



THE ROYAL OPERA

Music Director Designate JAKUB HRŮŠA  
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 JULIA JONES

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  
Principal Guest Concert Master by Arrangement with Trittico  
VASKO VASSILEV

Directed for the screen by RHODRI HUW

Exceptional philanthropic support from  
Royal Ballet and Opera Principals  
JULIA AND HANS RAUSING

Production generously supported by



Principal Partner, The Royal Opera

---

## Approximate Timings

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

---

## Language

Sung in Italian with English subtitles

---

## Cast

Figaro LUCA MICHELETTI  
Susanna YING FANG  
Bartolo PETER KÁLMÁN  
Marcellina REBECCA EVANS  
Cherubino GINGER COSTA-JACKSON  
Count Almaviva HUW MONTAGUE RENDALL  
Don Basilio ADRIAN THOMPSON  
Countess Almaviva MARIA BENGTTSSON  
Antonio JEREMY WHITE  
Don Curzio ALASDAIR ELLIOTT  
Barbarina ISABELA DÍAZ\*  
First Bridesmaid CAROLINE MODIBA  
Second Bridesmaid MIRANDA WESTCOTT

Servants of the Count's Household

\*Jette Parker Artist

Actors CHRIS AGHA, JAKE BARTON, LUCY BRENCHLEY,  
KENNETH BRYERS, JANE EVERS, ILIANA FLADE,  
JAMIE FRANCIS, IRENE HARDY, SAMUEL MORGAN-  
FREEMAN, METTE NILSEN, JOSH THOMPSON,  
SIRENA TOCCO

---

## Production

Music preparation SUSANNA STRANDERS,  
MARK PACKWOOD  
Fortepiano continuo MARK PACKWOOD  
Assistant Directors HARRIET TAYLOR,  
THOMAS HENDERSON  
Language coach BARBARA DIANA

---

## 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

### ACTS 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 from Susanna 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

Patron HM THE KING  
Music Director Designate JAKUB HRŮŠA  
Director of Opera OLIVER MEARS  
Director of Casting PETER MARIO KATONA  
Administrative Director CORMAC SIMMS