

**UO OPERA ENSEMBLE PRESENTS “THE MARRIAGE OF FIGARO”**  
**—Performances in Eugene and Roseburg—**

*Friday-Sunday, March 3-5 — University Opera Ensemble @ LCC Performance Hall*  
*Saturday, March 11 — University Opera Ensemble @ Jacoby Auditorium, Roseburg*

The University Opera Ensemble, directed by Assistant Professor Charles Turley, will give four performances of Mozart’s popular comic opera, “The Marriage of Figaro.” The performances begin at 7 p.m. Friday and Saturday, and 2:30 p.m. Sunday in Lane Community College’s Performance Hall, plus a 7:30 performance the following Saturday in Umpqua Community College’s Jacoby Auditorium in Roseburg.

Reserved seat tickets for the LCC performances are available in advance from the EMU ticket office on campus (346-4363) or at the door one hour before each performance: \$15, \$10 for students.

The Roseburg performance is part of the Umpqua Symphony Association’s classical season; general admission tickets (\$16, \$14, and \$10) are available by calling (541) 440-9680.

“The Marriage of Figaro” is one of Mozart’s most popular and delightful operas, filled with the foibles of lovers and the presumptions of the upper class. Figaro and Susanna, young servants of the Count and Countess Almaviva, are preparing to marry, but Susanna fears the amorous attentions of the Count. The plot to thwart the nobleman eventually involves not only Figaro and Susanna, but also the Countess and the young page, Cherubino. Amusing subplots involve Figaro’s discovery of his parentage, Cherubino’s “crush” on the Countess, and a romantic trap set for the Count by his wife. Eventually all are reconciled, and The Marriage of Figaro can finally take place.

“The Marriage of Figaro” is based on a 1784 play by Beaumarchais that was a sequel to his earlier play, “The Barber of Seville.” Mozart’s librettist, Lorenzo da Ponte, took this popular play, removed political content that would have offended the Viennese imperial censors (the French Revolution was only a few years away), and faithfully translated the rest into Italian—the customary opera language of the day. With Mozart’s masterpiece of a score, the result is a witty yet profound tale of love, betrayal, and forgiveness.

Director Charles Turley chose the opera as the natural follow-up to Eugene Opera’s winter production of “Barber of Seville.” “Having our production of ‘Figaro’ follow Eugene Opera’s ‘Barber’ seemed like a great idea,” said Turley, “not only because they are linked story-wise, but it also gives us a way to tie into Mozart’s 250th birthday and the celebration of his amazing talent.” Turley also credited the cooperation of the Eugene Opera staff—especially costume coordinator Patric KinKade—and the LCC faculty and staff for helping realize a full-production presentation that would have been impossible in the small confines of UO’s Beall Hall.

The opera will be sung in Italian with English supertitles, and the production will feature full costuming, plus instrumental accompaniment by the University Symphony with Robert Ashens, the artistic director of the Eugene Opera conducting the performances on March 3,4, and 11, and Sarah Turley conducting the orchestra for the Sunday matinee performance. The sets are designed by Mary Jungels and the lighting design is by Corey Ennis.

The principal singers are some of the top vocalists at the School of Music, and Turley has double-cast most of the roles to allow more of the accomplished singers to perform in featured roles: Marie Landreth and Doremus Scudder are doctoral voice students at the music school and have many professional productions to their credit; Landreth is also a faculty member at the famed Vienna Conservatory in Austria; Mario Chae is a veteran of Eugene Opera productions; Gene Chin is a graduate student and veteran of several UO opera productions; Swedish soprano Annika Backstrom is a doctoral student making her UO debut. Others in the cast include Andrew Sauvageau, Jennifer Russell, Philip Engdahl, Suzie Day, Michael Sarnoff-Wood, Sandy Naishtat, Kirsten Arbogast, Carlos Zapien, Dana Hutcheon, Megan Sand, Elisabeth Perry, Bryan Levy, and Megan Williams.

CONTACTS: Director Charles Turley: 346-3787 [cwturley@uoregon.edu](mailto:cwturley@uoregon.edu)  
Publicity contact: Scott Barkhurst, (541) 346-1163, [scottb@uoregon.edu](mailto:scottb@uoregon.edu)