

CLARICE SMITH PERFORMING ARTS CENTER,  
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC  
AND MARYLAND OPERA STUDIO PRESENT

# *La finta giardiniera*

AN OPERA IN THREE ACTS

COMPOSED BY WOLFGANG AMADEUS MOZART  
LIBRETTO BY GIUSEPPE PETROSELLINI  
PERFORMED IN ITALIAN WITH ENGLISH SUPERTITLES



THURSDAY, NOVEMBER 19, 2009 • 7:30PM  
SATURDAY, NOVEMBER 21, 2009 • 7:30PM  
MONDAY, NOVEMBER 23, 2009 • 7:30PM  
INA & JACK KAY THEATRE



## LA FINTA GIARDINIERA

### AN OPERA IN THREE ACTS

#### CAST

**Marchioness Violante Onesti,  
disguised as Sandrina**  
Gabrielle DeMers  
(Meghan McCall, cover)

**Don Anchise,  
The Mayor of Blackwater**  
Peter Burroughs

**Ramiro**  
Adrienne Webster

**Arminda**  
Madeline Miskie

**Roberto,  
disguised as Nardo**  
Andrew Adelsberger

**Serpetta**  
Amelia Davis

**Count Belfiore**  
Nicholas Houhoulis

**CONDUCTOR:** Justina Lee  
**DIRECTOR:** Pat Diamond  
**PRINCIPAL COACH:** James Harp  
**PERFORMANCE PIANIST:** Miori Sugiyama  
**CONTINUO:** Justina Lee  
**LIGHTING DESIGNER:** Jonathan Dillard  
**PRODUCTION STAGE MANAGER:** Maggie Villegas  
**ASSISTANT STAGE MANAGERS:** Michelle Heller, Bridgette Gan  
**SUPERTITLES:** Madelyn Wanner, Kenniecia Grant

*There will be one 15-minute intermission.*

#### SETTING

A Soundstage in Hollywood, Present Day

**THE CHARACTERS IN THE OPERA** you are about to see, *La finta giardiniera*, are all fictitious. Any similarity, to persons living or dead, is strictly coincidental, except in the case of those people which Mozart may have used as models for the characters, in which case they are long dead, and it doesn't matter.

Any similarity to other fictitious characters is also intentional, and may seem far-fetched at first, but will actually reveal a profound truth: that Jack Tripper is not just the invention of a writer in Hollywood. It is with the utmost respect that we compare the work of Mozart to the Thursday night TV schedule (or Monday or even Saturday night, depending on what decade you are referring to). Of course this portion we are referring to is that which ends before 10PM, and is not something that takes itself as seriously as *E.R.* But you might find some similarities to that too.

The sit-com, er, opera, that is taping in front of you this evening is slated to be presented at a later date, airing time to be determined. We hope that you enjoy yourself, and ask you to please let us know by laughing and clapping, and any other reactions as well, as long as they are non-verbal. An example is a nice juicy "whoooo" if characters start smooching, or if someone cozies up to someone else and lays it on thick; or maybe an "ooooh" if something unexpectedly nasty or painful happens. We put this in a note, only because we will not be flashing an applause sign in the studio this evening, and we don't want you to start thinking that this soundstage is some kind of formal theater or something. That said, please limit your entrances and exits.

Most of all, we welcome you on this roller-coaster ride, er, journey, that Mozart has sketched out for us, and ask that if you only do one thing this evening, it is to enjoy yourself.

**ACT I**

In the garden of Don Anchise, the local Mayor of the burg of Blackwater, the Marchioness Violante Onesti has disguised herself as a gardener, Sandrina, in an effort to find her former lover, Count Belfiore, who stabbed her in an intense lover's spat and deserted her, leaving her for dead. Meanwhile, Ramiro, a young, poetic soul, has been rejected by Arminda, a Milanese noble and niece of the Mayor. The Mayor himself fancies Sandrina. The Marchioness's personal assistant, Roberto, alias Nardo, gardening assistant, wants to marry Serpetta, the Mayor's untalented housekeeper. Serpetta, in turn, wants to marry her boss, the Mayor. All sing about their happiness/misery in the opening number.

As the first act unfolds, the intrigue of these amorous musings revolves around the marriage that the Mayor has arranged between Count Belfiore and his niece, Arminda. When the Count first arrives, he woos Arminda, she then sets some important ground rules for their life together, and both look forward to the impending marriage. Other events, like the Mayor's declaration of love to Sandrina, Ramiro's cursing of women, Sandrina's cursing of men and Serpetta's attempts to thwart both gardeners in order to win the heart of her beloved boss, climax when Sandrina is told by Arminda that she is to marry Belfiore, and the poor, disguised Marchioness faints. Left to help what he thinks is a servant, the Count discovers his lost love, and tries to make up to her as she comes to. His tenderness is interrupted, and causes the now jilted lovers Serpetta, Ramiro, Arminda and the Mayor, to accuse the two of misbehaving. The end of the first act leaves the Marchioness with her disguise intact and the Count with a lot of explaining to do.

## SYNOPSIS

**ACT II**

Nardo woos the reluctant Serpetta, Sandrina (Violante) describes her death to Belfiore, the Mayor attempts to tame Sandrina, Sandrina longs to be respected in any way at all and Ramiro tries to have Belfiore arrested for the murder of Violante (Sandrina). With this news, the Mayor confronts the Count in an attempt to save his niece from marrying a murderer. Sandrina, however, saves the Count by revealing she is Violante, and therefore was not murdered. When the Count tries to confirm that she is indeed Violante, Sandrina claims she only said that in order to save him. The pressures intensify and, as night approaches, each of the lovers starts to crack, beginning with Sandrina, who thinks she is in a wood, lost, alone, isolated from the world. She begins to imagine herself a shepherdess, Cloris, wooing her Thyrsis, Belfiore, whom the Mayor and Ramiro both challenge to a duel despite objections from Nardo, Serpetta and Arminda. Delusions abound as Sandrina now imagines herself Medusa, while Belfiore thinks himself Hercules and the others become further ensnared by their desires.

**ACT III**

A new hope breaks with the dawn, when Serpetta tells Nardo that she might come to desire him yet, and when she reminds the Mayor that his affections for her were as fleeting as those that he has for Sandrina. Arminda and Ramiro enter, and the Mayor, exasperated, leaves them to their own devices. Arminda tells Ramiro to forget her, and he is left only to contemplate his death. Sandrina (Violante) and Belfiore awaken, sanity intact, and admit their affection for each other, and become engaged. With the news of this reunion, Arminda turns to Ramiro, and Serpetta to Nardo (Roberto), finding love. The Mayor blesses all, but vows to remain single until he finds his own Sandrina.



**JUSTINA LEE** (San Francisco, California), Conductor, joined the faculty of the Maryland Opera Studio at the UM School of Music in College Park as principal coach in 2008. She has worked as an assistant conductor/pianist and coach for the Metropolitan Opera, Seattle Opera, Opera Theatre of St. Louis, the Wolf Trap Opera Company, Lorin Maazel's Châteaueville Foundation, the CoOperative Program at Rider University and Centro Studi Italiani in Urbana, Italy. She has been a collaborative artist with the Cleveland Art Song Festival, the Aspen Music Festival and the Music Academy of the West. Ms. Lee received a Master of Music in piano performance from the University of California, Los Angeles, and a Master of Music in accompanying from the Manhattan School of Music. Concert performances include recitals with tenor Lawrence Brownlee as well as residencies with the Marilyn Horne Foundation, the Châteaueville Foundation and the Manchester Music Festival.

**PAT DIAMOND** (Albuquerque, New Mexico), Director, most recently directed the Maryland Opera Studio production of Susa's *Transformations*. His projects include operas and plays by Mozart, Puccini, Janáček, Shakespeare, Steinbeck, Mayakovsky, Verdi, Calderón and Donizetti. His work has been produced regionally (including The Aspen Music Festival; The Madison Opera), in New York (2G; Working Man's Clothes) and in Europe (Théâtre Municipal Castres, France; Konserthuset, Västerås, Sweden). Recently, he directed the critically acclaimed premiere of A. Rey Pamatmat's *Thunder Above, Deep Below* and the equally noted site-specific performance of Purcell's *Dido and Aeneas (The Dido Project)* at the Samsung Experience (both in New York). He also regularly collaborates with playwrights Eric Sanders, Kathryn Walat and Roberto Aguirre-Sacasa. Upcoming new operas: *Drömseminarium/Dream Seminar*, in Sweden with Skogensemble and composer Ellen Lindquist based on Tomas Tranströmer's poetry; and *Paul's Case* by composer Gregory Spears and librettist Kathryn Walat, developed with American Opera Projects.

**JONATHAN DILLARD** (Charlotte, North Carolina), Lighting Designer, is a second-year MFA candidate in Lighting Design at the University of Maryland's Department of Theatre. He is excited and appreciative for the opportunity to work with the very talented people in the Opera Studio. His University of Maryland design credits include *Anton in Show Business*, and he is currently working on *The Bluest Eye* for the spring season.

**JAMES HARP** (Jacksonville, Florida), Principal Coach, is well known in the Baltimore area as a pianist, organist, stage director, singer, composer, lecturer, writer and conductor. He began his musical career at age seven as a church soloist, and has concertized in Italy, France, Greece, Israel, the Bahamas and extensively throughout his native southern

United States. He is the Director of Opera and Education for the Lyric Opera House and also teaches at the Peabody Conservatory. He holds Bachelor's and Master's degrees from the Peabody Conservatory of Music. He was the Artistic Administrator of the Baltimore Opera Company beginning in 1989 and was the Chorus Master since 1993. Since 1983 he has served as organist for the Baltimore Symphony Orchestra, and since 1987 has been the Cantor (Organist/Choirmaster) for Baltimore's historic St. Mark's Lutheran Church, where he also serves as Artistic Director of the St. Cecilia Society Concert Series. Accompanist to many local singers, many of whom feature his own compositions, he has also accompanied such artists as Leontyne Price, Marilyn Horne, Sherrill Milnes, Licia Albanese, Anna Moffo, Chris Merritt, Lucine Amara and Paul Plishka.

**ANDREW ADELSBERGER** (Frederick, Maryland), *Roberto/Nardo*, bass-baritone, holds a Master of Music from the Maryland Opera Studio where he performed the roles of Don Alfonso/*Così fan tutte* and Gus O'Neil in the world premiere of John Musto's *Later the Same Evening*. Recently, Andrew was an Apprentice Artist with Chautauqua Opera where he performed the roles of Mr. Kofner/*The Consul* and the Sacristan/*Tosca*. Other roles include Elviro/*Xerxes*, Snug/*A Midsummer Night's Dream* (MOS), Don Magnifico (cover)/*La Cenerentola* (Opera New Jersey), Dulcamara/*L'elisir d'amore* (Bel Cantanti Opera), Courchemin/*Le Déserteur* (Opera Lafayette), Dr. Bartolo/*Le nozze di Figaro* (Shaker Mountain Festival). Concert credits include Raphael and Adam/*The Creation*, as well as the bass solos in Handel's *Messiah*, Mozart's *Requiem*, Fauré's *Requiem*, Haydn's *Paukenmesse* and *Nelson Mass*, and the Bruckner *Tē Deum*. Andrew studies with François Loup.

**ELIZABETH BROWN** (Houston, Texas), Rehearsal Pianist, graduated cum laude from Northwestern University with a Bachelor of Arts in English Literature and a Bachelor of Music in Piano Performance. There, she studied piano with Dr. Marcia Bosits, Sylvia Wang and Elizabeth Buccheri. Recent attendance at summer music programs include: Aspen Music Festival, Opera Theater and Music Festival of Lucca, the American-Russian Piano Institute in St. Petersburg, Bowdoin Summer Music Festival and the National High School Music Institute at Northwestern University. Elizabeth holds membership in Phi Beta Kappa, Pi Kappa Lambda National Music Honor Society and the Alpha Lambda Delta National Honor Society. Currently, she is pursuing a Master of Music degree in Collaborative Piano at the University of Maryland, where she studies with Rita Sloan.

**PETER BURROUGHS** (Williston, Vermont), *Don Anchise*, tenor, has appeared locally with Signature Theatre, Shakespeare Theatre, The In Series, Washington National Opera and Washington Concert Opera. Regionally, he has appeared with First Stage Milwaukee, Florentine Opera Company and FBN Opera of South Carolina. He participated in VOICExperience with Sherrill Milnes and Maria Zouves as a scholarship student. Last season, he appeared as Remendado in *Carmen* with Washington National Opera and Gonzalve in *L'heure Espagnole* with Alexandria Symphony Orchestra/Opera Theatre of Northern Virginia. He is pursuing his DMA at the Maryland Opera Studio (MOS) where he played Flute in *A Midsummer Night's Dream*, Monsieur Triquet in *Eugene Onegin* and Max Schmelling/Ring Announcer in the MOS reading of *Shadowboxer*. In the spring, he will play Max Schmelling in *Shadowboxer* with MOS.

**AMELIA DAVIS** (Wilmington, North Carolina), *Serpette*, soprano, has sung in a variety of styles and venues that range from touring with the Boston Pops to performing on cruise ships. Praised for her “expressive and captivating” delivery (*Encore* magazine review of her performance as Julie Jordan in *Carousel*), Amelia has received national recognition from Palm Beach Opera and various other competitions throughout the United States. Amelia received her BM from Furman University in Greenville, South Carolina, where she performed the roles of Fiordiligi in *Così fan tutte*, Ciesca in *Gianni Schicchi*, Dinah in *Trouble in Tahiti* and Tzeitel in *Fiddler on the Roof*. Last year Amelia sang in the Baltimore Symphony Orchestra’s Holiday Spectacular and gave a recital with the Arts Club of Washington. This past summer she performed the role of Anne in *A Little Night Music* with Opera House Theatre Company. She is in her second year of graduate study at the Maryland Opera Studio, where she studies with François Loup.

**GABRIELLE DEMERS** (San Jose, California), *Marchioness Violante Onesti/Sandrina*, soprano, is pursuing a Master’s in Opera Performance in the Maryland Opera Studio where she sang the role of Tatyana in *Eugene Onegin*. She holds a BM degree from the University of Southern California where she sang Betty in the West Coast premiere of Lowell Liebermann and J.D. McClatchy’s *Miss Lonelyhearts* and Nerone in *Agrippina*. Other roles include the Page in *Rigoletto* with Festival Opera, Mrs. Ford in *The Merry Wives of Windsor* and the Countess in *The Marriage of Figaro*. Roles in opera scenes include Nedda in *I Pagliacci*, Alice Ford in *Falstaff*, Abigail in *The Crucible*, Female Chorus in *The Rape of Lucretia*, Rose in *Street Scene*, Fiordiligi in *Così fan tutte* and Pamina in *Die Zauberflöte*. She has won numerous competitions and awards including the Opera Award from USC, first place in the Opera 100 competition, first place in the

Russian Music Competition and first place in the Beach Blanket Babylon Scholarship for the Arts. She can be heard as a soprano soloist on the *Universidad Navideña* CD released in 2006 by EMI records. Gabrielle is a student of François Loup. She would like to dedicate these performances to her incredible mother Debra.

**NICHOLAS HOUHOULIS** (Cherry Hill, New Jersey), *Count Belfiore*, tenor, returns once again to the Kay Theatre as an alumnus of the Maryland Opera Studio. Mr. Houhoulis recently made his Washington National Opera debut as Ein Offizier in *Ariadne auf Naxos* and his Wolf Trap Opera Company debut as Padre Ruffiano in a workshop reading of John Musto’s *An Inspector from Rome*. Past roles with the MOS include Tom Snout in *A Midsummer Night's Dream*, Coryphèe in *Armide*, Number 5 in *Transformations*, Schmidt in *Werther*, Rodolfo in *La bohème*, Prologue/Peter Quint in *The Turn of the Screw*, Ludwig Schumann in the world premiere of *Clara* and Cochenille/Pitichinaccio in *Les Contes d'Hoffmann*. Mr. Houhoulis has also performed Tybalt in *Roméo et Juliette* (Cleveland Opera), Kaspar in *Amahl and the Night Visitors* and Brack Weaver in *Down in the Valley* (Westminster Opera Theater). Mr. Houhoulis resides in Baltimore, Maryland.

**KAREN JENG** (Potomac, Maryland), Rehearsal Pianist, is a second-year Master’s student of Rita Sloan in the Collaborative Piano program at the University of Maryland. Karen attended Winston Churchill High School in Potomac, Maryland, and was awarded as a Distinguished Scholar of Talent in the Arts by the State of Maryland in 2004. She received her Bachelor of Music degree in Piano Performance at Rice University in May 2008, where she was a recipient of the Shepherd Society scholarship and the President’s Award. She was also an accompanist for the preparatory division of the music school. Karen works throughout the Maryland and DC area as a vocal, instrumental and choral accompanist. Past and current accompanying jobs include the University of Maryland Women’s Chorus, the Maryland Boys Choir and Glorystar Children’s Chorus — a local children’s chorus directed by her mother. Karen has attended the Aspen Music Festival and School for the past two summers.

**MEGHAN MCCALL** (Silver Spring, Maryland), *Marchioness Violante Onesti/Sandrina cover*, soprano, has been praised for her “bell-like clarity and fine control” and “radiant full-bodied voice” by *The Washington Post*, and is establishing herself as one of the finest young artists of opera today. She has been hailed for possessing a “beautifully and flawlessly operatic voice” (*The West Highland Press*). Miss McCall has earned her BA in Music Literature from Northeastern University and her MM from The University of Maryland Opera Studio where she worked with François Loup.



Directly after graduation she was invited to join the Opera Lafayette Young Artist Program, which specializes in seventeenth- and eighteenth-century French repertoire. Future appearances in 2010 will include Mary in the world premiere of *Oh My Son* by Marcos Galvany at Carnegie Hall (April 2010), and Juliette in *Sancho Panza* by Philidor with Opera Lafayette at the Kennedy Center (May 2010). Please visit her website at [www.meghanmccall.com](http://www.meghanmccall.com).

**MADLINE MISKIE** (Cleona, Pennsylvania), *Arminda*, soprano, studies under soprano Linda Mabbs. In 2007, Madeline made her professional operatic debut as Die Erste Dame in *Die Zauberflöte* with Harrisburg Opera. Professional opera ensembles include Mercury Opera Rochester and The Berkshire Opera. Additional opera roles: Tytania (*A Midsummer Night's Dream*), Romilda (*Seise*), Le Feu/Le Rossignol (*L'Enfant et les Sortilèges*) and Mama (*The Car Crash Opera*; world premiere). In 2006, she won the Pittsburgh District of the Metropolitan Opera National Council Auditions and in 2005 she received a full scholarship from the German Academic Exchange Service to study German at the Universität in Bayreuth. Madeline has served as a member of the voice faculty at Belvoir Terrace, a performing arts camp for girls in Lenox, Massachusetts, and Lebanon Valley College's Community Music Institute in Annville, Pennsylvania. She earned her BM in vocal performance from the Eastman School of Music in 2007.

**MIORI SUGIYAMA** (New York, New York), Pianist, has been an active soloist and collaborative artist in the U.S. and abroad. Recent highlights include recitals at Carnegie Weill Recital Hall, Lincoln Center and Merkin Concert Hall as well as live broadcast appearances on Aspen Public Radio. She holds degrees from The Juilliard School, Columbia University and Aaron Copland School of Music (Queens College). She has studied with Julian Martin, Morey Ritt, Paul Rutman and Daniel Phillips. For the past four summers, she has attended the Aspen Summer Music Festival. In addition, she has participated in the New Millennium Piano Festival, Pianofest in the Hamptons and the Perlman Summer Music Program. She is currently pursuing her doctoral studies at The University of Maryland-College Park where she studies with Rita Sloan.

**ADRIENNE WEBSTER** (Detroit, Michigan), *Ramiro*, mezzo-soprano, graduated with honors from the University of Michigan with a Bachelor's degree in Vocal Performance and a Teaching Certificate in K-12 Vocal Music. Ms. Webster is currently pursuing a Master's in Opera in the Maryland Opera Studio under the tutelage of Delores Ziegler. Recently, she performed the title role in Bizet's *Carmen* and won First Place in the Adrian Boyer Aria Competition at the Bay View Music Festival. Ms. Webster has been seen in Purcell's *Dido and Aeneas* with the Annapolis Chorale, where she brought "strong drama to the Sorceress role..." (*Baltimore Sun*). Also, audiences have enjoyed her performances as the alto soloist in the hauntingly beautiful Rachmaninoff

# PRODUCTION STAFF

*Vespers*, and in Handel's *Messiah* with both the Annapolis Chorale and the Metropolitan A.M.E. Church. In Spring 2010, she will create the role of Marva Trotter in the world premiere of Frank Proto and John Chenault's *Shadowboxer*.

## PRODUCTION STAFF

Production Coordinator: Laura Lee Everett  
 Music Director: Justina Lee  
 Principal Coach: James Harp  
 Rehearsal & Performance Pianists: Miori Sugiyama, Karen Jeng, Elizabeth Brown  
 Production Stage Manager: Maggie Villegas  
 Assistant Stage Managers: Michelle Heller, Bridgette Gan  
 Title Writer: Kenniecia Grant & Madelyn Wanner; edited by Pat Diamond  
 Supertitle Operators: Kenniecia Grant & Madelyn Wanner  
 Videographer/Archivist: David Blalock, Andrew McLaughlin, Adrienne Webster, Peter Burroughs, Amelia Davis  
 Company Managers: Gabrielle DeMers, Colin Brush  
 Publications Coordinator: Amanda Opuszynski

## CENTER PRODUCTION

Director of Production and Technology: Drayton Foltz  
 Associate Director of Production and Technology: Kyle Kweder  
 Production Manager: Ryan Knapp  
 Stage Operations Manager: Bill Brandwein

## WARDROBE, WIGS & MAKE-UP

Wig & Make-up Consultant: Jeanne DiBatista Croke  
 Costume Shop Manager: Stephanie Shaw  
 Costume Shop Supervisor: Susan Chiang  
 Costume/Drapery Tailor: Emily Hoem  
 Costume Drapery Crafts: Lisa Burgess  
 Master Dresser: Courtney Wood  
 Stitchers: Margo Beirne, Addy Diaz, Laree Lentz, Angela Campbell, Shana Ferguson, Brianna Forseth, Chelsea Kerl, Peter Park, Alyson Parker, Roland Smith, Lindsey Walters, Allison Weaver, THET 284 students

## SCENIC

Technical Director: Rick Weinard  
 Assistant Technical Director: Mike Schwent  
 Scenic Shop Coordinator: Steve Cosby  
 Scenic Charge Coordinator: Ann Chismar

## PROPERTIES

Prop Shop Manager: Timothy Jones

Assistant Properties: Andrea Moore

## ELECTRICS & AUDIO

Electrics Assistant Manager: Laura MacAdam

Electrics Coordinator: Jeffrey Reckeweg

Master Electrician: Jedediah Roe

Follow-spot Operators: Aaron Ingersoll, Andrew McLaughlin

Assistant Manager Audio: Kristine Eckerman

Audio Services Coordinator: Jamie O'Connell

Sound Operators: Erzhan Maldybayeu, Rafael Seward

The Production Department acknowledges our deepest thanks to the following:  
Garnett Bruce, A. Scott Parry, Elizabeth Hulings, Full-Circle Theater, Meghan McCall  
and Elizabeth Yackley

## A HISTORY OF MOZART PRESENTED BY THE STUDIO

2009	La finta giardiniera
2008	Così fan tutte
2006	Don Giovanni
2003	Così fan tutte
2003	La clemenza di Tito
2001	Le nozze di Figaro
2000	Die Zauberflöte
1999	La finta giardiniera
1998	La clemenza di Tito
1997	The Impresario
1997	Idomeneo
1994	Don Giovanni
1993	The Magic Flute
1993	The Marriage of Figaro

*La finta giardiniera* by Wolfgang Amadeus Mozart

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