

THE UNIVERSITY OF WASHINGTON

FESTIVAL OPERA COMPANY

presents

Falstaff

by

Giuseppe Verdi

Libretto by Arrigo Boito

Based on Shakespeare's *Merry Wives of Windsor*

Wednesday, May 25, 1960

Friday, May 27, 1960

8 p.m.

Meany Hall

Falstaff

by

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Libretto by Arrigo Boito

Based on Shakespeare's *Merry Wives of Windsor*

CAST

Sir John Falstaff.....Boris Mishel, *baritone*
Bardolph } Followers of Falstaff.....{ Jack Turner, *baritone*
Pistol } { August Werner, *bass*
Dr. Caius, a physician.....Don Moynan, *tenor*
Host.....David Bloch, *mute*
Mistress Ford.....Kathleen Brumwell, *soprano*
Anne, her daughter.....Peggy Nessel, *soprano*
Mistress Page.....Joyce Amon, *soprano*
Dame Quickly.....Emilie Berendsen, *contralto*
Ford, a wealthy burgher.....Howard Nelson, *baritone*
Fenton, a young gentleman.....Richard McComb, *tenor*
Robin, a page.....Linda Ellis
Servants.....Rolfe Simonsen, Richard Humphreys,
Edwin Maier, William Clarke

Townpeople and children disguised as fairies and imps.

Fairies:

Linda Ellis	Mary Ellen Bonham
Gail Jackson	Jill McDonald
Merideth Ludwig	Susan Hartstien
Teddy Hayashi	Marcia Sakomoto
Brookly Quigley	Arlene Glickman

Imps and Demons:

Dorothy Neill	Leslie Geballe
Jill Turner	Frank Ordway
Bonnie Orth	Shirley Simmons

Ford has definitely agreed to give Anne in marriage to Dr. Caius, but the women, who favor Fenton's cause, have confused the disguises of the men. Thus, when masks are suddenly removed, Dr. Caius finds that he has been "married" to Bardolph. In the laughter that follows Ford agrees to the union of Fenton and Anne, and all ends happily.

THE SCHOOL OF MUSIC OPERA THEATRE STAFF

Conductor and Director.....Stanley Chapple
Stage Director.....Ralph Rosinbum
Choreographer.....Martha Nishitani
Repetiteurs.....David Bloch, William Clarke

FESTIVAL OPERA PRODUCTION STAFF

Art Director and Technical Supervisor.....John A. Conway
Technical Director.....Warren C. Lounsbury
Costumer.....James Crider
Assistant Costumer.....Joan Muzzy
Properties.....Jerry Bailor
Electrician.....E. Allen Kent
Scene Technician.....Joseph Poc
Scene Painting.....Norman Boulanger

Sponsored by the University of Washington School of Music and the Office of Lectures and Concerts, Division of Continuing Education.

SCENE: *Windsor, England*

TIME: *About 1600*

R#1 (1704)

Act I, scene 1: *Interior of the Garter Inn*

The jovial, fat old rogue, Sir John Falstaff, is with his friends, Bardolph and Pistol, drinking wine when Dr. Caius rushes in and quarrels with the knight and his two men. Dr. Caius is quickly thrown out and Falstaff, reflecting on the low state of his financial resources, writes two letters, one to Mistress Page, and the other to Mistress Ford, the wives of two rich burghers, with whom he hopes to make a profitable liaison. When his two companions, Bardolph and Pistol, refuse to deliver the letters for him, he sends the letters off by page and angrily drives his companions out of the tavern.

Act I, Scene 2: *Ford's House* R#2 (1705)

Mistress Ford and Mistress Page compare the letters and, discovering them to be alike, plan revenge. The men, Ford, Dr. Caius, Bardolph, Pistol, and Fenton, also plan to avenge themselves of their griefs against Falstaff. They are aided by Fenton, who is in love with Mistress Ford's daughter, Anne, even though Ford himself plans to have her marry Dr. Caius. The men and the women proceed with their plans separately. Dame Quickly is sent to invite Falstaff to a rendezvous with Mistress Ford, while the men arrange to have Ford introduced to Falstaff under an assumed name.

Act II, scene 1: *The Garter Inn* R#3 (1706)

Dame Quickly delivers her message to Falstaff. After flattering the old Sir John almost to distraction, she leaves as Bardolph ushers in Ford. Disguised as the very wealthy Master Brooke, Ford begs Falstaff to intercede for him with Mistress Ford. Falstaff accepts Ford's commission (and his gold), and, after informing him that he has already arranged a secret meeting with Mistress Ford, Falstaff leaves to dress himself in his best attire. Jealousy seizes Ford as he soliloquizes on the faithlessness of women. When Falstaff returns decked out in his finery, Ford manages to get control of himself, and, after each attempts to outdo the other in the courtesy of allowing the other to go first, they solve the problem by leaving arm in arm.

Act II, scene 2: *Ford's House* R#4 (1707)

Falstaff arrives at Ford's house, but before he can proceed very far with his interview, Ford is heard coming. Falstaff quickly hides behind a screen. Ford enters with the other men and, hoping to find the knight, begins a search of the house. As soon as the men are gone, the women hurriedly conceal Falstaff in a large laundry basket and pile dirty clothes over him. When Ford and the men return a moment later, they hear the sound of a kiss behind the screen—Fenton and Anne are having an unrehearsed love scene of their own. Upon discovering his daughter and Fenton, Ford angrily forbids them to see each other again and rushes from the room to search further for Falstaff. Quickly, the women have the servants empty the basket into the Thames which flows below the window. Ford returns in time to be shown the knight climbing clumsily from the water, laughed at by all who see him.

INTERMISSION

Act III, scene I: *The Garter Inn* R#5 (1708)

Falstaff is back at the inn, sad and disillusioned. He reviles the wickedness of the world, but, as he sips his wine, he gradually recovers his spirits, and finally renews his faith in himself. Dame Quickly appears, and, after a rebuff, succeeds in restoring the knight's confidence in her. She arranges another meeting between him and Mistress Ford. He is to disguise himself as the Black Huntsman and await the lady by Hern's Oak in Windsor Park at midnight. As they leave, the rest of the conspirators, who have been watching the proceedings, leave their hiding place and go over their plot to give Sir John his final blow.

Act III, scene 2: *Windsor Park* R#6 (1709)

It is a moonlight night, and everyone is disguised. Falstaff and Mistress Ford meet, and the knight begins his awkward love-making. Immediately, eerie sounds are heard; Mistress Ford runs away in mock terror, while Falstaff throws himself face down on the ground, for it is fatal to gaze upon supernatural beings. The whole company enters, including some children disguised as imps and fairies. Falstaff is beaten until he promises to mend his ways.