ACCESS OPERA
EDUCATOR GUIDE

MOZART

LE NOZZE DI FIGARO

The Metropolitan Opera

THE WORK

An opera in four acts, sung in Italian

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

Based on *La Folle Journée, ou Le Mariage de Figaro* by Pierre-Augustin Caron de Beaumarchais

First performed May 1, 1786, at the Burgtheater, Vienna, Austria

PRODUCTION

Richard Eyre Production

Rob Howell Set and Costume Designer

Paule Constable Lighting Designer

Sara Erde Choreographer

Production a gift of Mercedes T. Bass and Jerry and Jane del Missier

Access Opera: Guild Open Rehearsals for Students is made possible by **Stephen E. and Evalyn E. Milman**.

Additional funding has been provided by The Joseph and Robert Cornell Memorial Foundation, The Arthur F. and Alice E. Adams Charitable Foundation, and Nike.

This program is also supported by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Hiding in closets, jumping out windows, mistaken identities, long-lost children—Mozart's profound comedy *Le Nozze di Figaro* has it all and more. Focusing on a single chaotic day in Count Almaviva's Sevillian manor, the work is widely regarded as the pinnacle of the opera buffa genre and an audience favorite for its instantly recognizable melodies, virtuosic ensemble writing, motley cast of characters, and biting social critique. Indeed, whereas the play upon which Lorenzo Da Ponte based his libretto, Pierre-Augustin Caron de Beaumarchais's *La Folle Journée, ou Le Mariage de Figaro* (*The Mad Day, or the Marriage of Figaro*), caused a scandal upon its premiere, Mozart's opera continues to entertain audiences nearly 250 years after its premiere, thanks to its timelessly thorough exploration of pure human emotion—pain, deception, love and infatuation, vengeance, forgiveness, and remorse.

The Met's production by Richard Eyre, which opened the company's 2014–15 season, updates the 18th-century setting to a manor house in 1930s Seville. With sets evoking the Moorish design influence glimpsed throughout southern Spain—for example, through carved wood paneling and lantern lights that illuminate the stage just enough to hide and to spy—and rotating on the stage's turntable, the audience can follow the farcical action from room to room without missing a beat.

This guide approaches *Le Nozze di Figaro* as a classic, lighthearted situational comedy that explores fundamental human drives and desires—for love, revenge, dignity, and connection. The following pages provide musical analyses of some of the opera's most exciting moments as well as crucial contextual information about the work's creation and reception. Along the way, students will gain insights enabling them to confront the chaos and complexity of the opera's plot by relishing the elegance, wit, and pure joy of Mozart's musical genius.

The Metropolitan Opera is a vibrant home for the most creative and talented singers, conductors, composers, musicians, stage directors, designers, visual artists, choreographers, and dancers from around the world. Founded in 1883, the Met first opened in a lavish opera house at Broadway and 39th Street that, while beautiful, had significant practical limitations. Almost from the beginning, it was clear that the stage facilities of the original theater could not meet the Met's technical needs. But it was not until the Met joined with other New York institutions in forming Lincoln Center for the Performing Arts that a new home became possible. The new Metropolitan Opera House, which opened at Lincoln Center in September 1966, was a technical marvel of its day, and has remained an architectural landmark ever since.

Each season, the Met stages more than 200 opera performances in New York, welcoming more than 800,000 attendees. In addition to presenting the indispensable masterpieces of history's great composers, performed by the world's finest singers and directed by visionaries from throughout the theatrical world, the Met is committed to ensuring that opera remains a living art form by commissioning and staging vital new works that tell modern stories and engage with the issues of today. The Met is also a leader in new media distribution initiatives, harnessing state-of-the-art technology to bring performances from the Met's iconic stage to millions of people worldwide.

The Metropolitan Opera Educator Guides offer a creative, interdisciplinary introduction to opera. Designed to complement existing classroom curricula in music, the humanities, STEM fields, and the arts, these guides will help young viewers confidently engage with opera regardless of their prior experience with the art form.

On the following pages, you'll find an array of materials designed to encourage critical thinking, deepen background knowledge, and empower students to engage with the opera. These materials can be used in classrooms and/or via remote-learning platforms, and they can be mixed and matched to suit your students' individual academic needs.

Above all, this guide is intended to help students explore *Le Nozze di Figaro* through their own experiences and ideas. The diverse perspectives that your students bring to opera make the art form infinitely richer, and we hope that they will experience opera as a space where their confidence can grow and their curiosity can flourish.

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Synopsis

A scene from Act I
KEN HOWARD / MET OPERA

ACT I: *A manor house near Seville, the 1930s.* In a storeroom that they have been allocated, 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's determined to have revenge on his lord. 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 lord. 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.

ACT II: In her bedroom, 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

VOICE TYPES

Since the early 19th century, singing voices have usually been classified into six basic types, three male and three female, according to their range:

SOPRANO the highest voice type, normally possessed only by women and boys

MEZZO-SOPRANO the voice type lying below the soprano and above the contralto; the term comes from the Italian word "mezzo," meaning "middle"

CONTRALTO the lowest female voice type, also called "alto"

TENOR the highest standard voice type in adult males

BARITONE the voice type lying below the tenor and above the bass

BASS the lowest voice type

locked. Cherubino hides himself in a closet, 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 closet. When the Count and Countess return, both are astonished when Susanna emerges. 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.

ACT III: 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.

ACT IV: 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—just 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.

THE SOURCE: The Play *La Folle Journée, ou Le Mariage de Figaro* by Pierre-Augustin Caron de Beaumarchais

FUN FACT

One of the most famous arias in *Le Nozze di Figaro, "Non più andrai,"* is sung by Figaro at the end of Act I as Cherubino is sent off to military service. The aria also holds a special place in cinematic history. In the film *Amadeus* (1984), which fictionalizes the rivalry between Mozart and Italian composer Antonio Salieri, the upstart composer sits at the piano to play a march by Salieri while members of the Viennese court look on. Bored by the repetitiveness of the piece ("The rest is just the same, isn't it?"), Mozart begins to improvise—ultimately landing on the main melodic refrain from Figaro's aria.

Pierre-Augustin Caron de Beaumarchais did not intend to complete a second play about Count Almaviva and the peasants under his reign. In his preface to *Le Barbier de Seville (*1773), the first play in his Figaro trilogy and the prequel to *La Folle Journée, ou Le Mariage de Figaro*, Beaumarchais freely imagined what might have occurred if the comedy continued into a sixth act, with Dr. Bartolo and Marcellina discovering—upon the revelation of Figaro's spatula-shaped birthmark—that the titular barber is indeed their long-lost son kidnapped by "gypsies" as a child. According to the playwright himself, the French nobleman Prince de Conti was so taken by this suggestion that he urged Beaumarchais to continue Figaro's story in another play. Thus, *Le Mariage de Figaro* was born.

But it was a notoriously difficult pregnancy. In 1782, Beaumarchais presented a manuscript of the play to King Louis XVI, who refused to let it be performed publicly. Soon thereafter, the intrepid playwright went about organizing a series of private readings of the play throughout Paris. In response to the work's popularity, Louis XVI conceded to a private performance at the palace of Versailles in the summer of 1783. Three hours before curtain, however, the show was canceled. A few months later, the king did ultimately allow another private performance at the country house of another French nobleman, the Comte de Vaudreuil.

Not satisfied with this result, the ever-enterprising Beaumarchais set up a series of semi-public meetings with official censors, defending the play and incorporating their suggestions into a revised version. Finally, the play had its premiere at the Comédie-Française in Paris in 1784. The work caused such an uproar that three audience members were crushed to death by the crowd of 5,000 spectators, many of whom arrived at 8AM and entered the auditorium at noon for an evening performance. Public stagings of the play were subsequently banned in Vienna—where Mozart's opera ultimately premiered—by the direction of Emperor Joseph II.

Lorenzo Da Ponte significantly condensed Beaumarchais's five-act comedy to create the libretto for *Le Nozze di Figaro*, going so far as to refer to his work as an "extract." He reduced the cast from 16 to 11 characters, two of which were doubled in the premiere staging (representing four characters total). Due to the controversy surrounding the play, Da Ponte trimmed much of the overtly political content, including several pointed philosophical speeches by Figaro and a heated exchange between him and the Count in Act III. Elsewhere, the librettist removed an entire trial scene where Marcellina's contract obliging Figaro to marry her is adjudicated (with the verdict in her favor).

Le Mariage de Figaro does, however, include several musical scenes. In Act IV, the leadup to the wedding has a fandango (a type of Spanish dance) and a duet; the play concludes with a popular vaudeville song; and Cherubino's performance for the Countess, immortalized by Mozart as the aria *"Voi che sapete,"* occurs in Act II of the play.

WHO'S WHO IN *LE NOZZE DI FIGARO*

CHARACTER	PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Figaro A servant to the Count	FEE-ga-ro	bass	Good-humored if occasionally quick to anger, Figaro hopes to thwart the Count's efforts to seduce Susanna. Amid his schemes, however, Figaro also falls prey to—and returns—his fiancée's playful trickery.
Susanna A servant to the Countess	soo-ZAHN-na	soprano	Susanna is somebody to everybody: Figaro's betrothed, the Countess's ally, Cherubino's confidante, Marcellina's nemesis, and the Count's target. She is resourceful, intelligent, and lively.
Count Almaviva Lord of the manor	ahl-mah-VEE-vah	baritone	Arrogant and elegant, Count Almaviva will stop at nothing to get what he wants, though his stubbornness is more a weakness than a strength. Despite his exacting attitude, he is yet capable of moral clarity and even remorse.
Countess Almaviva Wife of the Count	ahl-mah-VEE-vah	soprano	Unlike her maidservant, the Countess is often melancholic and serious—caught in a loveless marriage. Despite her elevated class status, she joins Susanna and Figaro's efforts to entrap the Count.
Cherubino A page to the Count	keh-roo-BEE-no	mezzo-soprano	An adolescent rapscallion, Cherubino can hardly contain his deep desire for the Countess—or for any other woman in his orbit. When he gets conscripted into the Count's military regiment, the others in the manor find better use for him as a pawn in their schemes.
Dr. Bartolo A lawyer	BAR-toh-loh	bass	A doctor and lawyer in service to the Count, Dr. Bartolo aids Marcellina in her efforts to force Figaro to fulfill a contractual obligation and marry her.
Marcellina Dr. Bartolo's housekeeper	mar-chel-LEE-nah	soprano	Intelligent and lively, Marcellina hopes to marry Figaro—and spars with Susanna in the process—before making a life-changing discovery about her past.

The Creation of *Le Nozze di Figaro*

1732 Pierre-Auguste Caron de Beaumarchais is born in Paris.

1749 Lorenza Da Ponte is born in Vittorio Veneto, Italy, in the foothills north of Venice.

1756 Wolfgang Amadeus Mozart is born in Salzburg, Austria, on January 27. He is one of two surviving children of Leopold Mozart, a composer in the service of the Prince-Archbishop of Salzburg.

1759 Wolfgang's astonishing musical abilities are clear from a young age. He begins playing harpsichord at age three. At four, he composes a harpsichord concerto that is declared "unplayably difficult" by his father's musician friends—until the child sits down at the harpsichord and plays it. And at six, he begins to teach himself violin.

1762 A prodigal composer and keyboardist at seven years old, Mozart performs for the Empress Maria Theresa in Vienna. Over the next 11 years, the Mozart family tours throughout Europe, performing for members of the royalty and nobility.

1767 Mozart completes his first full-length dramatic work, *Apollo et Hyacinthus*, based on a Latin text drawn from Ovid. It is first performed in Salzburg on May 13.

1775 Beaumarchais's play *Le Barbier de Séville*, the first in his Figaro trilogy, has its first performance at the Comédie-Française in Paris. The premiere is a flop, but Beaumarchais's revised version receives great acclaim.

1781 Mozart relocates to Vienna, seeking to make his living as an independent composer and performer in the culturally rich Habsburg capital, rather than solely under contract to a wealthy patron or the church.

This same year, the poet and former priest Lorenzo Da Ponte moves to Vienna, having been banished from Venice because of his liberal politics and illicit involvement with several married women. In Vienna, he attracts the notice of Emperor Joseph II, who appoints Da Ponte as the poet to the court theater. His libretti for Mozart, Antonio Salieri, and Vicente Martín y Soler stand as landmark achievements of Italian opera buffa in Vienna.

1783 Beaumarchais organizes private readings of the second play in his Figaro trilogy, *La Folle Journée, ou Le Mariage de Figaro*, throughout Paris. In response, Louis XVI—who had previously forbidden public presentation of the play—schedules a performance at the palace of Versailles, but it gets canceled three hours before curtain.

1784 After Beaumarchais conducts semi-public meetings with official censors and further revises the play, *Le Mariage de Figaro* premieres at the Comédie-Française in Paris. The work causes such an uproar that three audience members are crushed to death by the crowd of 5,000 spectators, many of whom arrived at 8AM and entered the auditorium at noon for an evening performance.

1786 *Le Nozze di Figaro*, the first of Mozart's collaborations with Da Ponte, premieres on May 1 in Vienna. Following a very successful run of performances in Prague, Pasquale Bondini, the Italian impresario of the city's National Theater, commissions Mozart to compose a new opera, which will become *Don Giovanni*, Mozart and Da Ponte's second collaboration.

1791 Mozart falls ill on November 22 and dies on December 5, likely from rheumatic fever. He leaves his wife with enormous debts and is buried in an unmarked grave in the St. Marx Cemetery, located outside Vienna's city walls.

1805 Lorenzo Da Ponte immigrates to America, where he founds the department of Italian literature at Columbia University (1825) and builds the first theater in the United States dedicated entirely to opera (1833).

First Dibs

A scene from Act I
KEN HOWARD/MET OPERA

The premise of the central conflict in Mozart's *Le Nozze di Figaro* is frequently alluded to but never explained outright. Shrouded by intentional vagueness, euphemism, and innuendo, the motivation for the Count's attempted seduction of Susanna is largely left to the audience to decipher. His prerogative is the so-called "droit de seigneur," French for "right of the lord." In common parlance, this phrase refers to the feudal lord's right or privilege to have sexual relations with any of his women vassals, especially on the night of her wedding. The practice has thus also been called "jus primae noctis," Latin for "right of the first night."

The opera's dramatic and narrative action is sparked when the Count, who has recently abolished or relinquished the privilege on his lands, intends to reclaim it. Susanna reveals as much in the first scene of the opera, when she tells Figaro that the Count has been pursuing her, aided by the music teacher Don Basilio:

SUSANNA E tu credevi che fosse la mia dote merto del tuo bel muso?	Did you suppose then my lord gave me a dowry just to reward your pretty face?
FIGARO Me n'ero lusingato.	I had flattered myself so.
SUSANNA Ei la destina Per ottener da me certe mezz'ore … che il diritto feudale …	He uses it to obtain from me certain half hours … for the feudal right …
FIGARO Come? Ne' feudi suoi Non l'ha il Conte abolito?	Privilege? Has not my lord himself abolished it in his fiefs?
SUSANNA Ebben; ora è pentito, e par che tenti riscattarlo da me.	Well; now he regrets it, and it seems he is trying to redeem it from me.

Here, "the feudal right" is the droit de seigneur. All ensuing hijinks result from this initial reversal, the Count's intention to "redeem" the feudal right he has previously abolished. The relinquishment of his privilege does not, however, merely concern Susanna. The entire manor, and all its women, have essentially been liberated from the threat of the Count's sexual advances. (And the men of the manor are no longer in danger of having their marriages violated by their lord.) Toward the end of Act I, a chorus of peasants arrives and sings the Count's praises:

Giovani liete, fiori spargete davanti al nobile nostro signor. Il suo gran core vi serba intatto d'un più bel fiore l'almo candor.	Come lads and lasses, flowers humbly strewing, and praise with thankful hearts our gracious lord. Fairer than all is that flower of virtue, which to our land of love he has restored.

The feminine perspective on this question is further explored first in a duet sung by two peasant women and then by the entire chorus at the end of Act III, when Figaro and Susanna finally have their marriage blessed by the Count. From the audience's perspective, these choruses are shot

through with irony, as the Count has no intention to honor his "gracious" decision to restore virtue to his subjects.

Amanti costanti, seguaci d'onor, cantate, lodate sì saggio signor.	Faithful and honorable girls, sing praises to our wise lord.
A un dritto cedendo, che oltraggia, che offende, ei caste vi rende ai vostri amator.	By renouncing a right which outraged and offended, he leaves you pure for your lovers.

Although the droit de seigneur forms the basis of the opera's plot, there is little evidence that any such formal law existed. The first appearance of the French phrase dates to 1762—about two decades before Beaumarchais would write the play ultimately adapted into *Le Nozze di Figaro*—when Voltaire used it in his five-act comedy *Le Droit du Seigneur ou l'Écueil du Sage*. The writer and philosopher had previously referred to the practice in his *Dictionnaire Philosophique* (1764), and it is also mentioned in Montesquieu's *De l'Esprit des Lois* (*The Spirit of Law*) (1748).

In feudal Europe, it seems that the custom was more likely exercised as a tax or fee to be paid by the vassal in exchange for the right to be waived. In medieval England, this payment was called the "merchet." In late medieval Spain, the practice was outlawed by Ferdinand II of Aragon in the *Sentencia Arbitral de Guadelupe* in 1486, which set limits on the obligations of serfs to their lords.

Though the droit de seigneur seems not to have been codified in law, it is easy enough to understand how nobles were able to wield power over those who not only worked for them but were also dependent upon—and often indebted to—them. In that sense, the privilege the Count hopes to reclaim is all the more pernicious for its customary continuation outside the formal real of the law. What Beaumarchais, and Da Ponte and Mozart after him, hoped to unveil was not a legal problem but a moral one: the unchecked power of the lord of the manor to do whatever, with whomever, he pleases.

Opera Review: *Le Nozze di Figaro*

Have you ever wanted to be a music and theater critic? Now's your chance!

As you watch *Le Nozze di Figaro*, use the space below to keep track of your thoughts and opinions. What did you like about the performance? What didn't you like? If you were in charge, what would you have done differently? Think carefully about the action, music, and stage design. Then, after the opera, share your opinions with your friends, classmates, and anyone else who wants to learn more about the opera and this performance at the Met!

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Figaro and Susanna excitedly prepare for their wedding. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Dr. Bartolo appears with Marcellina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Marcellina and Susanna exchange insults. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cherubino intrudes on Susanna. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Count Almaviva attempts to seduce Susanna while Cherubino hides. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Count chases Cherubino into the great hall. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
The Count reluctantly blesses Figaro and Susanna's marriage. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Countess Almaviva laments a life devoid of love. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Countess and Susanna disguise Cherubino. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Count enters the room and demands to know who is hiding. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Susanna helps Cherubino escape. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Figaro dodges the Count's prodding until the gardener Antonio arrives. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Bartolo, Marcellina, and Basilio appear with the contract obliging Figaro to marry Marcellina. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Count reflects on the surprising events that have taken place. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Overhearing Susanna's plan, the Count swears vengeance. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Countess recalls her past happiness. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Marcellina realizes that Figaro is her long-lost son. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Countess and Susanna continue with their plan to trap the Count. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cherubino reappears dressed as a girl and is reprimanded by the Count. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The household prepares for Figaro and Susanna's wedding. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Barbarina searches for the pin the Count asked her to bring Susanna. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Figaro curses all women. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN / STAGING
Figaro hides while Susanna and the Countess arrive. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Cherubino tries to seduce the disguised Countess. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
Figaro decides to join in the joke. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Count returns, furious to find Figaro with his wife. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆
The Count asks for the Countess's forgiveness. MY OPINION OF THIS SCENE:	☆☆☆☆☆	☆☆☆☆☆	☆☆☆☆☆