

### **Production Team**

Ryan Murray, director  
Aida Elkhazande, accompanist  
Claudia Kitka, coach

Nathanial Bacon, graduate assistant/stage manager  
Tracy Brennan, Ashlie Boyer, Ivory Gonzales, ASL interpreters

*Thanks to: Scott Perkins, Director, School of Music;  
Glenn Disney, Events Coordinator; Lamar Veasey, Sound Engineer;  
and the Sacramento State School of Music Faculty*

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## **Opera Theatre**

Ryan Murray, director  
Aida Elkhazande, accompanist

SATURDAY, 7 P.M. | SUNDAY, 4 P.M.  
MAY 2-3, 2026  
CAPISTRANO CONCERT HALL

PROGRAM

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Act II Finale from *Le Nozze di Figaro*

W. A. Mozart  
(1756–1791)

Count Almaviva – Ary Singh  
Countess Rosina Almaviva – Stephanie Ortiz  
Susanna – Zoë Garcia  
Figaro – Marcus Teixeira  
Antonio – Morgan Shadle  
Marcellina - Valerie Dickinson  
Bartolo – Daniel Yoder  
Basilio - Jake Michael  
Chorus

Act II from *La Boheme*

Giacomo Puccini  
(1858-1924)

Mimi – Valerie Dickinson  
Musetta – Stephanie Ortiz  
Rodolfo – Jake Michael  
Marcello – Daniel Yoder  
Schaunard – Morgan Shadle  
Colline – Marcus Teixeira  
Alcindoro – Alissa Prince  
Parpignol – Abigail Cole  
Chorus  
Banda

INTERMISSION

PROGRAM

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Act I Finale from *The Barber of Seville*

Gioachino Rossini  
(1792-1868)

Rosina – Alissa Prince  
Count Almaviva – Jake Michael  
Figaro – Ary Singh  
Dr. Bartolo – Marcus Teixeira  
Don Basilio – Daniel Yoder  
Berta – Zoë Garcia

**Chorus Roster**

Merrissa Brambila | Brianna Brock | Sariah Bryce  
Sky Carlos | Thea de Sa Campos | Abigail Cole  
Valerie Dickinson | Ellie D'Elia | Allisen Fong  
Zoë Garcia | Kyungah Lim | Jake Michael  
Daniel Murray | Stephanie Ortiz | Alissa Prince  
Morgan Shadle | Ary Singh | Sydnie Speer  
Marcus Teixeira | Saxon Webster | Annie Wu

**Banda Roster**

Anthony Alvarez-Chavez (trumpet)  
Alex Daw (tuba)  
Ryan Fong (percussion)  
Mia Kawakami (clarinet)  
Mason Rogers (trumpet)

***Le Nozze di Figaro***

At the end of Act II of *Le nozze di Figaro*, The Countess's dressing room has already become a battlefield of deception. Cherubino, caught without permission, has been hurriedly disguised in women's clothing by Susanna and the Countess. When the Count unexpectedly returns, Cherubino panics and escapes by jumping out the window. Susanna quickly takes his place in the locked closet to maintain the illusion.

The Count, suspicious and jealous, demands to know who is inside the closet. The Countess, trying to protect Cherubino, hesitates—only deepening the Count's suspicions. He forces her to fetch tools to break the door open, taking her with him and leaving Susanna trapped inside.

In their absence, Susanna slips out of the closet and Cherubino is gone, so when the Count and Countess return and the door is opened, it is Susanna—not Cherubino—who emerges. This reversal momentarily humiliates the Count and seems to vindicate the Countess.

But the chaos escalates rather than resolves. Figaro arrives, feigning ignorance, and tries to support the Countess's story. The gardener, Antonio, then storms in, complaining that someone has jumped from the window and damaged his flowers. Figaro improvises wildly, claiming he himself made the jump, but his explanation begins to unravel under questioning.

Just as the situation becomes nearly untenable, Marcellina, Bartolo, and Basilio enter with a legal claim: Figaro must marry Marcellina to repay a debt. This abruptly shifts the focus from the Count's jealousy to a new conflict, saving Figaro (and everyone else) from immediate exposure.

The act ends in a massive ensemble finale where multiple plot threads collide with each character pressing their own agenda. The act ends with an incredible musical finale that doesn't wrap up any of these plot points. After all there is still another two hours of opera left!

***La Boheme***

It is Christmas Eve in the Latin Quarter, and the streets are alive with crowds, vendors, children, and music. The bohemians—Rodolfo, Mimì, Marcello, Schaunard, and Colline—arrive at the bustling Café Momus, swept up in the festive chaos. Rodolfo proudly introduces Mimì to his friends, and their new love glows amid the lively atmosphere.

As they settle at the café, street sellers parade by, including the toy vendor

Parpignol, followed by excited children. The scene is full of overlapping conversations and movement, capturing the energy of the city.

The mood shifts when Musetta, Marcello's former lover, makes a dramatic entrance on the arm of her wealthy but foolish admirer, Alcindoro. Determined to win Marcello back, Musetta launches into her famous waltz ("Quando me'n vo"), flaunting her charm and beauty. Her plan works: Marcello is drawn back to her, and the two reconcile passionately.

Musetta then cleverly gets rid of Alcindoro by sending him away on an errand, leaving him to be stuck with the bill. The bohemians take advantage of the situation—when the waiter brings the check, they slip away just as a military parade passes by, merging into the jubilant crowd.

The act ends in exuberant ensemble, with the lovers paired off—Rodolfo with Mimì, Marcello with Musetta—carried along in the swirl of Parisian life, while the abandoned Alcindoro is left behind to pay for everything.

***The Barber of Seville***

Inside Dr. Bartolo's house, Count Almaviva—disguised as a drunken soldier—has forced his way in, claiming he has orders to be quartered there. Bartolo protests furiously, insisting he is exempt, while trying to protect Rosina from this intrusive stranger. Rosina, however, quickly recognizes Almaviva and secretly plays along, passing him a note while maintaining her innocence in front of Bartolo.

Figaro hovers at the center of the confusion, trying to manage the situation while enjoying the mischief. Bartolo grows increasingly suspicious as the "soldier" behaves erratically, feigning drunkenness but clearly focused on Rosina.

The tension escalates when Don Basilio enters and is drawn into the argument. Voices overlap, accusations fly, and the household descends into disorder. Bartolo attempts to have Almaviva arrested for his behavior, and the situation spirals further when a guard unit arrives in response to the disturbance.

Just when it seems Almaviva will be taken away, he quietly reveals his true identity as a nobleman to the officer. Instantly, the officer changes his attitude and orders the soldiers to stand down, leaving Bartolo stunned and powerless, and like the end of every first act in a Rossini opera, the scene ends in total theatrical and musical chaos!