

University of Wisconsin Division of Continuing Education

# MOZART

## La Finta Giardiniera

"The Gardener Girl Disguise"

Libretto by Giuseppe Petrosellini  
Revised and in English

DATE & CLASS  
NOV 10

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DATE ONLY  
NOV 12

SPAL, Wednesday, November 8

SPAL, Friday, November 10

SPAL, Sunday, November 12

Meany Theatre

## ORCHESTRA

**Peter Erös, Conductor**  
**Timothy Schwarz, Assistant Conductor**

### VIOLIN I

Anne Marie Hoffman  
Matthew Cowan  
Kevin He  
Neil Bacon  
Immanuel Hsu  
Coral Overman  
Kjell Steipness  
David Lawson  
Yu-ling Cheng

### VIOLIN II

Kyung Sun Chee  
Kelly Jeppesen  
Mikiko Horioka  
Valerie Cook  
Mary Theodore

### VIOLA

Camber Charlot  
Jeanne Drumm  
Timothy Prior  
Leah Irby-Oxford  
Kerri Lynn Rotton  
Ryan Beise

### CELLO

Loren Dempster  
Karen Thompson  
Christopher Spring  
Yoon Ju Cho

### BASS

Joseph Dyvig  
Brad Hartman

### FLUTE

Ashley Carter  
Joseph Kobayashi

### OBOE

Gail Perstein  
Silvia Leveque

### BASSOON

Nancy Bondurant  
Ryan Hare

### HORN

Ryan Stewart  
Anthony Miller

### TRUMPET

Dan McDermott  
Todd Mahaffey

## PRODUCTION STAFF

PRODUCTION MANAGER ..... Anne Stewart  
VOCAL COACH ..... Lisa Bergman  
ASSISTANT STAGE MANAGERS ..... Lauri Dunston, Anna Goff  
PROPERTIES ..... Alex Danilchik  
PROPERTIES ASSISTANT ..... Margaret Landry-Navarro  
REPETITEUR ..... Robert Huw Morgan  
MASTER ELECTRICIAN ..... Bill Spaulding  
MASTER CARPENTER ..... Malcolm Brown  
SET CONSTRUCTION ..... Evan Alexander, Bob Boehler,  
Malcolm Brown, Tom Burke, Kyle Lemol,  
John McDermott, Joel Peterson  
CHARGE SCENIC ARTIST ..... Norm Scrivner  
SCENIC ARTISTS ..... Ruth Gilmore, Andrew Lieberman  
SCENE SHOP MANAGER ..... Alan Weldin  
COSTUME SHOP MANAGER ..... Josie Gardner  
TAILOR ..... Laurie L. Kurutz  
LEAD CUTTER ..... Ginny McKeavor  
CUTTER ..... Meri Wada  
STITCHER ..... Cynthia Abbott  
COSTUME CONSTRUCTION ..... Katie Harrold, Veronica La Venz,  
Ginny McKeavor, Christy Scoggins,  
AnaLisa Snow  
COSTUME RUNNING CREW ..... Walter Bailey, Amy Pelligrini  
Carrie Schrader, Ross Yeh  
WIGS ..... Tammy Brockway  
RUNNING CREW ..... Blair Dierks, Curtis Eastwood,  
Jenny Hansen, JoAnn Rozbroj  
(Elizabeth Consalvi, Jesse Aasheim, alternates)  
PUBLICITY ..... Shantha Benegal  
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Case of 10  
DAT only 12 TM

# La Finta Giardiniera

Wolfgang Amadeus Mozart

Libretto by Giuseppe Petrosellini

Edited for the New Mozart Edition  
(Neue Mozart-Ausgabe)  
by Rudolph Angermueller and Dietrich Berke.

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English version by arrangement with  
Anthony Addison, author and copyright holder.

THERE WILL BE TWO INTERMISSIONS

MUSIC DIRECTOR / CONDUCTOR..... Peter Erös  
DIRECTOR..... Theodore Deacon  
SET DESIGN..... Evan Alexander  
COSTUME DESIGN..... Doris E. Landolt  
LIGHTING DESIGN..... Jason Meininger  
ASSISTANT CONDUCTOR..... Timothy Schwarz  
(Conducting November 12 performance)  
STAGE MANAGER..... Teri Minton

ASSISTANT DIRECTOR..... Mark Clark  
ASSISTANT SET DESIGNER..... Valerie Green  
ASSISTANTS COSTUME DESIGNER..... Doug Decker  
ASSISTANT LIGHTING DESIGNER..... Jay Venzke

## CAST

SANDRINA..... Christine Graham  
ARMINDA..... Laura Broadhurst  
SERPETTA..... Amy Cheifetz  
DON RAMIRO..... JoAnne Bouma  
DON ANCHISE..... Andrew Childs  
BELFIORE..... Mark Calvert  
NARDO..... Glenn Guhr  
FOOTMEN..... Kimberly Drever  
Stephanie Guilloud  
Colleen Roney  
Tammy Taecker

THERE WILL BE TWO INTERMISSIONS

*Special thanks to*

Tomvane Wiswell  
M. L. Geiger

*Acknowledgments*

ACT  
Intiman  
Seattle Repertory Theater  
Seattle Opera

- DAT & CASS - FOR NOV 10

- DAT ONLY FOR NOV 12 - DAT 12,749 ACT I  
DAT 12,750 ACT II, III

## NOTES

Mozart was just shy of 19 years of age when *La finia giardiniera* was first performed in Munich on January 13, 1775. Yet, despite receiving considerable acclaim at its premiere, *Finta* has subsequently suffered a troubled history. The identity of its librettist is still in doubt, some believing it an adaptation of a text by Raniero de Calzabigi (Gluck's librettist for *Orfeo ed Euridice*), others assigning it to Giuseppe Petrosellini. Beginning as a *dramma giacoso* with Italian recitatives it was later translated into German with spoken dialogue and widely known under its *singspiel* title *Die Gärtnerin aus Liebe*.

*Finta's* plot, like so many of its period, is extremely convoluted. It is filled with numerous mad scenes (real and mock), improbable encounters, mistaken identities, and confusing interrelationships. It is these complexities of plot and musicology that have prevented *Finta* from attaining the popularity accorded Mozart's more mature operas. Nevertheless, there is much glorious music in this clear predecessor to *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*.

Tonight's performance is an excellent English adaptation with spoken dialogue by Anthony Addison. Mr. Addison has cleared up the twists of plot, reduced the unsavory and confusing actions of its characters, and rearranged the order of the arias and ensembles for dramatic balance. Our set and costume designs are based on the 18th-century paintings of Jean Honoré Fragonard, whose fantasy gardenscapes are the perfect venue for this charming tale of love and enlightenment.

NOV 10 - DAT 12,745 ACT I  
- DAT 12,746 ACT II, III  
- CASS 12,747 ACT I  
- CASS 12,748 ACT II, III

## PREFACE

Don Anchise, a magistrate, has arranged the marriage of his niece Arminda to the Count Belfiore. Arminda has fallen in love with a penniless poet, Don Ramiro, but jilts him in favor of the wealthy count. The magistrate himself has fallen in love with one of his servants, the gardener Sandrina. Sandrina is actually the disguised Countess Violanta, once betrothed to Count Belfiore. When her father died in debt, Violanta fled from the supercilious Belfiore and assumed the life of a simple peasant lass. The magistrate is being pursued by his jealous servant Serpetta who desires to be nothing less than Donna Anchise. Serpetta herself is desired by Nardo, Sandrina's faithful retainer.

ACT I (~49 MIN) CASS 12,747 - SIDES A & B

Don Anchise prepares his household for a lovely day in the garden. He is awaiting the forthcoming betrothal meeting between Arminda and the Count Belfiore. This information wounds his guest Don Ramiro who laments of his futile love for the magistrate's niece. Don Anchise makes advances toward Sandrina, trying to convince her of his "noble" intentions. The wise gardener girl warns him of the fate that attends serving girls who give in to their masters' passions.

Count Belfiore arrives and presents himself with arrogance and pride. This attitude meets with disdain from Arminda, his bride-to-be. Don Anchise attempts to divert the nobleman with an accounting of his ancient, if highly suspect, family tree. The magistrate displays a broad array of family "relics" only to find the count unimpressed. Serpetta cleans up after her master with the help of the ever-hopeful Nardo.

Sandrina brings flowers to Arminda who informs the gardener girl of her impending marriage to the Count Belfiore. This sends Sandrina into a swoon. Arminda calls upon Belfiore to revive the girl. Belfiore is shocked to find that this girl is his beloved Violanta, whom he believed dead. Sandrina awakens to find herself in Belfiore's arms. Soon the garden fills with all the members of the household, each seeking redress from their misdirected lovers. Confusion abounds.

ACT II (~30 MIN) CASS 12,748 - SIDE A

Arminda, furious at Belfiore's attention toward her uncle's servant, plots Sandrina's abduction. Belfiore, convinced that Sandrina is Violanta, enlists Nardo's aid. Nardo tries to woo the haughty Serpetta with foreign phrases he learned while engaged as Violanta's major domo.

Belfiore catches up with Sandrina and attempts to plead his love for her. The suspicious Don Anchise interrupts him and the embarrassed count slips away. Don Ramiro, in an attempt to smear the count's reputation, accuses Belfiore of abducting the missing Countess Violanta.

This forces Sandrina to confess that she is the Countess Violanta. Don Anchise believes Sandrina mad and asks that she be attended to. Arminda's henchmen seize this moment to abduct Sandrina.

Abandoned in the night, Sandrina hides in fear. Belfiore and Nardo arrive searching for her. Arminda, worried that her plans might go awry, follows Belfiore. She, in turn, is followed by Anchise who is himself pursued by Serpetta. All meet up in the darkness of the night and mistaken encounters ensue. Ramiro arrives, lighting up the scene and revealing everyone's follies. Arminda reprimands Belfiore who is immediately challenged by both Don Anchise and Don Ramiro. This proves too much for Sandrina who slips into madness to the horror and pity of all.

ACT III (~20 MIN) CASS 12,748 SIDE B

Don Anchise attempts to lecture Arminda and Don Ramiro on the futility of their love. The magistrate's remonstrations only enhance the lovers' affection for each other. Ramiro vows never to give up his quest for Arminda's hand in marriage.

Sandrina awakens from her madness to find Belfiore professing his love for her. She confesses that she is indeed Violanta, but will not stand in the way of Arminda's marriage. Belfiore insists that it is only Violanta he longs for and the two pledge their love. Don Anchise arrives to settle the matter of Belfiore and his niece only to find that happy endings are not always what one intends them to be.