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The University of Michigan, School of Music, Theatre & Dance
University Opera Theatre presents

The Marriage of Figaro
(Le Nozze di Figaro)

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte
The Marriage of Figaro premiered at the Burgtheater, Vienna, May 1, 1786.

Director: Robert Swedberg
Conductor: Kenneth Kiesler
Assistant Conductor: Oriol Sans‡
Scenic Designer: Peter Harrison
Costume Designer: Christianne Myers
Lighting Designer: Craig Kidwell
Wig Designer: Erin Kennedy Lunsford
Diction Coach: Timothy Cheek
Chorus Master: Reed Criddle
Repertieurs: Matthew Brower, Ana Otamendi
Stage Manager: Mitchell B. Hodges

Setting: The Count’s castle in Aguas Fescas, near Seville, in the eighteenth century

There will be one intermission.

‡Mr. Sans will conduct the performance on Sunday, November 15, 2009

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode and refrain from texting during the performance. Cellular phones and electronic watch alarms should be turned off so as not to interrupt the performance. Photography, audio recording and videotaping of any kind are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.

A very special thanks to the Friends of Opera for their support and purchase of the student performer’s vocal scores for these performances.

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.

Media Sponsorship by WRCJ.
Gluck’s neglected masterpiece
about the power of unrequited love

ARMIDE

By Gluck, composer of Orfeo ed Euridice and Alceste
University Opera Theatre directed by Joshua Major
University Philharmonia Orchestra conducted by Douglas Kinney Frost
Sung in French with projected English translations.

Set during the Crusades, a beautiful pagan enchantress named Armide is determined to ensnare the enemy leader, Renaud, who is the only knight who has been able to resist her charms. She finally succeeds in ensnaring Renaud only to fall in love while trying to kill him. Whisking him away, Armide casts a spell to make him love her while she grapples to understand her torn emotions. Sorcery, passion, and hatred ensue as Armide struggles to hang on to her beloved amid the war.

Composed in 1777, Armide is based on an episode in Torquato Tasso’s epic poem Jerusalem Delivered. Gluck caused a minor scandal when he lifted the libretto straight from Lully’s celebrated opera of the same name, which was universally considered the perfect expression of French operatic tradition at the time. Armide’s score is filled with sensuous, lyrical music of great eloquence. Don’t miss this rarely performed gem.

Mar. 25 at 7:30pm • Mar. 26 & 27 at 8pm • Mar. 28 at 2pm • Mendelssohn Theatre
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CAST OF CHARACTERS

NOVEMBER 12 & 14, 2009

Figaro ........................................ Jonathan Christopher ....................... Edward Hanlon
Susanna ........................................... Mary Martin ......................... Nicole Greenidge
Countess .......................................... Rhea Olivaccé ....................... Theresa Bridges
Count ................................................ Joseph Roberts ..................... Jesse Enderle
Cherubino ......................................... Kate Wakefield .................... Monica Sciaky
Marcellina ......................................... Kristin Eder ......................... Monique Holmes
Bartolo ........................................... Benjamin Sieverding* ............ Nicholas Ward*
Basilio ............................................ Kyle Matthew Knapp ............ Willis Berne D. Bote
Barbarina .......................................... Jennifer Gordon .................. Stephanie Hradsky
Antonio ............................................ Drew Smith ......................... Austin Chrzanowski

* Mr. Sieverding will perform on Nov. 12 & 13 and Mr. Ward will perform on Nov. 14 & 15.

Ensemble ....................... Camila Ballario, Leah Bobbey, Ben Brady, Andrew Catalano, Kathryn Graham, Matthew Greenblatt, Robert Harris, Kelly Hedgspeth, Austin Hoeltzel, Michael Martin, Alan Nagel, Amanda O'Toole, Sarah Ring, Kristen Seikaly, Kate Spear, Nathan Taylor, Carol Urban (Nov. 12 & 14, 2009), Jeffrey Wilkinson, Jeremy Williams, Samantha Winter, Sara Zeglevski

UNDERSTUDIES
Understudies never substitute for listed performers unless an announcement is made at the time of the performance.

Figaro - Josh Sanchez  •  Susanna - Kimberlin Bolton  •  Countess - Claire DiVizio
Count - Glenn Ellington  •  Cherubino - Emily Goodwin

UNIVERSITY SYMPHONY ORCHESTRA

Violin ............................................ Jean-Hee Lee‡,
                                        Joachim Stepniewski*, Zoë Aqua,
                                        Amy Cave, Kazato Inouye, Paige Kossuth,
                                        Clement Lee, Hezekiah Leung,
                                        Ashley Martin, Paula Muldoon,
                                        Elizabeth Wright, Juliet Yoshida
Viola........................................... Jacqueline Hanson*, Jennifer Herman,
                                        Juliet Dawson, Julie Michael
Violoncello ................................. Madeline Huberth*,
                                        Rainer Eudeikis, Ethan Young
Violoncello Continuo ................. James Jaffe,
                                        Travis Kulwicki
Double Bass ............. Jonathan Hammonds*,
                                        Samuel Fossum, Kieran Hanlon
Flute ........................................... Mackenzie Slottow,
                                        Rachel Blumenthal

Oboe..... Timothy Gocklin, Mi Rae Sohn
Clarinet ......................... Andrew Koepple, Juan-Ruvin Leon
Bassoon Scott Bartlett, Daniel Goldblum
Horn ...... Caroline Harris, Colin Bianchi
Trumpet ....... Leah Hodge, Joseph Brown
Timpani ................................. Peter Dodds

PRODUCTION STAFF
Director of Orchestras ...... Kenneth Kiesler
Managing Director .......... David Aderente
Personnel Manager .......... Leah Hodge
Equipment ....................... Christopher Jones, Ethan Young

‡ Concertmaster  *Principal
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ACT I — A country estate outside Seville, late eighteenth century. While preparing for their wedding, the valet Figaro learns from the maid Susanna that their philandering employer, Count Almaviva, has designs on her. At this the servant vows to outwit his master. Before long the scheming Bartolo encounters his housekeeper, Marcellina, who wants Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous page Cherubino arrives, reveling in his infatuation with all women. He hides when the Count enters the servants quarters. The Count furious because he caught Cherubino flirting with Barbarina, the gardener’s daughter. He pursues Susanna but conceals himself when the gossiping music master Don Basilio approaches. The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count’s progressive reform in abolishing the droit du seigneur — the right of a noble to take a manservant’s place on his wedding night. Almaviva assigns Cherubino to his regiment in Seville and leaves Figaro to cheer up the unhappy adolescent.

ACT II — In her boudoir, the Countess laments her husband’s waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendezvous. While Susanna goes out to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who, when he hears a noise, is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything from behind a screen, helps Cherubino out a window, then takes his place in the closet. Both Count and Countess are amazed to find her there. All seems well until the gardener, Antonio, storms in with crushed flowers from a flower bed below the window. Figaro, who has run in to announce that the wedding is ready, pretends it was he who jumped from the window, faking a sprained ankle. Marcellina, Bartolo and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

INTERMISSION

Costume renderings by Christianne Myers, Set model by Peter Harrison
The Lens of Impressionism: Photography and Painting Along the Normandy Coast, 1850–1874

October 10, 2009–January 3, 2010

Organized by UMMA, this exhibition is made possible in part by the Florence Gould Foundation, the National Endowment for the Arts, and the University of Michigan Health System and Office of the Provost. The project features exceptional loans from the Bibliothèque nationale de France and the Musée d’Orsay.

Claude Monet, *The Sea at Le Havre*, 1868, oil on canvas, 23 5/8 x 32 1/8 in. (60 x 81.6 cm), Carnegie Museum of Art, Pittsburgh, Pennsylvania (Purchase 53.22)

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ACT III — Susanna leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Finding a quiet moment, the Countess recalls her past happiness. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna’s anger until she too learns the truth. The Countess enlists the aid of Susanna in composing a letter that invites the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a hatpin, to the Count, who pricks his finger, dropping the pin, which Figaro observes.

ACT IV — Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. In the moonlit garden, Susanna and the Countess are ready for their masquerade. Alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. Figaro inveighs against women. Susanna hides in time to see Cherubino woo the Countess — now disguised in Susanna’s dress — until Almaviva chases him away and sends his wife, who he thinks is Susanna, to an arbor, to which he follows. By now Figaro understands the joke and, joining the fun, makes exaggerated love to Susanna in her Countess disguise. The Count returns, seeing, or so he thinks, Figaro with his wife. Outraged, he calls everyone to witness his judgment, but now the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. All are reunited, and so ends this “mad day” at the court of the Almavivas.

— courtesy of Opera News

Costume renderings by Christianne Myers, Set model by Peter Harrison
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When French playwright Pierre-Augustin de Beaumarchais wrote his play “Le Mariage de Figaro,” he had set out to make a strong political statement about the inequities between the wealthy ruling aristocracy and everyone else. He chose to make his point with the concept of “le droit du seigneur” – or the long-standing tradition of the lord of the manor having the right to share the bed of his peasants’ newlywed brides on their wedding nights. Beaumarchais used that device to demonstrate the absurd inequalities that had developed between the classes over the centuries, and hoped to show that in the new “age of enlightenment” blossoming at the end of the eighteenth century, such customs should no longer be tolerated. But by letting the crafty servant Figaro triumph over his master, Beaumarchais was playing with fire, and when Da Ponte and Mozart set the play to music in Le Nozze di Figaro, they too were fanning flames that would soon burst into a great conflagration. Just five years after the premiere of the opera, aristocratic heads would roll in the Place du Concorde in Paris, signaling the end of the absolute power of the wealthy aristocracy. Or did it?

Audiences viewing Le Nozze di Figaro for the first time in 1786 must have felt the palpable pulse of the revolution growing around them, which must also have given the opera teeth that made it even more meaningful to them. Seen from the perspective of 2009, it may be difficult to imagine the depth of the passions and provocations that led to such bloody massacre and violent change in the era of the premiere. Today, when we experience Le Nozze di Figaro do we now view those elements as interesting, even charming fixtures of a bygone era? Perhaps we should be satisfied that the opera contains some of the most divine music ever written, and enjoy it benignly as a museum piece. Or, perhaps there are contemporary parallels that can be drawn to modern situations that should make us as passionate as our eighteenth century brothers and sisters of the revolution.

What might Count Almaviva’s “droit du seigneur” be today? Perhaps it is the presumed right of the corporate aristocracy to have its way with the environment or the excess of corporate bonuses. Can we be as clever and responsible as Figaro in helping to change these situations? Who is Basilio today? Perhaps the 18th century purveyor of gossip and intrigue is best seen now in terms of mass-marketing and the unwieldy power of the press. Twenty-first century pop-culture versions of Cherubino and Barbarina are on every street, in every city, counter-balanced by the crotchety conservatism of modern versions of Bartolo and Marcellina.

But what Mozart knew better than Beaumarchais is that this piece is really more about love than revolution. Figaro and Susanna show the kind of beautiful, deeply felt love that is worth fighting for. Cherubino and Barbarina show the wonders of love at its most hormonal awakening. Bartolo and Marcellina eventually find the mature love that grows from pride in progeny. And perhaps the most noble love comes from a Countess who has the ability to see the bigger picture and can forgive the philandering nature of a husband who must really love her very much as well. So, there is plenty to think about and to feel, as we celebrate this revolutionary music of love and the timeless genius of Mozart.

— Robert Swedberg
Wolfgang Amadeus Mozart, born in Salzburg on January 27, 1756, was a child prodigy. His earliest known composition was written when he was five, and he began performing publicly a short time later. By the age of 13 he had written concertos, sonatas, symphonies, a German operetta, and an Italian opera buffa. In 1771 Mozart was appointed concertmaster to the archbishop of Salzburg. He moved to Vienna in 1781 where he married Constanze Weber. *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*, 1782), a singspiel combining songs and German dialogue, brought Mozart some success. With the librettist Lorenzo Da Ponte he created the comic masterpiece *Le Nozze di Figaro* (*The Marriage of Figaro*, 1786), which, after a lukewarm reception in Vienna, became a sensation in Prague. From that city also came the commission that resulted in *Don Giovanni* (1787). In the space of three months in 1788 Mozart composed his last three symphonies—No. 39 in E Flat, No. 40 in G Minor, and the Jupiter Symphony. Returning to Vienna, Mozart composed his clarinet quintet (1789); his last opera buffa, *Così fan tutte* (1790), and his last piano concerto, the Piano Concerto in B Flat (1791). In *Die Zauberflöte* (*The Magic Flute*, 1791), Mozart returned to the German opera in the singspiel. Its composition was interrupted by a commission from a wealthy nobleman for a requiem mass and by the composition of *La Clemenza di Tito* (1791). After the production of *Die Zauberflöte*, Mozart worked feverishly on the requiem, with the foreboding that it would commemorate his own death. He died at the age of 35 without finishing it.

Lorenzo da Ponte (Librettist) (1749-1838) The son of a Jewish tanner and leather dealer, Da Ponte entered the seminary and was ordained as a priest. After leaving the seminary, he went to Venice, where his romantic adventures eventually led to a fifteen-year banishment on charges of adultery. Da Ponte went to Vienna, where he became poet to the Italian theatre for nine years. There he wrote the librettos of three of Mozart’s operas—*The Marriage of Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790)—and many other works. Banished again because of scandal, he wandered through Europe settling in 1791 in London. There he worked as a tutor of Italian, a bookseller, and a librettist to the Drury Lane Theatre, until he went bankrupt in 1804. He set out for America in 1805, but he failed as a grocer in New Jersey. The rest of his life he spent as a celebrated teacher of Italian language and culture. He taught nearly 2,000 private pupils and was appointed professor of Italian language and literature at Columbia in 1830. In 1833 he helped establish the Italian Opera House in New York City, where 28 performances of Italian opera were given before the theatre was transferred to other management. Da Ponte’s last years were marred by poverty and the failure of his Italian opera. He wrote a remarkable collection of memoirs (ed. by Arthur Livingston, tr. 1929) detailing his extraordinary life.
ABOUT THE CAST

Camila Ballario (Ensemble) junior, BM Vocal Perf., Ann Arbor, MI
Leah Bobbey (Ensemble) sophomore, BM Vocal Perf., Loveland, OH
Kimberlin Bolton (US-Susanna) grad student, MM Vocal Perf., Atlanta, GA
Willis Berne D. Bote (Basilio) grad student, MM Vocal Perf., Toronto, Canada
Ben Brady (Ensemble) first-year, BM Vocal Perf., Denver, CO
Theresa Bridges (Countess) grad student, MM Vocal Perf., Carlsbad, NM
Andrew Catalano (Ensemble) sophomore, BM Vocal Perf., Roslyn Heights, NY
Jonathan Christopher (Figaro) senior, BM Vocal Perf./BFA Perf., Winchester, MA/Bermuda
Austin Chrzanski (Antonio) senior, BM Vocal Perf., Grosse Pointe Farms, MI
Claire DiVizio (US-Countess) senior, BM Vocal Perf., Beverly Hills, MI
Kristin Eder (Marcellina) grad student, DMA Vocal Perf., Ypsilanti, MI
Glenn Ellington (US-Count) grad student, MM Vocal Perf., Long Beach, CA
Jesse Enderle (Count) grad student, MM Vocal Perf., Fargo, ND
Emily Goodwin (US-Cherubino) junior, BM Vocal Perf., Ann Arbor, MI
Jennifer Gordon (Barbarina) grad student, MM Vocal Perf., Yellow Springs, OH
Kathryn Graham (Ensemble) sophomore, BM Vocal Perf., Ann Arbor, MI
Matthew Greenblatt (Ensemble) sophomore, BM Vocal Perf., Sands Point, NY
Nicole Greenidge (Susanna) grad student, Specialist Vocal Perf., Portland, OR
Edward Hanlon (Figaro) grad student, Specialist Vocal Perf., Port Washington, NY
Robert Harris (Ensemble) sophomore, BM Vocal Perf., Ann Arbor, MI
Kelly Hedgpeth (Ensemble) sophomore, BM Vocal Perf., Louisville, KY
Austin Hoeltzel (Ensemble) first-year, BM Vocal Perf., Marshall, MI
Monique Holmes (Marcellina) grad student DMA Vocal Perf., Buffalo, NY
Stephanie Hradsky (Barbarina) junior, BM Vocal Perf., Calgary, Canada
Kyle Matthew Knapp (Basilio) grad student, MM Vocal Perf., Hudson, OH
Michael Martin (Ensemble) sophomore, BM Vocal Perf., Southfield, MI
Mary Martin (Susanna) senior, BM Vocal Perf., Plymouth, MI
Alan Nagel (Ensemble) first-year, BM Vocal Perf., Johnston, IA
Amanda O’Toole (Ensemble) first-year, BM Vocal Perf., Mechanicsville, VA
Rhea Olivaccé (Countess) grad student, DMA Vocal Perf., Pte. Michel, Dominica
Sarah Ring (Ensemble) junior, BM Vocal Perf., Farmington Hills, MI
Joseph Roberts (Count) grad student, Specialist Vocal Perf., Crockett, TX
Josh Sanchez (US Figaro) grad student, MM Vocal Perf., Pennington, NJ
Monica Siciak (Cherubino) grad student, MM Vocal Perf., Merion, PA
Kristen Seikaly (Ensemble) sophomore, BM Vocal Perf., Lathrop Village, MI
Benjamin Sieverding (Bartolo) grad student, MM Vocal Perf., Sioux Falls, SD
Drew Smith (Antonio) senior, BM Vocal Perf., Saline, MI
Kate Spear (Ensemble) sophomore, BM Vocal Perf., River Forest, IL
Nathan Taylor (Ensemble) senior, BM Vocal Perf., Chelsea, MI
Carol Urban (Ensemble) guest, Kalamazoo, MI (Nov. 12 & 14, 2009)
Kate Wakefield (Cherubino) senior, BM Vocal Perf., Ann Arbor, MI
Nicholas Ward (Bartolo) junior, BM Vocal Perf., Pontiac, MI
Jeffrey Wilkinson (Ensemble) senior, BM Vocal Perf., Grand Rapids, MI
ABOUT THE ARTISTS

Peter Harrison (Scenic Designer) Opera: NY City Opera, Glimmerglass Opera, Opera Theatre of St. Louis, Opera Nordfjord (Norway), Kentucky Opera, Long Beach Opera, Central City Opera, Juilliard Opera. Off-Broadway: Manhattan Theatre Club, Roundabout Theatre, The Women’s Project, Lambs’ Theatre, Naked Angels, La Mama Theatre Club. Regional Theatre: Williamstown Theatre Festival, McCarter Theatre, Cincinnati Playhouse, Cleveland Playhouse, Indiana Repertory, Pioneer Theatre Co., George Street Playhouse. Television: John Leguizamo’s Mambo Mouth, HBO; Sizwe Bansi is Dead, PBS. Other: Two American Theatre Wing Design Award nominations.


Craig Kidwell (Lighting Designer) is a senior BFA Design and Production student with a concentration in lighting design. UM: Jonesin’, Ella Minnow Pea, Caucasian Chalk Circle, Exit the King, Far Away; MUSKET: Kiss of the Spider Women and the upcoming Hair. Regional Theatre: Chandraghanta, Nadanta Dance Company. He has worked with directors Malcolm Tulip, Alex Bisker, and Scott Burkell.

ABOUT THE ARTISTS

VISITING ARTIST FACULTY: Royal Academy of Music, Manhattan School, Oxford. Other: Director, Conductors’ Program, National Arts Centre (Canada), Vendome Conducting Academy (France), Conductors Retreat at Medomak

ERIN KENNEDY LUNS福德 (Wig and Makeup Design) NYC, Broadway: Blithe Spirit; All My Sons; November; Grey Gardens. Recent Credits: Jerry Springer - the Opera (at Carnegie Hall); The Tempest (The Acting Company); Being Alive (Westport Playhouse, Philadelphia Theatre Company); Walmartopia (Minetta Lane). Her work has also been seen in NY at Playwrights Horizons, Signature Theatre Company, Rattlestick Playwrights Theatre, MCC, The MINT, Atlantic Theatre Company, Century Center, Primary Stages - among others. Regional: Syracuse Stages, University of Minnesota Opera, Music Theatre of Wichita.

CHRISTIANNE MYERS (Costume Designer) is an Asst. Professor in the Dept. of Theatre & Drama. UM: Tartuffe, Ella Minnow Pea, Rent, As You Like It, She Stoops to Conquer, The Cradle Will Rock, The Coronation of Poppea, Tartuffe, and Don Giovanni among others. Off-Broadway: Running Man, Oedipus, American Dreams: Lost & Found; Theatreworks/USA; The Public Theatre & Ma-Yi Ens.; Irondale Ens.; Lincoln Center Institute. New York: The Juilliard School. Regional Theatre: Purple Rose Theatre; Indiana Rep; Vermont Stage Co.; Clarence Brown Theatre; Syracuse Stage; Caldwell Theatre; Pine Mountain Music Festival. Other: BFA, Pace Univ.; MFA, New York Univ.

ORIOL SANS (Assistant Conductor) studied Orchestral and Choral Conducting at the Barcelona Conservatory of Music and received the school’s Honors Award in both specialties. In 2008 he finished his Masters in Orchestral Conducting at the University of Michigan and he is currently pursuing his doctorate at the SMTD with Kenneth Kiesler. He was the assistant conductor to John Nelson with the Gulbenkian Orchestra for a production of the Damnation of Faust, assistant conductor for the Ensemble Orchestral de Paris and assistant conductor for the UM production of Eugene Onegin.

ROBERT SWEDBERG (Stage Director) UM: Albert Herring. Regional Opera: General Director, Orlando Opera, 1990-2007; General Director, Syracuse Opera; Manager and Artistic Director, North Carolina Opera; Director of special educational projects, Seattle Opera. Stage direction: Pagliacci and Carmina Burana with Cirque du Soleil, Abduction from the Seraglio, The Tales of Hoffmann, The Coronation of Poppea, Don Pasquale, The Magic Flute, L’Enfant et les Sortilèges, La Clemenza di Tito, Tosca, Don Giovanni, Nozze di Figaro, Nabucco, H.M.S. Pinafore, Trial by Jury, and Gianni Schicchi. International Opera: The Magic Flute, Macau Music Festival & Beijing Music Festivals, China; La Sonnambula, Spain; La Bohème, Le Nozze di Figaro, Nabucco, Germany; Walton’s The Bear, Italy. Other: Board of Directors, OPERA America, 2002-07.
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The scenic design of this production was inspired by a production designed by Thomas Mogendorf and developed by Robert Swedberg for Theatre Pforzheim, Germany, 2007.

Supertitles by Robert Swedberg. Special thanks to TDF Costume Collection and Larry Moore for the Figaro illustration.

**ACKNOWLEDGMENTS**

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Supertitles by Robert Swedberg. Special thanks to TDF Costume Collection and Larry Moore for the Figaro illustration.

**STAFF FOR THE MARRIAGE OF FIGARO**

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Production Stage Manager ............................. Nancy Uffner
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Master Carpenter (Power) .............................. Michael Braico
Carpenter (Power) ........................................ Brandon Carruth
Technical Director (Walgreen) ........................Richard W. Lindsay, Jr.
Carpenter (Walgreen) ..................................... Robert Michael
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Scenic Artist ...............................................Beth Sandmaier
Properties Master ..........................................Arthur Ridley
Asst. Properties Master .................................Patrick Drane
Properties Artisan .............................................Michelle Bisbee
Master Electrician ...........................................Mark Allen Berg
Costume Shop Manager ....................................Lynn Holbrook
Assoc. Costume Shop Manager ....................... George Bacon
Cutter/Drapers .............................................Virginia R. Luedke,
Lea M. Morello, T J Williamson
Crafts Artisan .............................................Elizabeth Gunderson
Costume Stock Administrator ....................... Renae Skoog
Sound Engineers ...........................................Roger Arnett, Henry Reynolds
Senior Backstage Operations Mgr. ..................Barry LaRue
Backstage Operations Mgrs. ..........................Mark Gordon, David Pickell,
Kurt Thoma, Donald C. Watkins

Production Office Assistants ....................... Andrew Burkhardt,
Mitchell B. Hodges, Bianca Lee,
Charles Malott, Brandon Pemberton, Elise Wooten

**PRODUCTION CREW**
First Asst. Stage Manager ..............................Jordan Braun
Asst. Stage Manager ...................................... Catherine Cornell
Asst. Director ...............................................Jennifer Gordon
Asst. to the Scenic Designer ......................... Corey Lubowich
Asst. to the Costume Designer .......................June Saito
Musical Asst. ............................................ Dana Sadava
Asst. Master Electrician ..............................William Pierce Welch
Scenery ..................................................... Kelsey Gortschak, Brandon Grimes, Ariel Hall,
Megan Sawyer, Caroline Souza
Paint ....................................................... Lindsay Alexis, Michael Barbour, Richard Grasso,
Adam McCarthy, Alicia Moore, Amy Plouff
Carolyn Reich, Laura Riggins, Angela Sarb,
Nicholas Ward, students of Theatre 250
Props ............................................................Rachael Albert, Daniel Belnavis, Michelle Bryan,
Kathleen Ebers, Erik Heitz, Tyler Jones, Catherine Keys,
Louis King, students of Theatre 250
Professional Stitchers .................................. Patty Barnam, Betsy Jo, Laura Kandtner,
Rene Plante, Suzanne Young
Costumes ................................................. Jenna Berke, Joshua Beurer, Amalea Chininis,
Corey Davis, Kevin Hegmann, Laura Irion,
Shawn McCulloch, Lana McKinnon, Bernadette Preger,
Katelyn Rouse, Ben Stange, Emily Stromberg,
Torrey Wigfield, students of Theatre 250 & 252
Lighting .....................................................Mary Blake-Booth, Matthew Bouse, Michelle Bryan,
Geoffrey Gilbert, Brandon Grimes, Alexander Hartley,
Kimberly Hunter, Aaron Johnson, Craig Kidwell,
Elizabeth Lynch, Adam McCarthy, Michael Michelon,
Tess Nugent, Sarah Petty, Amanda Rutshausser,
Trevor Sr. John-Gilbert, Christina Staniszewski, Donna Wang,
William Welch, students of Theatre 250

**RUNNING CREW**
Scenery .................................................... Alii Brown, Michelle Denise Cordell,
.............................................................Andrea Davis, Morgan Wallace
Props ....................................................... Lindsay Alexis, Laura Cohen, Sam Lips
Supertitles .................................................... Brandon Grimes
Light Board Operator .....................................Carolyn Reich
Electricians ..................................................Jesse Thomson
Wig & Makeup ............................................. Lara Espinoza, Mary Little
Wardrobe ................................................... Elisabeth Evans, Gee Hoon Lim,
..........................................................Emily Potter, Trevor Sr. John-Gilbert, Meryl Waldo

* Practicum Student
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