



ROYAL
OPERA
HOUSE

THE ROYAL OPERA

Music Director
SIR ANTHONY PAPPANO

Director of Opera
OLIVER MEARS

THE MARRIAGE OF FIGARO

OPERA IN FOUR ACTS

Music WOLFGANG AMADEUS MOZART

Libretto LORENZO DA PONTE after *La folle Journée ou le Mariage de Figaro* by Pierre-Augustin Caron de Beaumarchais

Conductor and Fortepiano Continuo ANTONIO PAPPANO

Director DAVID MCVICAR
Designer TANYA MCCALLIN
Lighting Designer PAULE CONSTABLE
Movement Director LEAH HAUSMAN

ROYAL OPERA CHORUS
Chorus Director WILLIAM SPAULDING

ORCHESTRA OF THE ROYAL OPERA HOUSE
Concert Master SERGEY LEVITIN

Directed for screen by PETER JONES

Position of Music Director Maestro Antonio Pappano
generously supported by MRS SUSAN A. OLDE OBE

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Special screening from the Royal Opera House
THURSDAY 27 APRIL 2023, 6:45PM

APPROXIMATE TIMINGS

PRE-SHOW 15 minutes
ACT I AND II 100 minutes
INTERVAL 30 minutes
ACT III AND IV 85 minutes
CURTAIN CALL 10 minutes

LANGUAGE

Sung in Italian with subtitles

CAST

Figaro RICCARDO FASSI
Susanna GIULIA SEMENZATO
Bartolo HENRY WADDINGTON
Marcellina MONICA BACELLI
Cherubino HANNA HIPP
Count Almaviva DAVIDE LUCIANO
Don Basilio GREGORY BONFATTI
Countess Almaviva FEDERICA LOMBARDI
Antonio JEREMY WHITE
Don Curzio ALASDAIR ELLIOT
Barbarina HELEN WITHERS
First Bridesmaid KATHRYN JENKIN
Second Bridesmaid MIRANDA WESTCOTT
Servants of the Count's Household

Dancers and Actors MICHAEL BRAZIL, LUCY BRENCHLEY,
KENNETH BRYERS, KRIS DILLON, JANE EVERS,
ILIANA FLADE, JAMIE FRANCIS, IRENE HARDY,
TREVOR GOLDSTEIN, METTE NILSEN, SIRENA TOCCO,
DANIEL VERNAN

Sopranos KATHRYN JENKIN, DEBORAH PEAKE-JONES,
ERYL ROYLE, EMMA SMITH, HELEN WITHERS
Mezzo-sopranos AMANDA BALDWIN, JANE MITCHELL,
MIRANDA WESTCOTT, CLARE MCCALDIN**
Tenors SIMON DAVIES, LEE HICKENBOTTOM,
ANDREW MACNAIR, TIM PARKER-LANGSTON,
NICHOLAS SHARRATT
Basses JOHN BERNAYS, NIGEL CLIFFE,
CHARBEL MATTAR, OLLE ZETTERSTRÖM

**Extra chorus

PRODUCTION

Music preparation CHRISTOPHER WILLIS,
MICHAEL SIKICH, SUSANNA STRANDERS
Assistant Director JOHANNES STEPANEK
Italian Language Coaches EMMA ABBATE, SELIMA FRIANU

All casts subject to change. For full up-to-date casting,
find the full cast sheet online.

Tweet your thoughts about tonight's performance
before it starts, during the intervals or afterwards
with #ROHFigaro

SYNOPSIS

Count Almaviva lives with his Countess on their estate near Seville. The Count has his eye on his wife's maid Susanna, who is about to marry the Count's manservant, Figaro. The Count plans to seduce Susanna in the tradition of the droit de seigneur, whereby an aristocrat could bed any female servant on her wedding night. Figaro is not happy with this. Cherubino, the Count's young page, has a crush on the Countess, who protects him. But the Count has just dismissed Cherubino from his service after the page was found with the gardener Antonio's daughter, Barbarina.

ACTS I AND II

Susanna and Figaro prepare their new bedroom. Figaro decides he must foil his master's attempt to seduce Susanna. Marcellina has a legal claim on Figaro and plots with Doctor Bartolo to prevent Figaro's wedding. Cherubino comes to see Susanna in a panic, but hides when the Count arrives to solicit a meeting with Susanna that night. The Count hides when Don Basilio arrives to persuade Susanna to give in to the Count. Don Basilio gossips about Cherubino's infatuation with the Countess. The Count angrily bursts out of hiding and discovers Cherubino. Into the confusion come Figaro and the entire household. They stage a scene to praise the Count for giving up the droit du seigneur. Annoyed, the Count prevaricates about Figaro's wedding and tells Cherubino he must join the army at once.

In the Countess's apartment, the Countess, Susanna and Figaro plan a trap for the Count, using Cherubino disguised as a woman. The Countess flirts with Cherubino, who locks himself in the dressing room when the Count unexpectedly turns up. The Count is suspicious and goes to find an axe with which to break the locked door. While he is away, Cherubino escapes, and Susanna takes his place in the dressing room to fool the Count. But Cherubino is seen escaping by Antonio. Figaro tries to explain everything, but his story seems increasingly far-fetched. Marcellina arrives with her claim, and the Count is delighted to have an excuse to stop Figaro's wedding plans.

INTERVAL

ACT III AND IV

The Count is increasingly confused. Susanna and the Countess plan Susanna's night-time assignation with the Count – with the Countess disguised as Susanna. At first, the Count falls for the trap, but a remark of Figaro's makes him suspicious. Barbarina smuggles Cherubino back disguised as a girl. Marcellina drops her claim when she and her former lover Bartolo discover Figaro is their long-lost son. Cherubino is discovered and his earlier escape exposed. But Barbarina knows secrets with which to blackmail the Count and save Cherubino. The Count commands they all celebrate Figaro's wedding, secretly expecting that he will meet Susanna later.

Figaro believes that Susanna is unfaithful and comes to the garden that night to get revenge, but eventually realizes the real plan of the Countess and Susanna. There are a succession of mistaken identities, confusions and misunderstandings. But out of them, the Count's behaviour is finally exposed and he seeks the forgiveness of his wife.

THE ROYAL OPERA

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Administrative Director CORMAC SIMMS

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