* Accompanied by 2 videocassettes. Ask at Special Collections.

THE MARRIAGE OF FIGARO: ROLE OF SUSANNA

Ву

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B.Mus., Stetson University, Florida, 1987

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF

THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES
(School of Music)

We accept this thesis as conforming to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
April 1989

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Department	of	SCHOOL	OF	MUSIC

The University of British Columbia Vancouver, Canada

Date APRIL 7, 1989

The University of British Columbia Opera Theatre in it's 25th Anniversary Production Proudly Presents

THE MARRIAGE OF FIGARO

bу

Wolfgang Amadeus Mozart

CAST

COUNT ALMAVIVA
SUSANNA, her chambermaidKandie Kearley
affianced to
FIGARO, valet to the CountJames Schiebler
CHERUBINO, the Count's page
MARCELLINA, the castle housekeeper
DR. BARTOLO, a physician from SevilleChristopher Johnson
BASILIO, the music makerJay Hebert
ANTONIO, the Count's gardenerChristopher Johnson
DON CURZIO, a judgeJay Hebert
BARBARINA, Antonio's daughterBrenda Bakos
Aline Kutan*
Understudy to SusannaJacqueline Holstein

The scene is the Castle Aguas-Frescas, three leagues from Seville; in the Eighteenth Century.

- \star indicates performances on March 18, and 21, 1989
- Act I: The box room between the bedchambers of the Count and the Countess.
- Act II: The bed chamber of the Countess.
- Act III: The audience chamber of the Castle Aguas-Frescas.
- Act IV: A small room and later the Castle gardens.

10 minute intermissions will occur after Acts I and II only.

THE MARRIAGE OF FIGARO is one of those truly rare occurances in literature...an honest sequel. It directly follows (some three years later) Beaumarchais' THE BARBER OF SEVILLE and utilizes the same characters, exploiting the period after the three years that have passed in the "stage interim" of the two plays.

In THE BARBER OF SEVILLE we find Rosina, the pretty young ward of old Dr. Bartolo (who earnestly hopes to wed her) enamoured of a young student (in reality, the young Count Almaviva). The Count, unable to find the opportunity to win Rosina for himself, therefore enlists the help of Figaro, a former employee, who is now a barber and a general factorum for much of Seville. Many theatrical devices are used to arrive at the prescribed outcome, disguise being the most frequent and most effective. The Count seeks entrance into Bartolo's home disquised as a drunken soldier seeking a billet. and later as a young music master come to replace Don Basilio, the regular musical tutor. Each instance of disquise allows a few moments tête-à-tête between the young lovers. Over all is seen the fine hand of Figaro as manipulator. The schemes of Figaro win out in the end and Count Almaviva finally succeeds in employing the very notary summoned by Bartolo for his own use to solemnize the marriage between himself and Rosina. Bartolo is enraged but utterly powerless to effect a change in the final outcome.

In the sequel, THE MARRIAGE OF FIGARO, the Count and Rosina (now Countess Almaviva) take up residence in the Castello Aguas-Frescas just outside of Seville, having brought with them Figaro as valet for the Count, Don Basilio as music master for the court, and Marcellina, Bartolo's old house-keeper as chatelaine for the castle. We find them there now.

PRODUCTION STAFF

Director	Franch Ticknon
Associate Music Director and Head Coach	Richard Epp
Repetiteur	Nicholas Maloff
Chorus Master	James Schell
Stage Design	Cricket Price
Costume Design	Jill Buckham
Lighting Design	Kandie Kearley
	Karen Olinyk
Technical Director	James Schiebler
Stage Manager	Etoin Schrdlu
Properties	Adele Clark
Scenic Artists	Cricket Price
Choreography	Sherilene Neyedli
Wigs	Terry Kuzyk
Hair Styles	Flke Fnalicht
Make in	Cynthia lohnetone
Make-up	

UBC OPERA CHORUS

Soprano	Alto	Tenor
Pamela Ascroft	Lisa Farynowski	Colin de Bourcier
Brenda Bakos	Irene Lau	Kevin O'Neill
Sarika Bose	Lynne McMurtry	
Anne Edwards	Roberta Norman	Bass
Francesca Fung	Elizabeth Parker	
Jacqueline Holstein	Alexandrea Trimble	Deiter Piltz
Bonnie Kawchuk		David Stratkauskas
Sherilene Neyedli		

Acknowledgements: The Frederick Wood Theatre