Mozart
La Finta Giardiniera

"The Gardener Girl Disguise"

Adapted by Giuseppe Petrosillia
Translated in English

SUN. MARCH 4. NOVEMBER 8
SAT. FEBRUARY 18
FRI. JANUARY 13
MARCH 10-11
ORCHESTRA
Peter Eros, Conductor
Timothy Schwarz, Assistant Conductor

VIOLIN I
Anne Marie Hoffman
Matthew Cowan
Kevin He
Nell Bacon
Immanuel Hsu
Coral Overman
Kjell Sleipness
David Lawson
Yu-ling Cheng

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 McKeevor
CUTTER ........................................................... Mere Wada
STITCHER .......................................................... Cynthia Abbott
COSTUME CONSTRUCTION ................................. Katie Harrold, Veronica La Venez, Ginny McKeevor, Christy Scoggin, 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
POSTER DESIGN ................................................ Shantha Benegal
TICKETS ........................................................... UW Arts Ticket Office
MEANY HALL STAFF .......................................... John Poulson, David Saxton, Pete Zink
La Finta Giardiniera
Wolfgang Amadeus Mozart
Libretto by Giuseppe Petrosellini

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 Guillou
............................................................ Colleen Ranney
............................................................ Tammy Taeckel

There will be two intermissions

Special thanks to
Tomvane Wiswell
M. L. Geiger

Acknowledgments

ACT
Intimad
Seattle Repertory Theater
Seattle Opera
Mozart was just shy of 19 years of age when La finta giardiniere 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 giocoso 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 Honore Fragonard, whose fantasy gardendeces are the perfect venue for this charming tale of love and enlightenment.

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 CountessViolanta, once betrothed to Count Belfiore. When her father died in debt, Violanta flew from the supercilious Belfiore and assumed the life of a simple peasant lass. The magistrate is being pursued by his jealous servant Serpeta who desires to be nothing less than Donna Anchise. Serpeta herself is desired by Nardo, Sandrina's faithful retainer.

ACT I (- 99 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. Serpeta 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 (2 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, elists Nardo's aid. Nardo tries to woo the beautiful Serpeta 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 Serpeta. 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 denunciations 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 loves 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.