uses to lead the orchestra.

BEL CANTO: An Italian phrase literally meaning "beautiful singing." A traditional Italian style of singing that emphasizes tone, phrasing, coloratura passages and technique. Also refers to opera written in this style.

BLOCKING: Directions given to actors for on-stage movements and actions.

BOW, BOWING: The bow is the wand used to play string instruments. The concertmaster determines when the bows should rise or fall, and this bowing is noted in the score so that all move in the same direction.

BRAVO (BRAH-voh): Literally, a form of applause when shouted by members of the audience at the end of an especially pleasing performance. Strictly speaking, "bravo" is for a single man, "brava" for a woman, and "bravi" for a group of performers.

BUFFO: From the Italian for "buffoon." A singer of comic roles (basso-buffo) or a comic opera (opera-buffa).

C

CADENZA (kuh-DEN-zuh): A passage of singing, often at the end of an aria, which shows off the singer's vocal ability.

CARPENTER: The carpenter works on the construction of the sets. Production Carpenter is the title given to the one in charge of the backstage crew, even though working with wood may not be involved.

CHOREOGRAPHER: The person who designs the motions of a dance.

CHOREOGRAPHY: The act of setting movement to create a dance.

CHORUS: A group of singers, singing together, who sometimes portray servants, party guests or other unnamed characters; also the music written for them.

CHORUS MASTER: The one in charge of choosing chorus members and rehearsing them for performance. If there is a backstage chorus, it is usually conducted by the chorus master who is in communication with the conductor of the orchestra.

COLORATURA: Elaborate ornamentation of vocal music written using many fast notes and trills.

COMMEDIA DELL'ARTE (coh-m-MEH-dee-ah dehl-AHR-teh): A type of comic opera popular in Italy in the 16th to 18th centuries that involved improvisation using stock characters and gestures. The characters were often masked to represent certain archetypes.

COMPOSER: A person who writes music.

COMPRIMARIO (coh-m-pree-MAH-ree-oh): A secondary or supporting role or a person singing such a role.

CONCERTMASTER: The first-chair violinist who plays occasional solos and is responsible for coordinating all of the stringed instruments. The concertmaster decides on the bowing so that all of the string players' bows move in unison.

CONDUCTOR: The leader of the orchestra, sometimes called Maestro. This person leads all the musicians (instrumentalists and vocalists) in the performance of an opera; an accomplished musician with a strong sense of rhythm and an in-depth understanding of the voice and each orchestral instrument, he or she must also be able to communicate nuances of phrasing and inspire great performances from all players.

CONTINUO (cohn-TEE-noo-oh): An extemporized chordal accompaniment for recitativo secco, usually by a harpsichord, cello or double bass. Opera seria continuo often used an ensemble of harpsichord and theorbo (member of the lute family). Opera buffa continuo used a single keyboard and string bass.

CORD, VOCAL: The wishbone-shaped edges of muscles in the lower part of the throat whose movements creates variations in pitch as air passes between them. Often spelled incorrectly as "chord."

COSTUME DESIGNER: Works with the set designer to prepare costumes that are appropriate for the rest of the production. Often oversees the preparation of the costumes.

COSTUME SHOP: A special area set aside for the making of the costumes or for adjusting those that are rented.

COVER: The name given to an understudy in opera; someone who replaces a singer in case of illness or other misfortune.

CRESCENDO (kri-SHEN-doh): A gradual increase in volume. Orchestral crescendos were one of Rossini's trademarks.

CUE: In opera, a signal to a singer or orchestra member to begin singing or playing.

CURTAIN CALL: At the end of a performance, all of the members of the cast and the conductor take bows. Sometimes this is done in front of the main curtain, hence the name curtain call. Often,

however, the bows are taken on the full stage with the curtain open.

CUT: To omit some of the original material from the score.

D

DA CAPO ARIA (DAH CAH-poh): An aria in the form ABA. A first section is followed by a shorter second section. Then the first is repeated, usually with added ornamentation.

DESIGNER: A person who creates the lighting, costumes and/or sets.

DIAPHRAGM: A muscle beneath the lungs and above the stomach which acts as a trampoline does, pushing the air from the lungs at a desired rate.

DIRECTOR (STAGE DIRECTOR): One who prepares an opera or play for production by arranging the details of the stage settings and stage effects, and by instructing the performers in the interpretation of their roles.

DIVA: Literally "goddess," it refers to an important female opera star. The masculine form is divo.

DOUBLE ARIA: An aria which consists of two parts. The first part, or cavatina, is usually slow and the second, or cabaletta is faster. There is often recitative between the two sections.

DOWNSTAGE: See STAGE AREAS.

DRAMATURG: One who suggests repertory, advises on the suitability of competing editions of operas and writes or edits material for program books and supertitles.

DRESSER: A member of the backstage staff who helps the artists change their costumes. The principal singers usually have their own dresser. Supers and chorus members share dressers.

DRESS REHEARSAL: A final rehearsal that uses all of the costumes, lights, etc. While sometimes it is necessary to stop for corrections, an attempt is made to make it as much like a final performance as possible.

| glossary (cont'd)

DUET: An extended musical passage performed by two singers. They may or may not sing simultaneously or on the same musical line.

DYNAMIC: The degree of loudness and quietness in music. See PIANO and FORTE.

E

ELECTRICIAN: One who is charged with executing the lighting design according to the specifications of the lighting designer.

ENCORE: Literally means “again.” It used to be the custom for a singer to repeat a popular aria if the audience called “encore” loudly enough. This is still done in the middle of an opera in countries such as Italy, but it is rare elsewhere. Soloists frequently give encores at the end of a concert but not an opera.

ENSEMBLE: Two or more people singing at the same time, or the music written for such a group.

F

FALSETTO: A method of singing above the natural range of the male voice. Often used in opera for comic effects such as a man imitating a woman.

FINALE: The last musical number of an opera or the last number of an act.

FULL PRODUCTION: A performance that includes all the elements of live theater: lights, costumes, props, makeup, design and audience. In opera, this includes music provided by an orchestra or piano along with the characters’ singing.

G

GENERAL DIRECTOR: The head of an opera company. The one ultimately responsible for all artistic and financial aspects of everything in which the company is involved.

GRAND OPERA: Specifically, a serious opera of epic proportions with no spoken dialogue, composed in 19th-century France (such as Les Huguenots by Meyerbeer); more broadly, an opera sung and produced in the “grand manner.”

H

HOUSE MANAGER: For performances, the person who is responsible for the audience and all that happens from the entry to the theater, to the box office, to the seating and audience behavior in the hall.

I

IMPRESARIO: A person who sponsors entertainment. In opera, the general director of an opera company.

INTERLUDE: A short piece of instrumental music played between scenes or acts.

INTERMISSION: A long break, usually about 20 minutes, between the acts of an opera, during which the audience is free to move around.

L

LEITMOTIV (LEIT-moh-tif) or MOTIF: A short, recurring musical phrase associated with a particular character or event.

LIBRARIAN: In charge of preparing the music for the orchestra. Scores are usually rented and have to be annotated to reflect cuts and other changes for a given production.

LIBRETTO: The text or words of an opera.

LIGHTING DESIGNER: One who designs and coordinates the light changes that help create opera’s overall effect. Much of this is now computerized.

LYRICS: The sung words or text of a musical comedy or operetta song.

M

MAESTRO (mah-EHS-troh): Literally “master;” used as a courtesy title for the conductor. The masculine ending is used for both men and women.

MAKEUP DESIGNER: One who designs and applies makeup to actors in order to appear properly under stage lighting, or to appear older, younger, as a creature, etc.

MARK: To sing very softly or not at full voice. A full-length opera is very hard on a singer’s voice so most mark during rehearsals. During dress rehearsals singers try to sing at full voice for at least some of the time.

MELODRAMA: In a technique which originated with the French; short passages of music alternating with spoken words.

N

NUMBER OPERA: An opera composed of individual numbers, such as recitative, arias, duets, ensembles, etc. Between the numbers there is often a chance for applause. Most of the operas of Mozart, Rossini and Bellini can be called number operas.

O

OPERA: Simply stated, a play that is sung. In opera, singing is the way characters express feeling; as it often takes longer to say something in music than it would in speech, the action may seem delayed or even interrupted. Opera (the Latin plural for opus, meaning “work”) can involve many different art forms (singing, acting, orchestral playing, scenic artistry, costume design, lighting and dance). Like a play, an opera is acted out on a stage with performers in costumes, wigs and makeup; virtually all operatic characters sing their lines, although there are exceptions for a role that is spoken or performed in pantomime.

OPERA BUFFA (BOOF-fah): An opera about ordinary people, usually, but not always comic, which first developed in the 18th century. Don Pasquale is an example of opera buffa.

OPERA SERIA (SEH-ree-ah): A “serious” opera. The usual characters are gods, goddesses or ancient heroes. Rossini was one of the last to write true opera serie, such as his last opera, Guillaume Tell.

OPERA TEXT: See SUPERTITLES.

OPERETTA or MUSICAL COMEDY: A play, some of which is spoken but with many musical numbers.

ORCHESTRA: The group of instrumentalists or musicians who, led by the conductor, accompany the singers.

ORCHESTRATION: The art of applying orchestral color to written music by assigning various instruments different parts of the music. This requires a complete knowledge of instrumentals and their timbre, range, etc.

OVERTURE: An orchestral introduction to an opera. (French: ouverture; German: ouverture; Italian: sinfonia).

P

PANTS ROLE or TROUSER ROLE: A role depicting a young man or boy but sung by a woman (can be a soprano or mezzo).

PARLANDO (pahr-LAHN-doh): A style of singing like ordinary speech. It can occur in the middle of an aria.

PATTER SONG: A song or aria in which the character sings as many words as possible in a short amount of time.

PIANO-VOCAL SCORE: Usually a reduction of an opera’s orchestral score. See SCORE.

PIT: A sunken area in front of the stage where the members of the orchestra play.

| glossary (cont'd)

PRELUDE: Usually a short introduction that leads into an act without a break, as opposed to an overture which is longer and can be played as a separate piece. Wagner called his introductions preludes even though some are quite long.

PRIMA DONNA: Literally "first lady;" the leading woman singer in an opera. Because of the way some have behaved in the past, it often refers to someone who acts in a superior and demanding fashion. The term for the leading man is primo uomo.

PRINCIPAL: A major singing role, or the singer who performs such a role.

PRODUCTION: The combination of sets, costumes, props, lights, etc.

PRODUCTION MANAGER: The administrator responsible for coordinating the sets, costumes, rehearsal facilities and all physical aspects of a production. Often, the person who negotiates with the various unions representing stage hands, musicians, etc.

PROMPT: To help a singer remember lines, some opera houses will place a person (prompter) in a box below and at the very front of the stage.

PROPS (PROPERTIES): Small items carried or used by performers on stage.

PROPERTY MASTER: One who is responsible for purchasing, acquiring and/or manufacturing any props needed for a production.

Q

QUARTET: An extended musical passage performed by four singers.

QUINTET: An extended musical passage performed by five singers.

R

RECITATIVE: Words sung in a conversational style, usually to advance the plot. Not to be confused with aria.

REDUCTION: In a piano reduction, the orchestra parts are condensed into music which can be played by one person on the piano.

RÉPERTOIRE (REP-er-twahr): Stock pieces that a singer or company has ready to present. Often refers to a company's current season.

S

SCORE: The written music of an opera or other musical work.

SET, SET DESIGNER: The background and furnishings on the stage and the person who designs them.

SERENADE: A piece of music honoring someone or something.

SEXTET: A piece for six singers.

SITZPROBE (ZITS-proh-bah): Literally, "seated rehearsal," it is the first rehearsal of the singers with the orchestra and no acting.

STAGEHAND: One who works behind-the-scenes setting up lighting, props, rigging, scenery and special effects for a production.

STAGE AREAS: The various sections of the stage. Left and right are as seen by those on stage, not in the audience. Since many stages are raked, that is higher in back than in front, upstage is at the back and downstage at the front. If an actor stays upstage, all the others have to turn their backs to the audience when speaking to him. This is the origin of the phrase "to upstage someone."

STAGE DIRECTOR: The one responsible for deciding the interpretation of each character, the movements of the singers on stage, and other things affecting the singers. Is in charge at rehearsals.

STAGE MANAGER: The person in charge of the technical aspects of the entire opera, including light changes, sound effects, entrances (even of the conductor) and everything else that happens.

SUPERNUMERARY: Someone who is part of a group on stage but doesn't sing. It is usually shortened to Super.

SUPERTITLES: Translations of the words being sung, or the actual words if the libretto is in the native language, that are projected on a screen above the stage.

SYNOPSIS: A written description of an opera's plot.

T

TECHNICAL DIRECTOR: Supervisor of those who implement the concepts of the designers. He or she works with carpenters, painters, electricians, sound designers and stagehands and oversee the building of sets, props and hanging of lights.

TESSITURA: Literally "texture," it defines the average pitch level of a role. Two roles may have the same range from the lowest to the highest note, but the one with a greater proportion of high notes has the higher tessitura.

THROUGH-SUNG: An opera in which the music is continuous, without divisions into recitative and aria.

TRIO: An ensemble of three singers or the music that is written for three singers.

V

VERISMO: Describes the realistic style of opera that started in Italy at the end of the nineteenth century. Although the peak of the movement was past by the time of Puccini, his operas are a modified form of verismo.

VIBRATO: A natural wavering of frequency

(pitch) while singing a note. It is usually inadvertent as opposed to a trill.

VOCAL COACH: A member of an opera company who coaches singers, helping them with the pronunciation, singing and interpretation of a role.

VOCAL CORDS: Wishbone-shaped edges of muscles in the lower part of the throat whose movements creates variations in pitch as air passes between them. Often spelled incorrectly as "chord."



*Based on National Opera Teacher and Educator Source (NOTES), "Glossary of Terms," Opera America, Accessed April 11, 2020, <https://www.operaamerica.org/Applications/Notes/glossary.aspx>.

recommended videos & recordings

About the Opera:

[Opera Cheats: Le nozze di figaro](#)

[Opera in Brief: The Marriage of Figaro](#)

[The Plot of Mozart's Le Nozze di Figaro - In under 7 minutes!](#)

[Setting the Scene: Le Nozze di Figaro](#)

Full Productions:

[Le Nozze di Figaro - Glyndebourne \(1999\)](#)

[Le Nozze di Figaro - Salzburg \(2006\)](#)

"Cinque, dieci, venti" Figaro and Susanna Duet:

["Cinque, Dieci, Venti" - Alison Hagley and Gerald Finley \(Glyndebourne, 1994\)](#)

["Cinque... dieci... venti... trenta..." - Rosemary Joshua and Luca Pisaroni \(Théâtre des Champs-Élysées, 2004\)](#)

["Cinque, dieci, venti" - Jennifer France & Joshua Bloom \(Garsington Opera, 2017\)](#)

"Se vuol ballare signor contino" Figaro's Aria:

["Se vuol ballare signor contino" - Bryn Terfel \(Théâtre du Chatelet, 2001\)](#)

["Se vuol ballare signor contino" - Erwin Schrott \(Royal Opera House, 2011\)](#)

["Se vuol ballare, signor Contino" - Luca Pisaroni \(Théâtre des Champs-Élysées, 2004\)](#)

"Via resti servita, madama brillante" Marcellina and Susanna Duet:

["Via resti servita" - Alison Hagley and Wendy Hillhouse \(Glyndebourne, 1994\)](#)

["Via resti servita" - Rosemary Joshua and Sophie Pondjiclis \(Théâtre des Champs-Élysées, 2004\)](#)

"Non so piu" Cherubino Aria:

["Non so piu" - Isabel Leonard \(Metropolitan Opera, 2014\)](#)

["Non so piu" - Kate Lindsey \(Royal Opera House, 2016\)](#)

"Non so piu" Cherubino Aria:

["Porgi Amor" - Annette Dasch \(Théâtre des Champs-Élysées, 2004\)](#)

["Porgi Amor" - Sally Matthews \(Glyndebourne, 2012\)](#)

"Sull'Aria" Susanna and Countess Duet:

["Sull'Aria" - Sally Matthews and Lydia Teuscher \(Glyndebourne, 2012\)](#)

["Sull'Aria" - Rachel Willis-Sørensen and Christiane Karg \(Metropolitan Opera, 2017\)](#)

"Deh vieni, non-tardar" Susanna's Aria:

["Deh vieni, non-tardar" - Kathleen Battle \(Metropolitan Opera, 1985\)](#)

["Deh vieni, non-tardar" - Alison Hagley \(Monteverdi Choir, 1994\)](#)

additional resources & further reading

If you have enjoyed our production of Mozart's *Le Nozze di Figaro* and would like to learn more about the composer and the opera, please check out these resources we've compiled!

[Mozart: Requiem of Genius \(The True Story of Wolfgang Mozart\) \(Historical Biographies of Famous People\)](#)

[Mozart's Marriage of Figaro: A Short Guide to a Great Opera \(Great Operas\)](#)

[Social Tensions in 'Le Nozze di Figaro'](#)

[WOLFGANG AMADEUS MOZART: The Greatest Pure Musician the World Has Ever Known. The Entire Life Story. Biography, Facts & Quotes \(Great Biographies Book 46\)](#)



Recordings

Andorino. "Te Kanawa, Freni - Canzonetta sull'aria [HQ, subbed]." YouTube. Accessed April 11, 2020. <https://www.youtube.com/watch?v=dnWz8KqOnJg>.

Fernandoclassic. "Dame Te Kanawa - Dove Sono." YouTube. Accessed April 11, 2020. https://www.youtube.com/watch?v=BTWBieDvZb8&feature=emb_title.

Gabba02. "Bartoli & Fleming - Le Nozze di Figaro - Sull'aria." YouTube. Accessed April 11, 2020. https://www.youtube.com/watch?v=BLtqZewjwgA&feature=emb_title.

Gabba02. "Bryn Terfel - Le Nozze di Figaro - Se vuol ballare." YouTube. Accessed April 11, 2020. https://www.youtube.com/watch?v=3MdXqtQ1vJQ&feature=emb_title.

Jouen58. "Mozart's Le Nozze di Figaro." Fun Trivia. Accessed April 11, 2020. <https://www.funtrivia.com/playquiz/quiz132565f2f0e0.html>.

Metropolitan Opera. "Le Nozze di Figaro: 'Sull'aria.'" YouTube. Accessed April 11, 2020. https://www.youtube.com/watch?v=4e2M_LbKwrc.

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Opera Fan. "Mozart Le Nozze di Figaro Salzburg 2006 Netrebko rus eng subs." YouTube. Accessed April 11, 2020. https://www.youtube.com/watch?v=y581_89UrIY.

Secondary Literature

Castelvecchi, Stefano. "Sentimental and Anti-Sentimental in Le Nozze di Figaro." *Journal of the American Musicological Society* 53, no. 1 (2000): 1-24.

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