

OPERABILL

THE BROWN-FORMAN 2019/20 SEASON

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OPPORTUNITY BENEFIT
A COMMUNITY?



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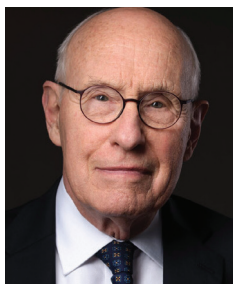
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WELCOME

From the President and the General Director



Dear Friends,

As I close out the end of my term as the President of the Board, I recall the journey we have taken together over the last two seasons. This weekend marks exactly 1 1/2 years since we welcomed Barbara Lynne Jamison as Kentucky Opera's sixth General Director.

Her leadership over the past 18 months has already taken us in new and exciting directions with artistically vibrant and meaningful productions as well as the *Awakenings* series, expanded school and youth programming, and multiple community partnerships.

Looking ahead, the board is excited by the recent announcement of her second full season. Kentucky Opera's 2020/21 Brown-Forman Season will include the classic favorites *La bohème* and *Hansel and Gretel*. Next season will conclude with an exciting artistic partnership in collaboration with Louisville Ballet: Gluck's *Orpheus and Eurydice*, which has not been performed at Kentucky Opera since the 1966 season!

This innovative programming is made possible by you, our community. On behalf of the Board of Directors, I thank you for your support this season, which enables Kentucky Opera's artistic team, staff, and community engagement programs to produce stories that connect and inspire us.

Sincerely,

Henry H. Kuehn
President, Board of Directors



Welcome to Kentucky Opera. Whether this is your first opera with us or your thousandth, I am happy you have chosen to join us for *The Marriage of Figaro*.

The playwright Pierre Beaumarchais originally wrote the trilogy of plays about Figaro, this fictional barber of Seville upon whom this opera is based, in the late 1770s. When Louis XVI (Louisville's very namesake!) reviewed the play in a private reading before the premiere, he was outraged and forbade its performance. The very thought of enabling commoners to speak truth to power was seen as scandalous and dangerous to the position of the aristocracy. Louis XVI knew the power of the arts to influence society, and he would not allow these mutinous themes to be bolstered by the theater, particularly in the tumultuous years leading up to the French Revolution. Mozart and his librettist Da Ponte understood this sensitivity and successfully altered the story just enough to allow its presentation as an opera in 1786—with the premiere conducted by Mozart himself.

While Mozart and Da Ponte removed or revised the most politically controversial points of the story, we are allowing Beaumarchais's original intent to provide a more historically and artistically informed production. Additionally, we have joined with community partners to study the relevance of this opera and its themes on our society even today. Just as Louis XVI knew the power of the arts in society, Kentucky Opera recognizes our obligation to be a company that produces art which informs, responds to, and engages with our community's values and aspirations for a just and empathetic world.

I hope in this lighthearted performance of theatre you allow the beauty and comedy to thrill you, and the power of its message of forgiveness and friendship to move you.

Barbara Lynne Jamison
General Director

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A MESSAGE

From Fund for the Arts



Dear Opera Patrons,

I would like to extend the warmest of welcomes to you from the historic and stunning Brown Theatre, home of Kentucky Opera. If you take a quick look around, you will see the substantial commitments of visionary benefactors including the Owsley Brown II Center for Artistic Excellence, the Bank of Louisville Community Room, and the Fifth Third Conference Center.

I hope that while you're here, you'll feel at home. This is a place where you will be moved by the talents of the artists, engaged by the stories told, and inspired to take full advantage of the unparalleled access to arts and culture experiences available to you in our vibrant community.

The arts are a defining strength of our region, demonstrated through our vibrant visual arts scene, world-class performing arts organizations, and leading youth arts training programs. The breadth and diversity of our arts scene, ranging from theatres to

museums and concerts to galleries is not possible without your contributions as patrons, donors, volunteers, and artists.

Fund for the Arts is a catalyst for innovation and collaboration in our community, creating more access to art experiences, and cultivating new leaders, advocates, and change.

With the help of our donors, who generously give more than \$8 million annually, we are able to support a diverse range of arts and culture organizations like Kentucky Opera. Moreover, together we positively impact economic development, education, and quality of life for everyone in our region.

Simply put, the arts are the soul of our city. Your generous support ensures the arts thrive in our neighborhoods, schools, community centers, senior care facilities, parks, libraries, and public places. Together, we create more art for more people in more places. Please join us at fundforthearts.org.

Gratefully,

Christen Boone

President and CEO, Fund for the Arts

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PORSCHE

THE MARRIAGE OF FIGARO



MUSIC BY WOLFGANG AMADEUS MOZART LIBRETTO BY LORENZO DA PONTE

Premiered on May 1, 1786 at the Burgtheater in Vienna
Last Performed at Kentucky Opera on November 20, 2011
Sung in Italian with English Captions

Opera in 4 Acts with 2 Intermissions
Approximate running time: 2 hours 50 minutes

Conductor
Tyson Deaton 🎭

Stage Director
Kelly Kitchens 🎭

THE CAST (in order of vocal appearance)

Figaro
André Courville 🎭

Susanna
Tess Altiveros 🎭

Bartolo
Zachary Owen

Marcellina
Rebekah Bortz Hardin

Cherubino
Magda-Sophia Gartner 🎭

Count Almaviva
Brian Vu 🎭

Don Basilio
Alexander Scheuermann

Countess Almaviva
Amber Monroe 🎭

Antonio
Adrian Sanchez

Don Curzio
Alexander Scheuermann

Barbarina
Chelsea Miller

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Thorn Michaels 🎭

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🎭 Denotes Kentucky Opera debut

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Scenery by Arts Tech Group. Construction and Scenic Art performed by employees represented by IATSE Local #15 and IATSE Local #488.
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14

FEBRUARY
16

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Jessica Bayne
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Marquita Richardson
Lauren Riley

Mezzo
Margot McGowen
Margareth Miguel
Judith Youngblood

Tenor
Michael Bolden
Nicholas Fuqua
Elias Kaspar
Alexander
Scheuermann*

Baritone/Bass
Cameron Carnes
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Richard Ryan
Adrian Sanchez*

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**ACT I****Wedding preparations**

Figaro and Susanna are to wed. While Susanna tries on a wedding bonnet, Figaro measures the room offered to them by Count Almaviva, whom they serve. Susanna points out its dangerous proximity to the lascivious Count's own room. Figaro vows to thwart him.

Enter a rival

Figaro's old enemy Dr. Bartolo and his former servant Marcellina arrive with a marriage contract between Marcellina and Figaro, which they intend to enforce. Susanna arrives and exchanges subtle insults with Marcellina. Cherubino enters, miserable. He is being sent to the army after the Count found him dallying with the gardener's daughter, Barbarina. Seeing the Count approach, he hides.

Cherubino sent away

The Count makes a pass at Susanna, but hides when Don Basilio, the gossipy singing teacher, arrives. Basilio's mention of Cherubino gazing longingly at the Countess draws the Count out of hiding. Demonstrating how he discovered Cherubino in Barbarina's room, he finds him yet again.

The Count is interrupted by the arrival of Figaro and a group of servants praising the Count for abolishing the ancient feudal right of a master to sleep with the virgin brides of his servants. The Count sends Cherubino off to join his regiment.

ACT II**Cherubino hides**

The Countess laments her husband's neglect and infidelity.

Figaro tells the Countess and Susanna his plan to send a disguised Cherubino to meet the Count in place of Susanna. Susanna dresses Cherubino, then leaves to get her dress. Since the Countess and Cherubino are now alone together, the Count's arrival causes him to hide in the closet.

When a noise is heard from the closet, the Countess claims it is Susanna, who, unobserved, returns and hides in the room.

The switch

The Count demands that Susanna emerge from the closet. Taking the Countess with him, he goes to fetch tools to open the door.

Susanna releases Cherubino, who escapes through the window, while she enters the closet.

Returning with the Count, the Countess confesses it is Cherubino in the closet. Both are amazed when Susanna emerges.

Figaro lands in confusion

Figaro arrives. The gardener Antonio bursts in complaining that someone jumped from the window - Figaro claims it was him.

The Count is relieved when Bartolo, Marcellina and Basilio enter demanding Figaro marry Marcellina or repay his debt to her. All ends in confusion.

ACT III**The Count persists**

The Count continues his pursuit of Susanna.

He thinks she has accepted until he overhears her telling Figaro they have won their case.

Family reunited

While the Countess contemplates her unhappy marriage, the court case to decide on Marcellina's marriage contract is resolved in her favor.

Figaro plays one last card - stolen as a baby from a respectable family, he requires his parents' consent. When he describes his history and a distinguishing mark, Marcellina recognizes Figaro as her long-lost son - and Bartolo is his father.

The family is reunited and Susanna and Marcellina reconciled.

Sending a message

Susanna and the Countess write a letter from Susanna to the Count, inviting him to a tryst and asking him to return a pin as confirmation.

A group of servant girls arrive offering flowers to the Countess. Among them she recognizes Cherubino, but unfortunately so does the Count. Barbarina, however, forces him to agree to let her marry Cherubino.

As the wedding celebrations begin, Susanna passes the letter to the Count.

ACT IV**The lost pin**

That night in the garden Figaro and Marcellina overhear Barbarina lamenting losing the pin she was supposed to return to Susanna, and they realize its significance. Figaro resolves to interrupt the tryst, but Marcellina decides to warn Susanna.

Barbarina arrives and hides, soon followed by Figaro and his witnesses, Bartolo and Basilio. Disguised in one another's clothes, Susanna and the Countess arrive to trap the Count.

Mistaken identity

Cherubino arrives, seeking Barbarina, but believing he sees Susanna, takes the opportunity to flirt with her. The Count violently replaces him and 'Susanna' escapes.

Mayhem ensues as the disguises confuse both the Count and, at first, Figaro, who is caught apparently trying to seduce the 'Countess'.

Pardon granted

The Count calls for his witnesses. He refuses to forgive the 'Countess' for her apparent infidelity until the real Countess enters, astounding everyone.

When he humbly begs forgiveness, she pardons him, and all celebrate.



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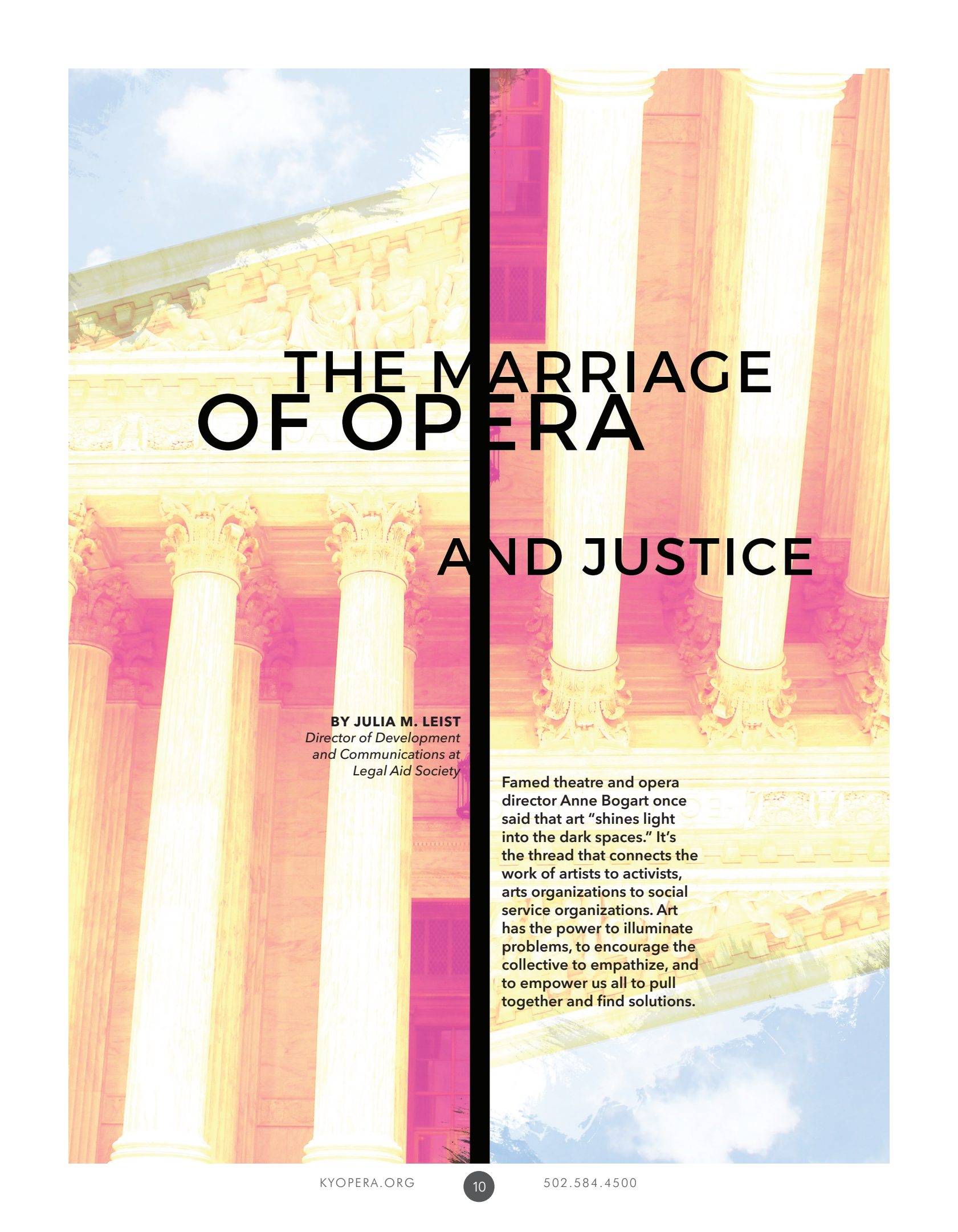
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THE MARRIAGE OF OPERA AND JUSTICE

BY JULIA M. LEIST
*Director of Development
and Communications at
Legal Aid Society*

Famed theatre and opera director Anne Bogart once said that art “shines light into the dark spaces.” It’s the thread that connects the work of artists to activists, arts organizations to social service organizations. Art has the power to illuminate problems, to encourage the collective to empathize, and to empower us all to pull together and find solutions.

Mozart famously said “the music is not in the notes, but in the silence between.”



Kentucky Opera’s *Awakenings* series asks the community to come together in conversation to “challenge tradition, question social narratives, and invite varied perspectives.” As the Development and Communications Director at Legal Aid Society participating in the January 21, 2020 *Awakenings* panel, this was not only an opportunity to educate the broader community about civil legal aid and why it matters, but to highlight the needs of our most vulnerable neighbors—to shine a light.

Mozart’s *The Marriage of Figaro* initially served as a commentary on the power of privilege. At Legal Aid Society it is our mission to ensure that the justice system is truly blind to privilege. For nearly a century, Legal Aid Society has (sometimes quietly, sometimes not) pursued justice for the most disadvantaged in our community, upholding what Alexander Hamilton called “the first duty of society.”

As children we learn and commit to memory our nation’s pledge. These words are imprinted in our national DNA and flow from our collective memories like a song. The Pledge of Allegiance is the summation of highest ideals and noblest pursuits. And at its conclusion, we recite the principle that unites us all as Americans, the optimistic ideal of “justice for all.”

What does this really mean? What does “justice for all” look like?

Many Americans’ understanding of the justice system is shaped by one-hour crime dramas. If you were

to flip through the channels on cable TV tonight, you will more than likely find a police officer reciting a suspect their Miranda Rights. “You have a right to an attorney. If you cannot afford an attorney, one will be provided for you.” This “Law and Order” effect has created many misunderstandings of the justice system and how it works.

But did you know that if you have a civil legal issue, you are not guaranteed an attorney and one will NOT always be provided to you if you cannot afford one?

The Great Recession illustrates the importance of access to justice when you consider the number of Americans suddenly in need of legal help when their homes were being foreclosed upon due to corrupt mortgage lending practices. Another, and more immediate example, is the crisis of homelessness and eviction in our own city. In Jefferson County, the eviction rate is double the national average. The impact of eviction is systemic, causing disruption in education, health, and can lead to homelessness. The causes for this crisis are many, but one statistic is staggering—in housing courts across America, 90 percent of tenants facing eviction have no lawyer, while more than 90 percent of landlords do.

This is where Legal Aid Society steps in, putting equal justice into action and balancing the scales of justice.

There are over 170,000 Kentuckians in Legal Aid Society’s fifteen county service area who are income eligible for Legal Aid’s assistance (living at or below 125% to 200%

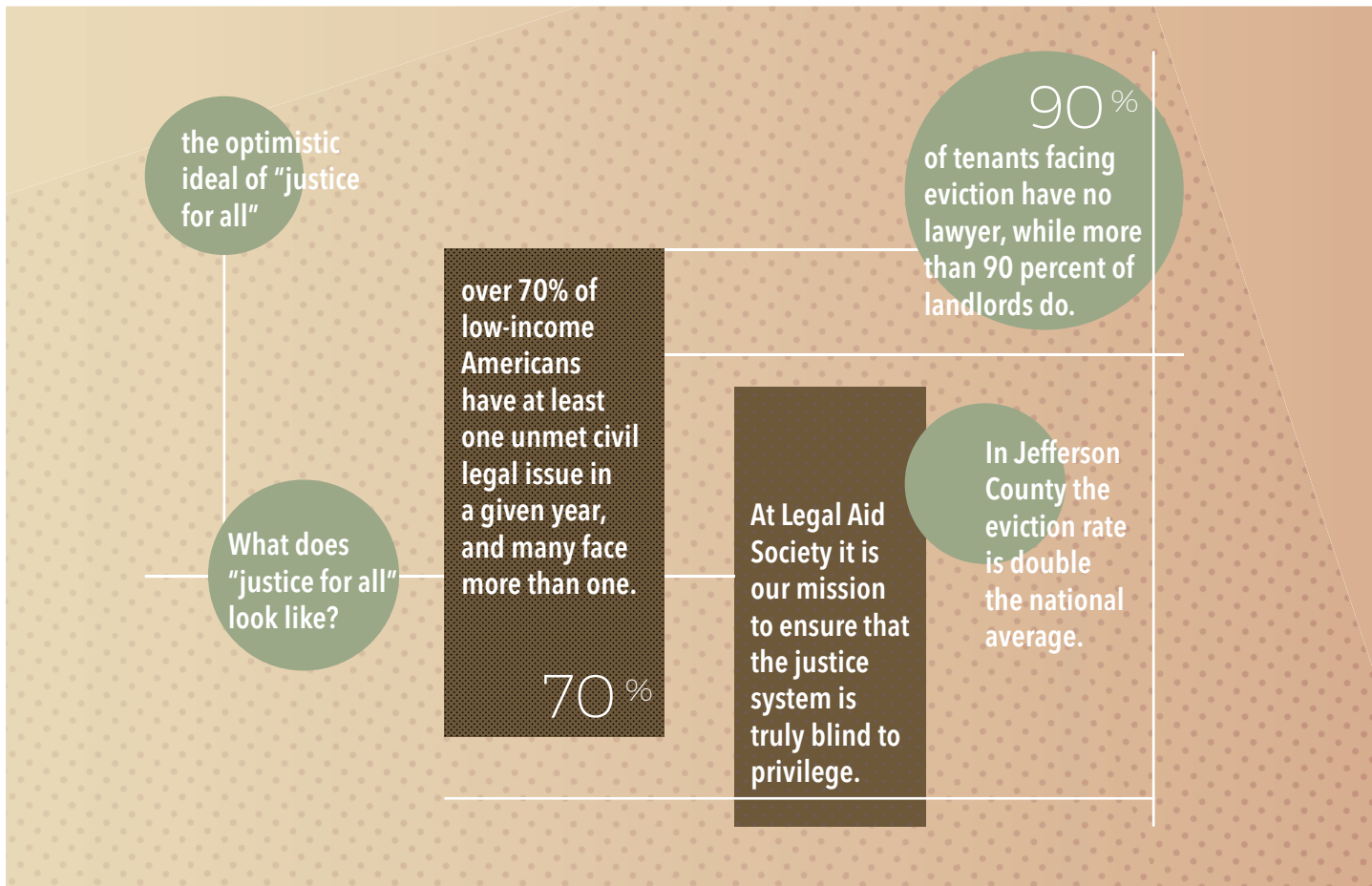
of poverty). We know that over 70% of low-income Americans have at least one unmet civil legal issue in a given year, and many face more than one. Their issues aren’t trivial. They are about their families and homes and incomes.

We often speak about “closing the justice gap.” This metaphor describes the distance between ordinary Americans who need an attorney and their ability to access one. The image is strong, but not entirely accurate. A “gap” implies a naturally occurring phenomenon, omnipresent, and one that is seemingly impossible to overcome.

In fact, the challenges to access to justice are not immovable obstacles, they are manmade. And while the problems are large, they are not insurmountable. Daily, the staff and volunteers of our Legal Aid Society smash these barriers to justice; connecting individuals and families to the attorneys they need to resolve legal issues impacting the quality, and sometimes quantity, of their lives.

Civil legal aid changes lives, empowers families, and strengthens entire communities. It is a transformative tool that improves the economic, social, and health conditions of our neighbors and neighborhoods. Legal Aid Society ensures:

- families facing foreclosure or eviction receive the legal defense they need to remain in their homes;
- survivors of domestic violence or sexual assault receive legal protections to keep their families safe;
- single moms facing crippling debt are given second chances at income stability; and
- parents struggling to put food on their table, access healthcare for their children, or ensure that their families’ basic needs are met are




enrolled in government assistance programs to help them in the darkest of times.

This is what equal justice looks like.

The justice system is not separate and apart from our everyday lives, it is interwoven into every interaction. From our homes to our families; to the products we buy and the healthcare we receive—there are laws and legal systems in place designed to protect the civil rights we hold most dear, but first we must be able to access them. Attorneys are not just for corporations or the one percent, attorneys are the gatekeepers of justice, holding a special and specialized place in our society as the purveyors and practitioners of the law. Money should not be the key to unlock the system.

Mozart famously said "the music is not in the notes, but in the silence between." In the silence between the notes, Kentucky Opera has given Legal Aid Society and many other community partners the opportunity to be heard in new and powerful ways. We invite you to learn more about Legal Aid Society and the other great organizations partnering with Kentucky Opera for this performance. If the music is really in the silence, perhaps there too we shall find the space to make room for compassion, equity, and justice for all.

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DIRECTOR'S NOTE

ON *THE MARRIAGE OF FIGARO*

BY KELLY KITCHENS
STAGE DIRECTOR

A REVOLUTIONARY STORY

When first penned in the years before the French Revolution would eventually explode and profoundly shift history, *La Folle journée, ou le Mariage de Figaro* upset the censors and unsettled the powers that be. A story that portrayed servants as intelligent—yes, even more intelligent—than the noble class and promoted the idea that we all are in this together? Dangerous. The powers that be don't want revolutions much less stories that fuel and inspire them. So between the changes demanded by both the Parisian censors of Beaumarchais's source material and the Viennese censors of Da Ponte's libretto, the *Le nozze di Figaro* we know could easily be played as a comedy of manners or a bedroom farce. But beneath the scandal and folly, lies a story that intercedes for social equality, argues for the deep humanity of its characters and illuminates a path to forgiveness and joy. And when Mozart composed some of the most exquisite music I have ever heard to give life to this narrative in the operatic realm, he created a masterpiece that reaches out—and in—to us across time in powerful and moving ways that are difficult to articulate. It is music that shimmers, aches, drives, bubbles, and leaves us breathless. At play is a genius composer whose connection and affection for the story and its characters shine through.

WHAT DO YOU DO—AND WHO DO YOU TURN TO—WHEN SYSTEMS IN POWER ARE WORKING AGAINST YOU?

In *Le nozze di Figaro*, Susanna and the Contessa find themselves in a terrible circumstance centering around one man with privilege,

money, and power. One is dependent on him for her livelihood even as she endures unwanted advances and threats of sexual violence; the other is the wife of this man who grieves the loss of her husband's love and fidelity. But rather than turning against each other, these two intelligent, extraordinary women turn toward each other. They reach across class lines to fight the circumstances stacked against them.

HAVING THE RIGHT TO DO SOMETHING DOESN'T ALWAYS MAKE IT THE RIGHT THING TO DO.

In the Count we see a man who has vast power and in that power, ignorance. But once he has been called to account for the hurt and betrayal his actions have caused, he apologizes in all sincerity and humbleness to those his actions have harmed: his wife, his employee, and the community around him.

"GIORNO DI TORMENTI, DI CAPRICCI, E DI FOLLIA"

In this manner, I see *Le nozze di Figaro* as opera with which to beautifully, joyously, achingly explore our capacity to make mistakes, understand them, and sincerely beg forgiveness, as well as our capacity to forgive the mistakes of others. It is a social-commentary comedy and a layered love story. It celebrates how a community comes together to apologize, forgive, and move forward with joy.

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Glory Denied, Fort Worth Opera
The Falling and the Rising (premiere), U.S. Soldiers' Chorus and Field Band/
Alvin Ailey
Sweeney Todd, San Francisco Opera

Upcoming:
The Snowy Day (workshop),
Houston Grand Opera
A Wrinkle in Time (premiere),
Fort Worth Opera
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KELLY KITCHENS | Director
Kentucky Opera Debut
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Recent:
A Christmas Carol, ACT Theatre
(Seattle, WA)
The Thanksgiving Play, Seattle Public
Theater
The Light in the Piazza, Showtunes Theatre
(BWW nomination, Outstanding Direction
of a Musical)

Upcoming:
The Revolutionists by Lauren Gunderson,
ArtsWest
Robin Hood, Kentucky Opera
Cost of Living by Martyna Majok, Seattle
Public Theater, (2018 Pulitzer Prize
for Drama)



ANDRÉ COURVILLE | Figaro
Baritone
Kentucky Opera Debut
Sponsored by Christina Lee Brown

Recent:
The Barber of Seville, Opéra National de
Bordeaux
The Marriage of Figaro, Arizona Opera
Fernand Cortez, Opera di Firenze

Upcoming:
The Marriage of Figaro, Opéra National de
Bordeaux
Don Giovanni, Berkshire Opera Festival
Maria Stuarda, Oper Zürich



TESS ALTIVEROS | Susanna
Soprano
Kentucky Opera Debut
Sponsored by Christina Lee Brown

Recent:
The Falling and the Rising, Seattle Opera
Così fan Tutte, Inland Opera Northwest
Navidad, Pacific MusicWorks

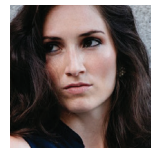
Upcoming:
The Barber of Seville, Opera on the James
Arneson Magnificat,
Minot Chamber Chorale
Mozart C Minor Mass, Seattle Pro Musica



BRIAN VU | Count Almaviva
Baritone
Kentucky Opera Debut
Sponsored by Thomas P. O'Brien, III

Recent:
Der Rosenkavalier, The Metropolitan Opera
Sapho, Washington Concert Opera
West Side Story, Houston Grand Opera

Upcoming:
Edward Tulane, Minnesota Opera
Turandot, Austin Opera
Queen of Spades, Des Moines Metro Opera



MAGDA-SOPHIA GARTNER | Cherubino
Mezzo-Soprano
Kentucky Opera Debut
Sponsored by Robert and Erika Toon

Recent:
Institution, New York City
Christmas Concert 2020, Bad Dürkheim,
Germany

Upcoming:
Strauss-Liederabend, Salzburg, Austria
Chamber Music Concert, Black Forest,
Germany



AMBER MONROE | Countess Almaviva
Soprano
Kentucky Opera Debut
Sponsored by Mia and Will Culp

Recent:
Pagliacci, El Paso Opera
La rondine, Merola Opera Program
Amahl and the Night Visitors, Cleveland Opera Theater

Upcoming:
The Magic Flute, University of Cincinnati (CCM)
Così fan tutte, The Glimmerglass Festival



ZACHARY OWEN | Bartolo
Bass
Kentucky Opera Debut: *Fidelio*, 2014
Sponsored by Doris and Bill Abdallah

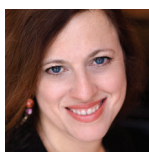
Recent:
Frida, The Atlanta Opera
Roméo et Juliette, Pensacola Opera
The Cunning Little Vixen,
The Glimmerglass Festival



REBEKAH BORTZ HARDIN | Marcellina
Mezzo-Soprano
Kentucky Opera Debut: *Hansel and Gretel*,
1995

Recent:
Carmen, Kentucky Opera
Mozart Requiem, Louisville Civic Orchestra
Dead Man Walking, Kentucky Opera

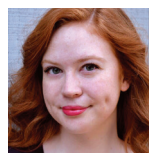
19/20 SANDFORD STUDIO ARTISTS



LISA HASSON | Chorus Master
Music Director, Sandford Studio Artist Program
Kentucky Opera Debut: *Pirates of Penzance*,
2008
Sponsored by Henry and Marti Kuehn

Recent:
Wozzeck, *Candide*, *La bohème*, Des Moines Metro Opera
La Calisto, University of Cincinnati (CCM)
Carmen, Kentucky Opera

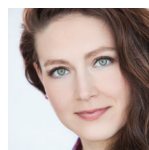
Upcoming:
Falstaff, University of Cincinnati (CCM)
Pique Dame, *The Fellow Travelers*, *Sweeney Todd*, *Platée*, Des Moines Metro Opera



JOHANNA KVAM | Répétiteur
Pianist

Recent:
Glory Denied, *Carmen*, Kentucky Opera
Street Scene, *A Midsummer Night's Dream*,
Virginia Opera
The Diary of Anne Frank, Opera in
Williamsburg

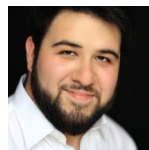
Upcoming:
Glory Denied, Opera Fayetteville



CHELSEA MILLER | Barbarina
Soprano
*Sponsored by Anne-Marie and
Walter Bruyninckx*

Recent:
Carmen, Kentucky Opera
The Pirates of Penzance, Ohio Light Opera
The Falling and the Rising, Opera Memphis

Upcoming:
La Rondine, Mobile Opera



ADRIAN SANCHEZ | Antonio
Baritone

Recent:
Rigoletto, Sarasota Opera
Carmen, Kentucky Opera
La bohème, Des Moines Metro Opera

Upcoming:
The Girl of the Golden West, Winter Opera
St. Louis
Pique Dame, Des Moines Metro Opera



ALEXANDER SCHEUERMANN |
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Tenor

Recent:
Carmen, *Glory Denied*, Kentucky Opera
Falstaff, Crested Butte Music Festival
Roméo et Juliette, *Florença en el Amazonas*,
Pensacola Opera

Upcoming:
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Carnegie Hall (debut)
Glory Denied, Opera Fayetteville
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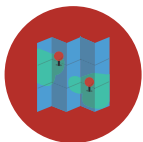
John Pedroja, *Principal*

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How Can Equitable Opportunity Benefit A Community?



The Anne Braden Institute for Social Justice Research seeks to bridge the gap between academic research and community activism for racial and social justice.



Self-Guided Louisville Civil Rights History Tour

Louisville sits on the Ohio River, the South's northern border, and throughout the 20th century experienced great strides in civil rights. The ABI's Self-Guided Tour of Louisville's Civil Rights History takes you on an exploration of the people and places that changed and made change for civil rights in our city. <https://bit.ly/372wcde>



20-Year Fair Housing Action Plan

This Action Plan for Affirmatively Furthering Fair Housing in Louisville Metro, Kentucky was created in 2014 to examine the history of housing policies and practices in metro Louisville and recommends action steps that can reverse harmful effects from the past and affirmatively further fair housing in the community for the next 20 years. <https://bit.ly/35QhCEu>



Kentucky LGBTQ Historic Context Narrative

The Anne Braden Institute has worked with the Fairness Campaign to research and write an overview of Kentucky's LGBTQ history, becoming the 1st LGBTQ State Historic Context in the nation housed online by the National Park Service. <https://bit.ly/2FOgire>



Organize Your Own Video Project

A digital video story focusing on the contributions of several generations of Louisville white allies to the cause of African American freedom since the 1950s. As part of a group of artists and activists nationally, ABI and Louisville Showing Up for Racial Justice (LSURJ) created this story to examine the ways that the 1966 call to "organize your own" infused organizing for racial equity in and around Louisville. <https://bit.ly/2FNKFOS>



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PROFILE ON COSTUMES in *The Marriage of Figaro*

Elizabeth Whiting has been a designer for over twenty years. She started designing for a dance company before eventually switching to opera and is the creative force behind the denim costumes featured in Kentucky Opera's production of *The Marriage of Figaro*.

According to Elizabeth, denim was chosen due to her interest in using a traditional workwear fabric for the staff of the Duke and Duchess. Using denim would allow her to honor the time period of the opera while referencing contemporary dress. Through the varied use of this fabric among the

costumes, she was able to create a visual contrast between the aristocracy and the common class.

Fun fact: most of the denim used was donated!

Costumes originally constructed by New Zealand Opera.

Additional costumes constructed by Seattle Opera Costume Shop.



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We are thrilled that you have joined us for this performance of *The Marriage of Figaro*. Your donation helps Kentucky Opera produce engaging opera, offer inclusive community performances and programs, and train the next generation of artists. To make a gift to Kentucky Opera, please visit www.kyopera.org/donate or call 502.561.7933.

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Please contact Christine Johnson-Duell at 502.561.7939 or christine_johnson-duell@kyopera.org for more information.

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Jecorey "1200" Arthur performs spoken word at the *Awakenings* event "Privileged Systems: Perpetuating Injustice" on January 21, 2020.



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Tuition: \$225 per participant. Includes a \$25 non-refundable registration fee that is applied to program fees. *Limited financial assistance available.*

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our eyes to
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AWAKENINGS

Arts-centered community conversations that challenge tradition, question social narratives, and invite varied perspectives.

Kentucky Opera held its third *Awakenings* event on January 21st at Historic Locust Grove. The discussion was an honest and informative opportunity to explore how *The Marriage of Figaro* and its themes of unjust systems and the power of a community to find restoration and forgiveness still resonate today.

THANK YOU TO OUR DISTINGUISHED PANELISTS

Holly Houston, Family Court Attorney

Kelly Kitchens, *The Marriage of Figaro* Stage Director

Everett McCorvey, Director, University of Kentucky Opera Theatre

Edgardo Mansilla, Executive Director, Americana World Community Center

Sadiqa Reynolds, President & CEO, Urban League

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If you do what you would do for people in your family for everyone else, think about the other advantages that everyone else could also get: all of that help, all of that assistance, all of that empathy, all of that compassion.... Think about how much we all would have, how much we all better off would be, because you haven't thrown people away, you haven't made decisions for them, you haven't been judging... but you provide that assistance because that's what you would do for somebody that looks like you.

—Kellie Watson, *Chief Equity Officer, Louisville Metro Government*

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What shape must the world be in to provoke you to try to change it? Not just with your vote, but with your voice, power and influence?

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—Sadiqa Reynolds, *Urban League*



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George Ford Morris
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Frances Dodge on Greyhound, 1941
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La bohème photograph by Patrick L. Pfister

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