

PITTSBURGH OPERA

September 28, 2022

Contact:

Chris Cox, Director of Marketing and Communications

Office: (412) 281-0912, ext. 217

ccox@pittsburghopera.org

Pittsburgh Opera presents Mozart's beloved *The Marriage of Figaro* November 5–13

What:	The Marriage of Figaro Music by Wolfgang Amadeus Mozart, with a libretto by Lorenzo Da Ponte
Where:	Benedum Center, downtown Pittsburgh
When:	<ul style="list-style-type: none"> • Saturday, November 5, 2022 * 8:00 PM • Tuesday, November 8, 2022 * 7:00 PM • Thursday, November 10, 2022 * 10:15 AM Student Matinee • Friday, November 11, 2022 * 7:30 PM • Sunday, November 13, 2022 * 2:00 PM
Run Time:	3 hours and 9 minutes with one intermission
Language:	Sung in Italian with English supertitles projected above the stage
Tickets:	<p>Tickets for adults start at \$15; tickets for kids and teens ages 6-18 are half-price. For tickets call 412-456-6666, visit the Benedum Box Office, or order online at pittsburghopera.org/tickets or CulturalDistrict.org.</p> <p>Tickets as part of a subscription package are available at pittsburghopera.org/subscribe.</p> <p>Group discounts, including student discounts, are available. Email groups@pittsburghopera.org for details.</p>
Media Events	<p>Photo Call (Monday, Oct. 24, 12:30 PM) - location TBA</p> <p>Full Dress Rehearsal (Thursday, Nov. 3, 7:00 PM) - Benedum Center</p>
Related Events	<ul style="list-style-type: none"> • WQED Preview (10/29 & 11/4) • Opera Up Close (10/23) • New Guard Opening Night Happy Hour (11/5) • Audio Commentary (11/8) • Meet the Artists (11/8)

PITTSBURGH OPERA



Photo by Dana Sohm.

Surprises. Disguises. Romantic Compromises.

Pittsburgh Opera continues its 2022–23 season with Mozart's beloved *The Marriage of Figaro* November 5–13 at the Benedum Center.

The Marriage of Figaro is one of the most popular comic operas of all time. Filled with amusing cases of mistaken identity and romantic subterfuge, plus music by a Mozart at the height of his powers, *The Marriage of Figaro* has stood the test of time for centuries.

Figaro is in love with the Countess's servant Susanna, who he plans to wed that very day. However, their employer Count Almaviva has his eye on Susanna. In fact, the Count intends to invoke the hated feudal practice of *droit de seigneur*—the infamous right of the lord to sleep with a commoner's bride on her wedding night.

Figaro, Susanna, and the Countess are understandably outraged at this possibility, and are determined not only to prevent it, but to teach the Count a lesson.

The Marriage of Figaro is the perfect introduction to opera, and makes a great date night.

Tickets start at just \$15. English supertitles are projected above the stage.

In addition, Pittsburgh Opera's annual [Student Matinee](#) will introduce 2,500+ school students grades 3-12 to this lively, colorful opera on Thursday, Nov. 10 at the Benedum Center. Pittsburgh Opera's [Resident Artists](#) take lead roles in the Student Matinee, and are accompanied by the Pittsburgh Opera Orchestra. Tickets are \$12, and are reserved through Pittsburgh Opera's Education Department. For more information, please [contact Marilyn Egan, Ph.D., Director of Education via email](#).

PITTSBURGH OPERA

Fun facts about *The Marriage of Figaro*

1. Thanks to its abundant use in pop culture, virtually everyone knows the music from *The Marriage of Figaro*. The overture has been used in movies including *Trading Places*, *The King's Speech*, *Willy Wonka and the Chocolate Factory*, and *Zombieland*. Tim Robbins' character famously played the touching duet "Sull'aria" over the prison loudspeaker in *The Shawshank Redemption*, despite knowing the malicious warden would put him in solitary confinement for it.
2. Although it may seem hard to believe given its enduring popularity, *The Marriage of Figaro* (the play) was initially banned from being performed by French King Louis XVI, and opera librettist Lorenzo Da Ponte had to rework certain elements of the play to get the opera approved by Holy Roman Emperor Joseph II.
3. *The Marriage of Figaro* was the second of three plays in a trilogy written by Pierre Beaumarchais in the 1700s, all of which have been turned into operas. While it and *The Barber of Seville*—the first of the three—continue to be operatic mainstays hundreds of years after they were written, the third (*The Guilty Mother*) is rarely performed.

The story, in brief

ACT I. While preparing for their wedding, Figaro learns from Susanna that their philandering employer, Count Almaviva, has designs on her. At this news, the servant vows to outwit his master. Before long the scheming Bartolo enters the servants' quarters with 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 shows up, furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count 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 de 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

PITTSBURGH OPERA

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 geraniums 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.

ACT III. In an audience room where the wedding is to take place, 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; the Count vows revenge. 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. Finding a quiet moment, the Countess recalls her past happiness, then joins 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 retrieves.

ACT IV. In the moonlit garden, Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Basilio counsels that it is wise to play the fool. Figaro inveighs against women and leaves, missing Susanna and the Countess, ready for their masquerade. Alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. 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 Almaviva court.

~Adapted from Opera News

Cast and Artistic Team

Susanna:	Natasha Te Rupe Wilson **
Figaro:	Michael Sumuel +
Countess Almaviva:	Nicole Cabell
Count Almaviva:	Jarrett Ott +
Dr. Bartolo:	Ricardo Lugo +
Don Basilio/Curzio:	Daniel O'Hearn *+
Cherubino:	Jazmine Olwalia *
Antonio:	Evan Lazdowski *+
Marcellina:	Helene Schneiderman +
Barbarina:	Julia Swan Laird *

PITTSBURGH OPERA

Conductor:	Antony Walker
Stage Director:	Stephanie Havey**
Set & Costume Designer:	Leslie Travers
Lighting Designer:	Andy Ostrowski
Wig & Make-up Designer:	James Geier
Stage Manager:	Cindy Knight
Assistant Stage Manager:	Hannah Nathan
Assistant Stage Manager:	Monica Soderman+
Assistant Conductor:	Glenn Lewis
Chorus Master:	Mark Trawka
Associate Coach/Pianist:	James Lesniak
Assistant Stage Director:	Haley Stamats*
Scenery Designer :	Leslie Travers
Costumes Designer:	Leslie Travers

Scenery for this production was constructed by Lyric Opera of Kansas City.
 Costumes for this production were constructed by Kansas City Costume Company.
 This production is jointly owned by Lyric Opera of Kansas City, Opera Philadelphia, San Diego Opera, and Palm Beach Opera.

- + Pittsburgh Opera debut
- * Pittsburgh Opera Resident Artist
- ** Pittsburgh Opera Resident Artist alumni

Ticketing Information

As part of Pittsburgh Opera's continued efforts to make opera accessible to all members of the community, [single tickets](#) for the 2022–23 season start at just \$15. In addition, tickets for kids and teens ages 6–18 are half price.

For tickets call 412-456-6666, visit the Benedum Box Office, or order online at pittsburghopera.org/tickets or CulturalDistrict.org.

Tickets as part of a subscription package are available at pittsburghopera.org/subscribe.

Pittsburgh Opera patrons can purchase their tickets with confidence, even with continuing uncertainty over the direction of the COVID-19 pandemic. Pittsburgh Opera is continuing its no-hassle refund policy for all 2022–23 operas. Pittsburgh Opera will offer full refunds for any patrons who notify us that they need to cancel their tickets at least one hour prior to their performance start time.

Pittsburgh Opera is committed to making opera accessible to all groups by providing great discounts and special benefits to group ticketholders. A group at Pittsburgh Opera can be as few as 6 people! In addition, college and university students, faculty, and staff are eligible for our [Cheap Seats program](#) – see pittsburghopera.org/CheapSeats for details. For

PITTSBURGH OPERA

more information about [group ticket services and discounts](#), contact Wendy Parkulo at (412) 281-0912, ext. 213 or groups@pittsburghopera.org.

Sponsors

- [PNC](#) is the 2022–23 Pittsburgh Opera Season Sponsor.
- [WQED-FM](#) is Pittsburgh Opera’s Media Sponsor.
- [Ambridge Regional Distribution and Manufacturing Center](#) is the Tuesday performance and ‘Meet the Artists’ post-show event sponsor.
- These performances are sponsored in part by The Gailliot Fund.
- *The Marriage of Figaro* is sponsored in part by a generous gift from Robert and Christine Pietrandrea.