ROLE OF SUSANNA IN MOZART'S THE MARRIAGE OF FIGARO

by

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B.A.H. (History), Queen's University, 1992
Artist Diploma, University of Toronto, 1997

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
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in

THE FACULTY OF GRADUATE STUDIES
(School of Music)

We accept this thesis as conforming

to the required standard

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Department of Music

The University of British Columbia
Vancouver, Canada

Date April 26, 1999.
The Marriage of Figaro

w.a. mozart

Feb 25-28
1999

Chan Shun Concert Hall
Chan Centre for the Performing Arts
Present

THE MARRIAGE OF FIGARO

By W. A. Mozart
Libretto by Lorenzo da Ponte

with
The UBC Opera Ensemble &
The UBC Symphony Orchestra

Conductor ~ Jesse Read
Stage Director ~ Nancy Hermiston
Musical Director ~ Richard Epp
Set Design by Lorenzo Savoini
Light Design by Jeremy Baxter

There will be two twenty minute intermissions

Chan Shun Concert Hall
Feb 25-28, 1999

This Production is made possible by generous support from the Chan Endowment Fund of the University of British Columbia
A Message from the Head of Theatre, Film and Creative Writing

Opera is both music and theatre. The history of opera is part theatre history and part music history. Staging and performing opera contributes to the production experience of students and provides a model for study in academic classes and seminars in both music and theatre. Thus, The Marriage of Figaro is not just a co-production – it is a natural collaboration of the School of Music and the Department of Theatre, Film and Creative Writing. We are very grateful to the Chan Foundation for their support of this interdisciplinary project, and we look forward to continuing our collaboration in the years to come.

A Message from the Conductor and Director of the UBC School of Music

In my dual role as Director of the School of Music and the Conductor of tonight’s production, I am delighted to welcome you to the world of the 18th century, a time of brilliant developments in technology, science, philosophy, politics, art, drama, and music, much like our very own. Wolfgang Amadeus Mozart combined his genius with the spirit of enlightenment and revolution which was upending the continents to create a work of eternal beauty, defiant resistance to the feudal status quo, and a lasting testament to the strength and endurance of the human spirit. As the final production in a quartet of masterworks from this period, (including Beethoven’s Symphony #9, Haydn’s Creation, and last year’s production of Mozart’s early gem, La Finta Giardiniera,) The Marriage of Figaro takes place as a marvelous vehicle for the talents and artistry of the students and faculty from the School of Music and Department of Theatre, Film, and Creative Writing, who have brought it to life. I invite you to share and delight in their vigour, talent, craft and artistry as this amazing production unfolds. Please continue with us in further productions and performances as we endeavour to make you part of our audience “family” for the performing arts at UBC.

Jesse Read
Director, School of Music
A Message from the Director

1999 marks the 35th anniversary year of the Opera Division at the School of Music, University of British Columbia. In this special co-production with the Frederic Wood Theatre, UBC Symphony Orchestra and the Chan Foundation, we are proud to celebrate the beginning of this anniversary year with Mozart's masterpiece, *The Marriage of Figaro*.

Our students in the Opera Ensemble have proven themselves to be performers of great initiative, talent, energy and enthusiasm.

Through our many university productions, community concerts and school tours, they have become a favourite amongst Vancouver audiences. They were well received in the 1997 co-production of *Hansel and Gretel* with the Kamloops and Okanagan Symphonies. As a result of our successful performances of Mozart's *Die Zauberflöte* in Germany and the Czech Republic in 1997 we have been invited to return to those countries with our production of *The Marriage of Figaro* in May of 1999. In Jan. 1998 they joined the Vancouver Opera in their *X-treme Opera* production. They are living up to a very proud heritage.

As we look back on our history, we can be proud that such great performers as Judith Forst, Ben Heppner, Heather Thompson, Wendy Nielson and many others took their first steps on the operatic stage at UBC. The young artists performing for you tonight are also taking their first major steps on the operatic stage and together with their colleagues from the UBC Symphony Orchestra and the Frederic Wood Theatre, they hope to bring the magic of Mozart to you.

By your attendance at our performances and your support of our endeavours you help us to keep that magic happening. Thank you!

Nancy Hermiston
Director
UBC Opera Ensemble
Mozart In His Own Words

When I am, as it were, completely myself, entirely alone, and of good cheer, travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep: it is on such occasions that my ideas flow best and most abundantly. Whence and how they come, I know not; nor can I force them. Those ideas that please me I retain in memory and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it, that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc.

All this fires my soul; and provided that I am not disturbed, my subject enlarges itself, becomes methodised and defined, and the whole, though it be long, stands almost complete and finished in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once.

What a delight this is I cannot tell! All this inventing, this producing, takes place in a pleasing lively dream. Still the actual hearing of the ensemble is after all the best. What has been thus produced I do not easily forget, and this is perhaps the best gift I have my Divine Maker to thank for.

When I proceed to write down my ideas, I take out of the bag of my memory, if I may use that phrase, what has previously been collected into it. For this reason the committing to paper is done quickly enough, for everything is, as I said before, already finished; and it rarely differs on paper from what it was in my imagination. But why my productions take from my hand that particular form and style that makes them Mozartish, and different from the works of other composers, is probably owing to the same cause which renders my nose so large or so aquiline, or, in short, makes it Mozart's and different from those of any other people. For I really do not study or aim at any originality.
Beaumarchais on the Characters

~ Figaro

If the actor sees in this role anything other than good sense seasoned with gaiety and sallies of wit, he will diminish the effect of a role which would bring honour to the talents of any player able to appreciate the fine shades of the part.

~ Susanna

She is a resourceful, intelligent, and lively young woman, but she has none of the almost brazen gaiety characteristic of some of our young actresses who play maidservants.

~ Cherubino

The basis of his character is an undefined and restless desire. He is entering on adolescence all unheeding and with no understanding of what is happening to him, and throws himself eagerly into everything that comes along. In fact, he is what every mother, in her innermost heart, would wish her own son to be even though he might give her much cause for suffering.

~ Count Almaviva

Almaviva should be played with great dignity yet with grace and affability. The depravity of his morals should in no way detract from the elegance of his manners.

~ The Countess

Torn between two conflicting emotions, she should display only a restrained tenderness and very moderate degree of resentment, above all, nothing which might impair her amiable and virtuous character in the eyes of the audience.
CAST

FEBRUARY 25 & 27

COUNT ALMAVIVA | KEVIN SEAN POOK
COUNTESS ALMAVIVA | KIMBERLY WEBB
FIGARO | JONATHAN LIEBICH
SUSANNA | MARI HAHN
CHERUBINO | SANDRA STRINGER
MARCELLINA | SUZANNE ABBOTT (understudy)
BARTOLO | JEANINE FYYN
BASILIO | CHAD LOUWERSE
DON CURZIO | MICHAEL WALKER
ANTONIO | PAUL OUELLETTE
BARBARINA | PETER MULHOLLAND
VILLAGE GIRL 1 | ROBYN DRIEDGER-KLASSEN
VILLAGE GIRL 2 | NEEMA BICKERSTETH

FEBRUARY 26 & 28

COUNT ALMAVIVA | GIL ANDERSON **
COUNTESS ALMAVIVA | CINDY KOISTINEN
FIGARO | ALESSANDRO JULIANI **
SUSANNA | ALEXANDRA TAIT
CHERUBINO | SASCHA KARP
MARCELLINA | SUZANNE ABBOTT (understudy)
BARTOLO | MAAIKE DE BRUYN
BASILIO | GARRICK HUANG
DON CURZIO | RUSSELL ROBSON
ANTONIO | PAUL OUELLETTE
BARBARINA | SHAE APLAND
VILLAGE GIRL 1 | JINNY PARK
VILLAGE GIRL 2 | RAPUNZEL TU

** APPEARING COURTESY OF CANADIAN ACTOR’S EQUITY ASSOCIATION
**CHORUS**

**RHONWEN ADAMS**
**ALIYA AHMAD**
**ALEXIS BARTHELEMY**
**JULIANNA CHIN**
**EVA GERSBACH**
**WEI HSI HU**
**JEN LÉGARÉ**

**RHOSLYN JONES**
**IAN PAUL**
**CATHERINE REDDING**
**MARK SAMPSON**
**JASON SPITTEL**
**GERRIT THEULE**
**JUSTIN WELSH**

**DANCERS**

**HELEN NICHOLS**
**STEVEN SPARLING**

**ORCHESTRA**

**VIOLIN 1**
+ CATHERINE WONG
ROSEMARY SIEMENS
CHERIE JARROCK
ADRIAN LEE
GILLIAN MOTT
EMILY AKITA

**VIOLIN 2**
* ALICIA AU
BETH SCHAUFELE
NOLLAIG WALSH
RUTH HUANG
LAWRENCE LO
KIMBERLY STRAIN
MONICA KUEHN
DORIE HALEY

**VIOLA**
* ROBERT ASHWORTH
MARCUS TAKIZAWA
KIM HSIEH
KAREN CHENG

**CELLO**
* COLIN GILES
ANIOLA PERRY
DIEDERIK VAN DIJK
ANNE DAVISON

**BASS**
* LEANNA WONG
JAMES HIGGS
PEGGY TONG
TOM ECCLESTON

**FLUTES**
* JODI DAWKINS
SAMANTHA FU

**OBOES**
* BRIAN BRUCE
CHRISTIE GOODWIN

**CLARINETS**
* ANDREA CIONA
BRENDA KIM

**BASSOONS**
* INGRID CHIANG
GORDON MACLEOD

**HORNS**
* JOANNA SCHULTZ
JOLIE CHAI

**TRUMPETS**
* ROBERT MORSON
THOMAS MACKENZIE

**TIMPANI**
MARTIN FISK

**HARP**
+ CONCERT MASTER
* PRINCIPAL

RICHARD EPP
PRODUCTION

FOR THE PRODUCTION
ASSISTANT DIRECTOR
Peggy Jameson
Craig Holzschuh
Repititers
Donna Falconer
Karen Lee-Morlang
Technical Director
Derek Mack
Production Manager
Ronald Fedoruk
Stage Manager
Suseh Nievares
Assistant Stage Manager
Cecilia Ngai
Principals' Costumes
Malabar
Costume Coordinator
Linda Chow
Costumes First Hand
Karen Bates
Seamstress
Miriam Melanson
Wigs
Elke Englclht
Properties
Margaret Lam
Make-Up Supervisor
Jill Wyness
Scenic Artist
Tara Arnett
Assistant Lighting Design
Liz Baca
Lighting Board Operator
Susanne Clampett
Painters
Gennie Willoughby-Price
Morgan Carrier
Sharon Huizinga
Make-Up Assistants
Jennifer Ciressi
Dawn Stevenson
Dressers
Neyir Hall
Tara Tang

RUNNING CREW
Yvona Haas
Vee Atherton
Robyn Baincroft-Wilson
Lindsay Bailey
Joanna Go
Greenery
Laura Francis-Lamb
Morgan Carrier
Chad Findlay
Load In Crew
Trang Vo
Patricia Lewis
Vicky Huang

FOR THE THEATRE DEPARTMENT
Technical Director
Ian Pratt
Props Supervisors
Janet Bickford
Lynn Burton
Costume Supervisors
Jean Driscoll-Bell
Stage Carpenters
Jim Fergusson
Don Griffiths
Jay Henrickson
Props Buyer
Erinne Drake
Props Builders
Melanie Walden
Vicky Huang
Nicole Braber
Business Manager
Marietta Kozak
Communications
Joan Wellwood
Hussein JanMohamed
Nicole Preston
Poster Design
James A. Glen
Box Office
Lenore Nemani
Office Support
G. Vanderwoude
FOR THE CHAN CENTRE
DIRECTOR
MICHAEL NOON
DIRECTOR OF FACILITIES AND OPERATIONS
CAMERON McGILL
PROGRAMMING MANAGER
JOYCE HINTON
CUSTOMER SERVICES MANAGER
MARIE EDWARDS
ASSISTANT TECHNICAL DIRECTOR
STEVE DARKE
SUSANNE CLAMPETT
SYSTEMS COORDINATOR
TED CLARK
EVENTS COORDINATOR
PASCALE DE KERCKHOVE
FRONT OF HOUSE COORDINATOR
JAMES UFTON
CONCESSIONS COORDINATOR
BASIL WAUGH
TICKET OFFICE COORDINATOR
SARAH ROBERTS
FINANCIAL CLERK III
FLORA LEW
FINANCIAL CLERK II
KATHERINE SHEARER

OPERA ENSEMBLE EXECUTIVE

PRESIDENT
NEYER HALL

VICE PRESIDENT
JENNIFER LEGARE

SECRETARY
JONATHAN LIEBICH

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ALEXANDRA TAIT

DEVELOPMENT
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HEIDI DAVIS
PUBLICITY
JEANINE FYNN
EVA GERSBACH
HUSSAIN JANMOHAMED
EDUCATION
SUZANNE ABBOTT
KIMBERLY WEBB

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PROFESSOR JAMES FRASER-CRAIG

MEDIA AND PROMOTIONAL SUPPORT

Vancouver Radio-Television
1781-1791: The Turmoil of a Decade


~ Canada Act divides the country into two provinces, Upper and Lower Canada.

~ J.J. Rousseau publishes Confessions.

~ Lord Byron, English poet, born.

~ Franciscan monks settle at Los Angeles.

~ Mennonites from Central Europe settle in Canada.

~ Thomas Paine publishes The Rights of Man.

~ Beaumarchais writes his comedy The Marriage of Figaro. Mozart composes his opera The Marriage of Figaro.

~ James Watt invents rotary steam engine.

~ Louis Daguerre, pioneer of photography, born.

~ Auld Lang Syne published.

~ George Vancouver explores northwest coast of America.

A Note on Lorenzo da Ponte

Emanuele Conegliano was born near Venice in 1749. He converted from Judaism to Catholicism at the age of fourteen and took his new name from the bishop who baptised him. After training in Poetics and Oratory, he was named Professor of Letters. He was dismissed from this position after having defended the ideas of Rousseau. He settled in Venice and became friends with Casanova and Goldoni. After various scandals, he was banished from the city for fifteen years. In 1781, he arrived in Vienna with an introduction to Salieri. He was made “Poet to the Court” by Emperor Joseph II. He soon became a centre of Vienna’s cultural life, and began a friendship with Mozart. They collaborated on a number of operas, among them The Marriage of Figaro. Da Ponte got involved in Court intrigues, and was ordered to leave Vienna. He tried his luck in London. A year later, then bankrupt, he fled to New York. He began teaching Italian literature, managed a small opera company, and died in 1838, an American citizen.
Plot Synopsis for The Marriage Of Figaro

ACT ONE
The palace of Count Almaviva

Figaro (the valet of Count Almaviva) and Susanna (the Countess Almaviva's maid) are preparing for their wedding. As Figaro measures their room to see if their new bed will fit, Susanna warns him that the Count intends to use his Droit du Seigneur (nobleman's privilege) with her. Figaro vows to outwit him.

After Figaro and Susanna have left, Dr. Bartolo (the Countess’s former guardian, who bears a grudge against Figaro) enters with his housekeeper Marcellina. She explains that she has in her possession a contract signed by Figaro stipulating that he must either pay back a sum of money he borrowed from her or marry her. Bartolo eagerly agrees to help Marcellina enforce this contract.

Following a hostile encounter between Susanna (who has overheard the discussion of the contract) and Marcellina, the young page Cherubino enters in great distress. He asks for Susanna's protection from the Count, who has found him in a compromising position with Barbarina, the gardener's daughter. Cherubino conceals himself just before the entrance of the Count, who, unaware that the page-boy is hiding in the room, proceeds to arrange a tryst with Susanna. As he coaxes her to meet him that night in the garden, Don Basilio, the music master, is heard approaching. The Count also hides. When Basilio's insinuating gossip turns to the subject of Cherubino's interest in the Countess Almaviva, the Count angrily emerges and soon discovers the concealed Cherubino. In order to get rid of him, the Count presents Cherubino with a commission in the army, with orders to immediately depart.

ACT TWO
In the boudoir of Countess Almaviva

Hearing of the Count's intentions toward Susanna, the Countess bemoans her husband's unfaithfulness. Figaro enters and presents a plan. In accordance with his scheme, the Countess and Susanna dress Cherubino (who, unknown to the Count, is still in the palace) as a girl, to take Susanna's place in the rendezvous with the Count. The plan is thrown into confusion when the Count is heard banging on the door. Just before the entrance of the Count, Susanna hides and the Countess pushes Cherubino into her closet, which he locks from the inside.

Noises are soon heard from within the closet, and the Count—suspecting that Cherubino is hiding inside—tries to open it and finds it locked. Making plain his jealous mistrust of his wife, the Count forces the Countess to go with him to fetch a crowbar to open the closet. As soon as the Count and the Countess have left the room, Susanna helps Cherubino escape through a window and takes his place in the closet. The Count returns and is astounded to find Susanna in the closet.
Figaro enters to inform everyone of the beginning of the wedding festivities. The bewildered Count is about to give his blessing to the marriage of Figaro and Susanna when the gardener Antonio enters complaining that an unknown man has just jumped from the Countess’s window into his flower-bed. Figaro tries to convince the suspicious Count that it was he who jumped from the window, but at this moment Marcellina, Bartolo and Basilio burst in and complicate matters by pressing Marcellina’s breach-of-promise case against Figaro. The Count postpones the marriage.

ACT THREE

A hall in the palace

Prompted by the Countess, Susanna finally agrees to a rendezvous with the Count, but he suspects a trick when he overhears her talking to Figaro and angrily vows revenge. When the notary Don Curzio enters to force Figaro to pay off his old debt to Marcellina or to marry her, the Count agrees that Figaro must abide by the terms of the contract and (since he has no money) marry Marcellina. This marriage is, however, abruptly cancelled when it is discovered that Figaro is none other than the long-lost son of Marcellina and Dr. Bartolo. This unexpected turn of events leaves the Count with no grounds to prevent the marriage of Figaro and Susanna.

The Countess, in order to put an end to her husband’s philandering, dictates a note for Susanna to sign, inviting the Count to the garden at night (where the Countess intends to appear disguised as Susanna). Figaro arrives, the wedding begins and in the midst of dancing Susanna manages to slip the Count the note sealed with a pin. He is to signify his agreement to the time and place of the rendezvous by returning the pin to Susanna.

ACT FOUR

The garden of the palace

Evening has fallen and Barbarina has lost the pin the Count has given her to take to Susanna in reply to "her" note. As Barbarina tells Figaro and Marcellina that Susanna has offered to meet the Count in the garden, Figaro, in a fit of jealousy, assumes that Susanna is deceiving him with the Count. All of the characters independently proceed to the garden, and the confusion that soon reigns in the darkness is further complicated when Susanna and the Countess disguise themselves in each other’s clothes. The Count, disoriented but angry, finally accuses his wife of unfaithfulness and his valet of treachery. When the Countess and Susanna reveal their identities, the Count has no choice but to admit that he has been fooled. There is nothing for him to do but to ask the Countess for forgiveness and bestow his blessings on the marriage of Figaro and Susanna.
Special Upcoming Events

**Helikon Ensemble**

A Concert of 20th Century Music

Monday, March 15

8pm

*Chan Centre for the Performing Arts*

Chan Shun Concert Hall

Wallace Leung ~ Conductor

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**Beckett Birthday Bash II**

*Breath
Play*

a special champagne toast to Beckett after the performance

**ONE SHOW ONLY**

April 13th, 1999, 7:30pm

Frederic Wood Theatre

$5 at the door 822-2678
Upcoming Events

THE BaCCHAE
by euripides
Mar 10 - 20
7:30pm
BC Tel Studio Theatre
Chan Centre for the Performing Arts
Tickets
Reg $15 St/Sr $9
Box Office
822-2678

COBARET
by kander and ebb
Mar 17 - 27
7:30pm
Frederic Wood Theatre
Tickets
Reg $15 St/Sr $9
Box Office
822-2678

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