

UNIVERSITY OF WASHINGTON

The School of Music and the Office of Lectures and Concerts

present

Friday & Saturday
February 7 & 8, 1969

8:00 P.M.
Show Boat Theatre

LA SERVA PADRONA #5237

(The Maid Who Married the Master)

An intermezzo in two parts by:

Giovanni Battista Pergolesi

(in English)

Produced and Directed by

Daniel Josef Brenner

PRODUCTION STAFF

Stage Director	Daniel Brenner
Musical Director/Conductor	Richard Krueger
Set, Lighting Design	Ann Myer
Technical Director	P. Robinson Deppe
Master Carpenter	David A. Gibbs
Costumes	Daniel Brenner, Ann Myer
Make-up	Katherine Herron
Repetiteur	LaVerne Harbor
Stage Manager	Katherine Herron

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ORCHESTRA

Mary Killian, <i>violin</i>	Sue Smith, <i>viola</i>
Paul Sommers, <i>violin</i>	Victor Ogle, <i>violoncello</i>
LaVerne Harber, <i>harpsichord</i>	

LA SERVA PADRONA

(The Maid Who Married the Master)

An Intermezzo* by
Giovanni Battista Pergolesi (1710-1736)

Libretto by G. A. Federico

Translated by Josef Furgiuele

Produced and Directed by

Daniel Josef Brenner **

CAST

SERPINA, the maid Ruth Richard, *soprano*

UBERTO, the master Bob Bingham, *bass*

VESPONE, the manservant Bob St. Onge, *mute*

* Intermezzi were short 18th-century comic scenes, often in two parts, generally for two singing characters with one mute personage. They were performed between the acts of longer opere serie (serious operas). La serva padrona was first performed at Naples in 1733, between the acts of Pergolesi's Il prigionier superbo, and gained international fame at its Paris production during the season 1752-53, when its controversial reception touched off the famous Parisian quarrel pitting proponents of Italian comic opera against the supporters of French serious opera in a literary debate known as the War of the Buffoons.

** In partial fulfillment of the requirements for the degree of Master of Music in Opera Directing and Production.

Overture

Setting: The villa of a wealthy bachelor in early 18th Century Italy.

PART I

Serpina, a young maidservant at Casa Uberto, is the serva in the title of this opera. The padrona is the lady of the household---a post which is presently unfilled. Serpina is determined to acquire as husband Uberto, the padrone---lord and master of the household, thus changing her status from serva to padrona. Uberto has enjoyed his role of bachelor and is in no great hurry to change it; however, Serpina's domination of the household becomes so unbearable that he sends Vespone, his manservant of many years, out to shop for a wife and put an end to this insolent maiden's demands.

Interlude

PART II

Meanwhile, Serpina convinces Vespone to assist in her effort to capture Uberto. She has Vespone dress as a fierce-looking soldier and introduces him to Uberto as her husband to be; together they paint a rather bleak portrait of her future with this soldier! They do their job so convincingly that, on pain of being "torn up in little pieces" by the Captain Tempest if he does not pay a dowry of 4000 crowns, Uberto asks for Serpina's hand. In any case, although he may not have been aware of it, Serpina is the girl he had in mind as his padrona all along!