

iFigaro! (90210)

Music by **W. A. Mozart**, Libretto and concept by **Vid Guerrerio**, based on *Le Nozze di Figaro* by **Lorenzo Da Ponte** (after the play *La Folle Journée, ou Le Mariage de Figaro* by Pierre-Augustin Caron de Beaumarchais)

Performances June 28 at 4 p.m., June 30, July 7 & 14 at 7 p.m., July 26 at 4 p.m.
Premiere Performance: LA Opera, Los Angeles, 2015

The planning behind Chautauqua Opera's six-week performance season is a year-round process, and is overseen at every step by Michael Baumgarten, our director of production for the past 25 years. Michael has managed every budget, schedule and payroll ledger, has fielded countless questions from me and Jay Lesenger, has coordinated every production's designers, and acted as resident lighting (and video) designer. His attention to detail and vast experience have been critical in the creation of this Beaumarchais Festival season.

This production of *iFigaro! (90210)* is dedicated to Michael Baumgarten with deepest thanks for his 25 years leading Chautauqua Opera.

— Steven Osgood



Eric Einhorn



Jorge Parodi



Jesús Vicente Murillo



Laura León



Matthew Cossack



Lauren Yokabaskas

CAST (in order of appearance)

Susana
Laura León*

Figaro
Jesús Vicente Murillo*

Ms. Soon Yi-Nam
Wan Zhao*

Babayan
Edwin Joseph*

Bernard Curson (aka Li'l B Man)
Sidney Ragland*

Donna Curson
Timothy Williams*

Paul Conti
Matthew Cossack*

Basel
Patrick Dean Shelton*

Roxanne Conti
Lauren Yokabaskas*

Barbara Conti
Natalie Trumm*

Atzuko
Seunghee Lee*

* 2019 Chautauqua Opera Young Artist

CREDITS

Orchestral materials and supertitles furnished by Ragman Ventures LLC
Scenery constructed by Local #266 I.A.T.S.E
Lighting provided by Advanced Production Group
Wigs provided by Martha Ruskai
Special thanks to Eoin Russell

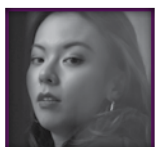
CREATIVE AND PRODUCTION

Conductor/Music Director	Jorge Parodi
Stage Director	Eric Einhorn
Set Designer	Alan Muraoka
Lighting Designer	Michael Baumgarten
Costume Designer	B. G. FitzGerald
Wig/Makeup Designer	Martha Ruskai
Assistant Stage Director	Sara Widzer
Coach/Accompanist	Emily Jarrell Urbaneck
	Miriam Charney
	Allison Voth
	John P. Woodey
	Theresa Pierce
	RoseMary Prodonovich
	Emily Barber
	Amelia Nordin
	Kendra Green

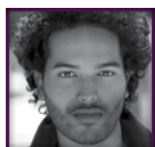
CHAUTAUQUA OPERA ORCHESTRA

Violin I	Cello
Ming Gao, <i>Concertmaster</i>	Lars Kirvan, <i>Principal</i>
Violin II	Bass
Diane Bruce, <i>Principal</i>	David Rosi, <i>Principal</i>
Viola	Piano
Christopher Fischer, <i>Principal</i>	Emily Jarrell Urbaneck

Steinway Spirio piano provided by Steinway & Sons.



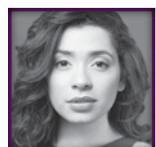
Wan Zhao



Edwin Joseph



Sidney Ragland



Timothy Williams



Patrick Dean Shelton



Natalie Trumm



Seunghee Lee

NOTES FROM THE LIBRETTIST

As a teenager, I first fell in love with *The Marriage of Figaro* as a musical comedy. It had great tunes, it was funny, and it never really occurred to me that it was any different than *Bye Bye Birdie* or *The Fantasticks*: it just had a lot more interesting music. I also loved the idea that it wasn't just funny, that back in the day it was actually considered political and "dangerous." The idea that you could make people hum, laugh and think at the same time is pretty much what inspired me to start writing in the first place.

In creating this adaptation, my respect for the three brilliant artists behind the original — author Pierre Beaumarchais, librettist Lorenzo Da Ponte and, of course, composer Wolfgang Amadeus Mozart — has only increased. In response to a period of tremendous social change in late 18th-century Europe, they managed to create a work of art that both engaged and transcended the immediate political situation to get at the human experience of those changes.

While comparing the status of unauthorized immigrant workers with that of serfs in pre-Revolutionary Europe may be the most controversial element of *¡Figaro! (90210)*, my real purpose (like that of the original authors, I believe) has been to further discussion about the tremendous cultural shift currently underway in my own country.

One of the greatest things about living in a democracy is that, by design, **national identity is not a fixed thing**; it shifts with the population. As the U.S. becomes more and more multicultural, it is the design of our Founding Fathers that America's social and political structures change to accommodate this.

Change, however, especially rapid change, is scary — now, as I'm sure it was back in 1786 — and this is where my unbounded admiration for Beaumarchais, Da Ponte and Mozart comes in. They have taught me that, at its best, theater is not about making important social statements or advancing political agendas, but crafting a relatable human experience through which audiences can process their own emotional reactions to the world around them.

What this means is that I hope you'll find this updated version of one of the greatest operas ever written both respectful of the original, and relevant to your own life in today's America. But, to be honest, I'd be happiest if you left the theater humming, laughing and simply loving *The Marriage of Figaro* as the brilliant musical comedy I've always believed it to be.

— Vid Guerrerio

One of the crucial questions asked by this work is "What does it mean to be American?" Members of the cast shared their responses:

"Ser americana para mi significa la oportunidad de soñar sin límites y poder expresarme libremente."

(Being an American to me is to have the opportunity to dream without limits and being able to express myself freely in every way.)

— Laura León
(Ciudad de La Habana, Cuba)

"Being an American means being united, while treating our fellow Americans with respect, and supporting others in our shared and beloved freedom; it is acknowledging our differences, and embracing the knowledge that we are stronger because of them."

— Lauren Yokabaskas
(Cape Elizabeth, Maine, USA)

"To me, being an American means carrying the responsibility of fiercely pursuing justice and equality for all."

— Timothy Williams
(Wellsburg, West Virginia, USA)

"Being American means to be open to change, to be in a state of constant revolution."

— Sidney Ragland
(Oakland, California, USA)

"나에게 미국인이 된다는 의미는 문화적으로 내가 희망하고 꿈꾸던 것들을 어떠한 제약 없이 자유롭게 도전 할수 있는 기회가 주어진다는 것."

(To me, being an American means to have dreams, hopes and opportunities without any restrictions.)

— Seunghee Lee
(Seoul, South Korea)

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(current as of June 17, 2019)

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