The Marriage of Figaro

NOVEMBER 6, 2021
7:30 p.m. | RiverView Theater
Shopping Hours:
November 18 - 20, 2021
10:00 a.m. - 6:00 p.m.

Special Events:
The Delton Harrison Grand Patron Party
Thursday, November 18, 6:30-8:30 p.m.

Friday Fun Night
Friday, November 19, 6:30-8:30 p.m.

Kids Event with Santa in Partnership with Sci-Port Discovery Center
Saturday, November 20, 9:30 a.m.
Shreveport Opera Presents

The Marriage of Figaro

Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte,
based on Pierre-Augustin Beaumarchais’s play
La folle journée, ou Le mariage de Figaro (1784)

Directed by Linda Ade Brand
Conducted by Jerome Shannon

CAST

Steve Aiken
Betty Cummings
Dylan Davis
Nicholas Davis
Zachary Frank

Kelly Glyptis
Adelmo Guidarelli
Audrey Johnson
Laura Corina Sanders
Sarah Saturnino

Orchestral reduction by Bryan Higgins.
By arrangement with Motet Publishing Company.
G. Schirmer controls the rights in the English translation
by Ruth and Thomas Martin for this work.
Costumes by Glenn Avery Breed and provided by Wardrobe Witchery.
The videotaping or other video or audio recording of this production is strictly prohibited.
A manor house near Seville, the 1930s. In a storeroom that they have been allocated, Figaro and Susanna, servants to the Count and Countess Almaviva, are preparing for their wedding. Figaro is furious when he learns from his bride that the Count has tried to seduce her. He’s determined to have revenge on his master. Dr. Bartolo appears with his former housekeeper, Marcellina, who is equally determined to marry Figaro. She has a contract: Figaro must marry her or repay the money he borrowed from her. When Marcellina runs into Susanna, the two rivals exchange insults. Susanna returns to her room, and the Count’s young page Cherubino rushes in. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. When the Count appears, again trying to seduce Susanna, Cherubino hides. The Count then conceals himself when Basilio, the music teacher, approaches. Basilio tells Susanna that everyone knows Cherubino has a crush on the Countess. Outraged, the Count steps forward, but he becomes even more enraged when he discovers Cherubino and realizes that the boy has overheard his attempts to seduce Susanna. He chases Cherubino into the great hall, encountering Figaro, who has assembled the entire household to sing the praises of their master. Put on the spot, the Count is forced to bless the marriage of Figaro and Susanna. To spite them and to silence Cherubino, he orders the boy to join the army without delay. Figaro sarcastically sends Cherubino off into battle.

In her bedroom, Rosina, the Countess, mourns the loss of love in her life. Encouraged by Figaro and Susanna, she agrees to set a trap for her husband: They will send Cherubino, disguised as Susanna, to a rendezvous with the
Count that night. At the same time, Figaro will send the Count an anonymous note suggesting that the Countess is having an assignation with another man. Cherubino arrives, and the two women lock the door before dressing him in women’s clothes. When Susanna steps into an adjoining room, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the dressing room, and the Countess lets her husband in. When there’s a sudden noise from behind the door, the Count is skeptical of his wife’s story that Susanna is in there. Taking his wife with him, he leaves to get tools to force the door. Meanwhile, Susanna, who has reentered the room unseen and observed everything, helps Cherubino escape through the window before taking his place in the dressing room. When the Count and Countess return, both are astonished when Susanna emerges from the room. Figaro arrives to begin the wedding festivities, but the Count questions him about the note he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped from the window. Figaro improvises quickly, feigning a limp and pretending that it was he who jumped. As soon as Antonio leaves, Bartolo, Marcellina, and Basilio appear, putting their case to the Count and holding the contract that obliges Figaro to marry Marcellina. Delighted, the Count declares that Figaro must honor his agreement and that his wedding to Susanna will be postponed.

- 15 MINUTE INTERMISSION -
Later that day in the great hall, Susanna leads on the Count with promises of a rendezvous that night. He is overjoyed but then overhears Susanna conspiring with Figaro. In a rage, he declares that he will have revenge. The Countess, alone, recalls her past happiness. Marcellina, accompanied by a lawyer, Don Curzio, demands that Figaro pay his debt or marry her at once. Figaro replies that he can’t marry without the consent of his parents for whom he’s been searching for years, having been abducted as a baby. When he reveals a birthmark on his arm, Marcellina realizes that he is her long-lost son, fathered by Bartolo. Arriving to see Figaro and Marcellina embracing, Susanna thinks her fiancé has betrayed her, but she is pacified when she learns the truth. The Countess is determined to go through with the conspiracy against her husband, and she and Susanna compose a letter to him confirming the meeting with Susanna that evening in the garden. Cherubino, now dressed as a girl, appears with his sweetheart, Barbarina, the daughter of Antonio. Antonio, who has found Cherubino’s cap, also arrives and reveals the young man. The Count is furious to discover that Cherubino has disobeyed him and is still in the house. Barbarina punctures his anger, explaining that the Count, when he attempted to seduce her, promised her anything she desired. Now, she wants to marry Cherubino, and the Count reluctantly agrees. The household assembles for Figaro and Susanna’s wedding. While dancing with the Count, Susanna hands him the note, sealed with a pin, confirming their tryst that evening.
At night in the garden, Barbarina despairs that she has lost the pin the Count has asked her to take back to Susanna as a sign that he’s received her letter. When Figaro and Marcellina appear, Barbarina tells them about the planned rendezvous between the Count and Susanna. Thinking that his bride is unfaithful, Figaro curses all women. He hides when Susanna and the Countess arrive, dressed in each other’s clothes. Alone, Susanna sings of love. She knows that Figaro is listening and enjoys making him think that she’s about to betray him with the Count. She then conceals herself—in time to see Cherubino try to seduce the disguised Countess. When the Count arrives looking for Susanna, he chases the boy away. Figaro, by now realizing what is going on, joins in the joke and declares his passion for Susanna in her Countess disguise. The Count returns to discover Figaro with his wife, or so he thinks, and explodes with rage. At that moment, the real Countess steps forward and reveals her identity. Ashamed, the Count asks her pardon. Ultimately, she forgives him, and the entire household celebrates the day’s happy ending.
CAST

Figaro .......................................................... Nicholas Davis
Susanna .......................................................... Laura Corina Sanders
Bartolo ............................................................ Adelmo Guidarelli
Marcellina............................................................ Sarah Saturnino
Cherubino ........................................................ Audrey Johnson
Count Almaviva .................................................. Zachary Frank
Basilio .......................................................... Dylan Davis
Countess Almaviva .............................................. Kelly Glyptis
Antonio .......................................................... Steve Aiken
Barbarina ........................................................ Betty Cummings
Curzio .......................................................... Dylan Davis
Countess Almaviva Cover ........................................ Sylvia D’Eramo

PRODUCTION STAFF

Stage Director ......................................................... Linda Ade Brand
Maestro/Conductor ............................................... Jerome Shannon
Fight Co-director .................................................. Kelly Glyptis
Fight Co-director .................................................. Sarah Saturnino
Stage Manager ...................................................... Kathleen Stakenas
Lighting Designer ............................................... Jennifer Griffin Minor
Technical Director ............................................... Robert New
Assistant Conductor & Rehearsal Pianist .................... Ah Young Kim
Wig & Makeup Design ............................................ Nottingham Design
Wig & Makeup Designer ........................................ Sondra Nottingham
Assistant Wig & Makeup Designer ......................... Elizabeth Dickinson
Costumes Designed By ........................................ Glenn Avery Breed
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Sound Engineer .................................................... Whited Sound Services
Sur-title Operator ................................................ Daniel Ley

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SHREVEPORT OPERA
6969 Fern Loop, Suite 206 | Shreveport, Louisiana 71105
Artist Biographies
LINDA ADE BRAND, Stage Director, is delighted to be making her Shreveport Opera debut – thrilled to be part of live performance again! Based in Kansas City, Linda has spent her life directing opera, music theatre, and plays, and teaching at the college level. In Kansas City she’s directed for the Lyric Opera of Kansas City, the KC Rep, the Coterie Theatre and many other venues. Out of town work includes productions with the Des Moines Metro Opera, Opera in the Ozarks, Opera Theatre of the Rockies, Voices of Change in Dallas and Santa Fe Concert Artists. She has taught at the Conservatory at the University of Missouri – Kansas City, and in the theatre department of Avila University. Upcoming productions include SUOR ANGELICA and GIANNI SCHICCHI for the University of Kansas, TARTUFFE for Landlocked Opera, and LA BOHEME for Fort Worth Opera. Love to Robert and Julia – and the three cats.
Praised for his “skill and verve” (*New York Times*), JEROME SHANNON celebrates 36 years as a professional opera conductor, administrator, pianist and coach. Maestro Shannon has appeared as guest conductor with Washington National Opera, San Diego Opera, Nashville Opera, Tulsa Opera, Opera Delaware, San Antonio Opera, Shreveport Opera, Anchorage Opera, Dayton Opera, University of Michigan, Baltimore Concert Opera, Fresno Grand Opera, Opera Naples, Opera Roanoke, Lake George Opera, Chautauqua Opera, and the Ashlawn-Highland Festival. Shannon maintains an active repertoire of over 50 titles including operas by Mozart, Verdi, and Puccini, along with works by Sondheim, Gilbert & Sullivan, and the contemporary operas of Robert Ward, Mark Adamo and Jake Heggie. During the 21/22 season, Maestro Shannon conducts operas of Mozart, Rossini, and Verdi, along with a special Veteran’s Day Concert *From Sea to Shining Sea*. 
**Laura Corina Sanders, Susanna**

Sponsored by Charlotte & MaKayla Holoubek; Scott & Vicki Mighell; Stephen Roberts

Soprano LAURA CORINA SANDERS, originally from San Francisco, is a first prize winner of the 2018 Lotte Lenya Competition, and an encouragement award winner in the 2019 Metropolitan Opera National Council auditions. She was a Studio Artist at Wolf Trap Opera in 2018, and an apprentice artist at Central City Opera in 2021, performing as Belinda in Purcell’s *Dido and Aeneas*. She is thrilled to return to for her second year as a Shreveport Opera Express resident Young Artist.

Laura received her Bachelor of Music and Master of Music degrees from the Eastman School of Music, studying with Katherine Ciesinski. Roles at Eastman include Lucette in *Cendrillon*, Mabel in *The Pirates of Penzance*, and Poppea in *L’incoronazione di Poppea*. Other stage credits include leading roles with Baltimore Concert Opera and Oswego Opera Theatre. This will be her fourth time undertaking the role of Susanna in *Le nozze di Figaro*. 
Nicholas Davis, Figaro

Sponsored by Marletta Eddy; Charlotte & MaKayla Holoubek; Sybil T. Patten; Stephen Roberts

Noted for his “rolling mellifluous baritone” and “significant” and “impressive” stage presence, baritone NICHOLAS DAVIS will appear in the 2021-2022 season, as Figaro in The Marriage of Figaro with Shreveport Opera, as Marcello with Annapolis Opera, debut with Tulsa Opera, Opera Noire, and return to Theatre Latté Da. Recent seasons have seen Mr. Davis at the Seattle Opera, Santa Fe Opera, Chicago Opera Theater, Michigan Opera Theater, Glimmerglass Opera, and Minnesota Opera, in roles as varied as The Reverend in the world premiere of Blue, Minskman in Flight, Senator Potter in Fellow Travelers, and Fred McMullin in The Fix. In concert, Nicholas has appeared with the Jackson Symphony Orchestra, the Kentucky Symphony in Samson et Dalila, the Karlovy Vary Symphony Orchestra, the Fort Street Symphony as the bass soloist in Händel’s Messiah, the National Theater of Prague Orchestra, and the Chicago Sinfonietta as the bass soloist in Beethoven Nine.
Kelly Glyptis, Countess Almaviva

Sponsored by Charlotte & MaKayla Holoubek; Carl Rhoads; Stephen Roberts

KELLY GLYPTIS (Countess Almaviva) Operatic Credits: Created role of Madeleine (Madeleine/Surrey Opera), Suor Angelica (Suor Angelica/ARTfactory), Sir Elton John’s Trainer (Vinkensport, or the Finch Opera; Opera Saratoga), Foreign Woman/Magda Sorel Cover (The Consul;Opera Saratoga), Alcina Cover (Alcina/Fargo-Moorhead Opera), Fiordiligi (Cosi fan tutte/Shreveport Opera), Berta (Il barbiere di Siviglia/Atlanta Opera), Mimi Cover (La boheme/Virginia Opera), Cupid (Orpheus in the Underworld/Virginia Opera). Musical Theater Credits: Fruma Sarah & Golde/Yenta Cover (Fiddler on the Roof; 1st N. American National Tour), Mother Abbess Cover (Sound of Music; N. American National Tour), Mary Poppins (Mary Poppins; Prizery Theatre), Witch (Into the Woods; Prizery Theatre), Factory Woman (Les Miserables; Cardinal Stage), Anita (West Side Story; Prizery Theatre), Morticia (Addams Family; Prizery Theatre). Concert Appearances: Opera Delaware, Baltimore Concert Opera, Brooklyn Metro Chamber Orchestra, George Mason University, Manassas Chorale. 2020/2021 Season Awards: Grand Prize (Music International Grand Prix), 1st Place (Odin Internat’l Music Competition, Canadian Internat’l Music Comp.), 3rd Place (John Alexander Comp), Audience Choice (Tri-Cities Opera Comp, New Voice of UK Musicals Comp.), Semi-Finalist (Paris Opera Comp, Vincero Comp, Partners of the Arts Comp., UK Sing Out Comp.)
ZACHARY FRANK performed Count Almaviva (*The Marriage of Figaro*), Escamilo (*La Tragédie de Carmen*), and Marullo (*Rigoletto*) for the 2021-22 season at Shreveport Opera. As a resident artist for Shreveport, Zack performed in numerous outreach shows and private concerts, spanning styles from opera to jazz. Zack is an alumnus of LSU and the University of Wisconsin-Whitewater, where he performed operetta and musical theater roles, including Sweeney Todd (*Sweeney Todd*), George (*Sunday in the Park with George*), and Sam (*Trouble in Tahiti*). Also at LSU, Zack has performed the collegiate debut of contemporary roles Manfred (*Two Remain*, Heggie) and Inspector Kildare (*Elizabeth Cree*, Putz). Zack hails from Milwaukee, WI.
Mezzo-Soprano AUDREY JOHNSON is thrilled to return to Shreveport for this production! Audrey was a Resident Artist with Shreveport Opera for the 2012-2013 season and returned as a Main Stage artist for the 2016 production of Dead Man Walking.

These experiences were integral to inspiring the innovative and patriotic performance platform through which Audrey now channels the majority of her artistic focus: Of Thee I Sing: American Heritage Through Song.

As the founder, soloist, and program curator for Of Thee I Sing, Audrey presents engaging, educational, and interactive concert programs featuring important events from throughout American history, complete with costumes, a spoken narrative, and audience participation. Her inaugural programming on the Women’s Suffrage Movement has been endorsed by the Indiana Arts Commission, Opera Aficionado (San Francisco Opera), the Boys & Girls Club, the Girl Scouts, and many educational, arts, and civic organizations throughout the country. www.oftheeising.com
When GRAMMY award winning artist ADELMO GUIDARELLI met Luciano Pavarotti, Mr. Pavarotti told him to “Make Opera Your Bible” and since that meeting he has strived to do so. Mr. Guidarelli landed two national TV commercials for SONY’s PS4 Pro “Opera Campaign,” one of which debuted during the 2018 Super Bowl game day coverage on NBC. He won The MAC Award for “Best Comedy Performer” for his opera comedy show OPERATION OPERA, was invited by Ryan Seacrest to perform on his E! Channel series Bank of Hollywood and is a featured soloist on the German Children’s CD called “Der Kleine Tanzbar Schubidu”. His debut solo album titled “Treasured Songs of Italy & Germany” spawned an IAIRA certified International #1 hit for his dual language version of “Funiculi, Funicula”, and he won The Akademia Music Award for Best Gospel Song for his rendition of “Sweet Little Jesus Boy”.
Sarah Saturnino, Marcellina

Sponsored by Mike & Eileen Adkins; Charlotte & MaKayla Holoubek; Stephen Roberts

Californian Mezzo-Soprano, SARAH SATURNINO, returns for her second season as a resident artist with Shreveport Opera. A recipient of the Campbell/Wachter Scholarship Award from the Santa Fe Opera for the 2021 season, she also received awards from the Talents of the World Competition, and the Brava! Competition. Known for her “elegant phrasing and silvery top register” (Miami Herald) as well as her “Impressive versatility” (Voce di Meche), Sarah has brought roles like Composer, Romeo, and Carmen to life. Other credits include: Hippolyta in Britten’s A Midsummer Night’s Dream, Marcellina in Mozart’s Le Nozze di Figaro, Vera Boronel in Menotti’s The Consul, Second Lady in Mozart’s Die Zauberflöte, Gertrude in Humperdinck’s Hansel und Gretel, Dorabella in Mozart’s Così fan tutte, Sister Helen Prejean in Heggies’s Dead Man Walking, and Prince Charmant in Massenet’s Cendrillon. She is an alumna of the Chautauqua Opera Company Studio Artist Program and a Santa Fe Opera Apprentice Artist. She is a graduate of UCLA and the Yale University School of Music. This coming May she will be making her house debut with Opera San Antonio as Maddalena in Verdi’s Rigoletto.
DYLAN DAVIS is a tenor from Columbus, Ohio, who received his Bachelor of Arts in Voice Performance from Otterbein University in 2017 and his Masters in Voice Performance from The Ohio State University in 2019. Dylan has worked two summers at Central City Opera in Colorado and is working for Shreveport Opera for his second season. He also has an extensive background in concert work and church music. Dylan will be performing the roles of Basilio and Don Curzio in Shreveport Opera’s upcoming performance of Mozart’s “The Marriage of Figaro”. In the spring of 2022, he will also be performing the role of Don José in Georges Bizet’s “The Tragedy of Carmen” and The Duke in Giuseppe Verdi’s “Rigoletto,” also with Shreveport Opera.
Betty Cummings, Barbarina

With performances in theater, film, and opera, BETTY CUMMINGS has over 30 years’ experience entertaining audiences. A few musical credits include “The Baker’s Wife” (Into the Woods), “Laurie” (Oklahoma), “Carrie” (Carousel), and Fruma Sarah (Fiddler on the Roof), as well as many performances in the chorus for Shreveport Opera. She is delighted to be returning as Barbarina!
Raised in Anchorage, Alaska, STEVE AIKEN moved to NYC in the early 1980s, where his performing took him throughout the US, Europe and South America. He made his Lincoln Center debut in 1988. His repertoire included most standard Mozart, Donizetti, and Verdi operatic works. He created leading roles in 11 world premiere operas; of note are William, in The Fall of the House of Usher, composed by Philip Glass, and Fahizah in Anthony Davis’ Tania, based on the kidnapping of Patty Hearst. Since 2008, Aiken has served as the General & Artistic Director for Shreveport Opera.
Pianist AH YOUNG KIM, a native of South Korea, maintains a diverse range of musical experiences. As a collaborative pianist, she played for studios, including that of cellist János Starker, at Indiana University, where she received a master’s degree. Ms. Kim has also played for singers at masterclasses led by Alan L. Smith, Donna Racik, Dwayne Croft, Twyla Robinson, and the late Nico Castel. As an operatic pianist and coach, her previous credits include Aspen Music Festival Opera Coach Fellow (CO), Central City Opera (CO), Charlottesvile Opera (Ash Lawn Opera, VA), Fort Worth Opera (TX), Musiktheater Bavaria (Germany), Opera North (Lebanon, NH), and UNT Opera (Denton, TX). Ms. Kim began her musical training in South Korea and received her Doctor of Musical Arts degree from the University of North Texas. She has presented at the MTNA National Conference (Baltimore, MD) and Louisiana Tech University (Ruston, LA).
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If you’re willing to host a cast member for 2-3 weeks prior to a production, please let us know and we’ll add you to our list.
Thank you to the following donors who sustained us during our 2020-21 season, which didn’t happen as planned due to COVID-19.

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