

Prague Summer Nights

Young Artists Music Festival

Washington D.C. Residency 2022

Presented and Produced by



The Marriage of Figaro

Friday, June 3 | 7pm
Saturday, June 4 | 5pm

John Nardolillo, Conductor
Gayle Shay, Stage Director

Sung in Italian with dialogue in English

Count Almaviva	Henry Griffin
Countess Almaviva	Cacey Nardolillo
Susanna	Emily O'Connor
Figaro	Christian Simmons
Cherubino	Kate Morton
Marcellina	Kristin Lawler
Bartolo	Vincent Fung
Don Basilio	Dylan Godbey
Don Curizo	Dylan Godbey
Barbarina	Jordan Gilbert
Antonio	Elijah Cineas

Quartet:

Olivia Webb, violin | **Abby Wuehler**, violin
Ben Freedman, viola | **Katie McCarthy**, cello
Taylor Hutchinson, piano

Marriage of Figaro – Synopsis

ACT I

The manor house of the Count and Countess Almaviva near Seville, 1786. In a secluded area of the garden, Figaro and Susanna, servants to the Count and Countess, are preparing for their wedding. Figaro is furious when he learns from his bride that the count has tried to seduce her. He is determined to have revenge on his master. Dr. Bartolo arrives, called to the house by his former housekeeper (and lover), Marcellina, who is equally determined to marry Figaro. She has a contract: Figaro must marry her or repay the money that he borrowed from her. Bartolo agrees to help Marcellina press her case with the Count, seeing it as a way to wreak vengeance on his nemesis, Figaro. As Marcellina turns to leave the garden, she runs into Susanna, and the two rivals exchange insults. Finally left alone to finish her chores, Susanna is interrupted by the Count's young page Cherubino. Finding Susanna alone, he speaks of his love for all the women in the house, particularly the Countess. When the Count appears, again bent on seducing Susanna, Cherubino hides, but when Don Basilio, the music teacher, approaches, the Count conceals himself, as well. Basilio tells Susanna that everyone knows that Cherubino has a crush on the Countess. Outraged, the Count steps out of hiding to confront his servants, but he becomes even more enraged when he discovers Cherubino and realizes that the boy has overheard his attempts to seduce Susanna. He begins to leave but encounters Figaro, with Susanna's wedding veil, who asks the Count to bless their wedding right there and place the veil on Susanna's head. The Count demurs, telling the couple he still needs to "prepare" for the ceremony. To further spite Figaro, and to silence Cherubino, he orders the boy to join the army without delay. Figaro whispers to Cherubino to remain in the house, then loudly explains to the page what life in the army will entail for the Count's benefit.

As Figaro, Cherubino, and Susanna march off back to the house, followed by the Count and Basilio, the Countess enters the garden, searching for a quiet place to read. Despite her best efforts her thoughts stray to her wandering husband and she 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 gate to the garden before dressing him in women's clothes. As Susanna steps into an adjoining garden, the Count knocks and is annoyed to find the door locked. Cherubino hides himself in the washing house, 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 rose garden before taking his place in the washing house. When the Count and Countess return, both are astonished when Susanna emerges from the washing house instead of Cherubino. Figaro arrives to begin the wedding festivities, but the Count questions him about the note that he received. Figaro successfully eludes questioning until the gardener, Antonio, bursts in, complaining that someone has jumped over a hedge from the Count's private garden. 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.

ACT II

Later that day, 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 that 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 disguised as a girl, appears with his sweetheart, Barbarina, the daughter of Antonio. Antonio, who has seen Cherubino with his daughter that afternoon, 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 the others watch the dancing, Susanna hands the Count the note she and the Countess wrote together, sealed with a pin, confirming their tryst that evening. While everyone is celebrating in the house, Barbarina despairs that she has lost the pin that 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 hides in the garden to await her. Susanna and the Countess arrive, dressed in each other's cloaks. 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..

Faculty & Staff

Artistic Director & Conductor	John Nardolillo
Head of Voice	Cacey Nardolillo
Stage Director	Gayle Shay
Head Coach & Piano	Taylor Hutchinson
Voice Coach	Jeremy Aye
Stitcher	Andrew Reilly
Festival Manager	Derek Maseloff
Operations Assistant	Taylor Zinn
Assistant Coach	Ana Vashakmadze
Assistant Stage Director	Rainah Gregory
Assistant Conductor	Sally Yu

**Costumes generously provided by The
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About Prague Summer Nights

Debuted in 2015 and hailed for its “high-quality productions” (Hospodářské noviny) and “sophistication” (Prague Post), Classical Movements’ **Prague Summer Nights: Young Artists Music Festival** (PSN) affords aspiring young professionals in the world of opera and orchestra the opportunity to perform in some of Europe’s most historic venues and offers fully-staged opera productions, orchestral performances, chamber music concerts, an opera scenes program, voice and concerto competitions, and even a cabaret concert.

The full 30-day festival features more than 100 students, more than 20 faculty and 15 performances, coachings, masterclasses, lessons, and career development opportunities for its participants. Past programs have featured performances in the famed Estates Theatre, Rudolfinum, and Smetana Hall of Prague and, in 2017, the program made its first trip to Salzburg, performing in the Große Saal of the Mozarteum.

In addition to opera and orchestra programs, PSN offers arts administration, stage directing, coaching, and conducting apprenticeships. PSN offers generous scholarships to students in every discipline to enable the attendance of young people of all backgrounds from around the world.

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Since 2020, Classical Movements' projects have been supported by **Musical Movements for Change**, a 501(c)(3) non-profit corporation.

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About Classical Movements

The premier concert tour company for the world's great [orchestras](#) and [choirs](#), Classical Movements creates meaningful cultural experiences through music in 145 countries. An industry leader for 29 years, Classical Movements organizes more than 50 tours every year, producing some 200 concerts every season except during the covid pandemic. Producer of two international choral festivals—Ihlombe! in South Africa and Serenade! in Washington, D.C.—and the Prague Summer Nights: Young Artists Music Festival. Winner of Americans for the Arts' BCA10: Best Businesses Partnering with the Arts Award, and many other awards, since its founding in 1992, as a truly global company, Classical Movements remains committed to

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About Musical Movements for Change

Transforming lives. Bringing people and cultures together through Music, Touring and Collaboration.

Musical Movements for Change's Board of Directors have a collective history of over 150 years of high-profile, international cultural projects. Directors come from India, South Africa and the United States and have had significant careers in the arts, travel, education and finance in 145 countries around the world. All share a deep passion for classical music and travel – and for the power of using music to bring together people across social, cultural and geographic boundaries.

Musical Movements for Change supports projects produced by Classical Movements, the industry-leading concert tour company for orchestras and choirs. For 28 years, Classical Movements has been committed to cultural diplomacy and to using music to bring people together across boundaries of culture, borders and politics.

For details: www.musicalmovements.org

About the Rectory

Built in 1785 and the home of Classical Movements' offices since 2014, the building formerly served as the rectory of the nearby historic Christ Church, once the church of George Washington. Since then, it has been owned by several distinguished Virginians and has been a commercial space since the 1960's. The Rectory is notable for rare and unique architectural features, including two chimneys with doors built into them and a front door that the Metropolitan Museum of Art tried to purchase in the 1960's for their American Wing Exhibit.

Available to rent for weddings, meetings and other events. For details: www.therectoryonprincess.com/





Coming to the Secret Garden Concerts

Thursday, June 23 | Cuban: A Night in Havana

**Thursday, June 30, 2022 | Let Freedom Sing!
Juneteenth Celebration**

With the Coalition for African Americans in the Performing Arts

Friday, July 22, 2022 | Savory Soiree: “La dolce vita”
Dinner and live music

Friday, August 12, 2022 | “Shakespeare in the Garden”

More Concerts will be scheduled for Summer.

[Please visit our website for more information and sign up for email updates: www.classicalmovements.com/secretgardenconcerts/](http://www.classicalmovements.com/secretgardenconcerts/)