THE MARRIAGE OF FIGARO: ROLE OF FIGARO

By

JAMES KARL SCHIEBLER

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Department of MUSIC
The University of British Columbia
Vancouver, Canada

Date APRIL 6, 1989
The University of British Columbia Opera Theatre
in its 25th Anniversary Production
Proudly Presents

THE MARRIAGE OF FIGARO

by

Wolfgang Amadeus Mozart

CAST

COUNT ALMAVIVA...........................................Mark Booden

COUNTESS ALMAVIVA........................................Maggie Brockington Adele Clark*

SUSANNA, her chambermaid..................................Kandie Kearley

affianced to

FIGARO, valet to the Count.................................James Schiebler

CHERUBINO, the Count's page.............................Karen Olinyk

MARCELLINA, the castle housekeeper....................Gail Mandryk

DR. BARTOLO, a physician from Seville................Christopher Johnson

BASILIO, the music maker.................................Jay Hebert

ANTONIO, the Count's gardener..........................Christopher Johnson

DON CURZIO, a judge........................................Jay Hebert

BARBARINA, Antonio's daughter........................Brenda Bakos Aline Kutan*

Understudy to Susanna.................................Jacqueline Holstein

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

* 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 occurrences 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 factotum 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 disguised 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 disguise 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 Agua-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 housekeeper as chatelaine for the castle. We find them there now.
PRODUCTION STAFF

Director..................................................French Tickner
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
Technical Director......................................Karen Olinyk
Stage Manager.............................................James Schiebler
Properties..................................................Adele Clark
Scenic Artists............................................. Cricket Price
Choreography.............................................Sherilene Neyedli
Wigs..........................................................Terry Kuzyk
Hair Styles..................................................Elke Englacht
Make-up.....................................................Cynthia Johnstone

UBC OPERA CHORUS

Soprano
Pamela Ascroft
Brenda Bakos
Sarika Bose
Anne Edwards
Francesca Fung
Jacqueline Holstein
Bonnie Kawchuk
Sherilene Neyedli

Alto
Lisa Farynowski
Irene Lau
Lynne McMurtry
Roberta Norman
Elizabeth Parker
Alexandrea Trimble

Tenor
Colin de Bourcier
Kevin O’Neill

Bass
Deiter Piltz
David Stratkauskas

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