

THE WISE WIFE

by Carlo Goldoni

adaptation and direction Giorgio Sangati

characters and actors:

Countess Rosaura Camilla Semino Favro

Count Ottavio Ivan Alovisio

Marchioness Beatrice Olga Rossi

Pantalone de' Bisognosi Giuseppe Nicodemo

Brighella Riccardo Gamba

Corallina Aurora Cimino

Lelio Stefano Maria Iagulli

Florindo Andrea Tich

Arlecchino Alberto Olineto

scenes Marco Rossi, Francesca Sgariboldi

costumes Manuela Paladin

lights Dalibor Fugošić

original music and sound design Giovanni Frison *from The Devil's Trill* by G. Tartini

assistant director Sonia Soro

stage manager Andrea Slama

subtitles and translation Dharma Dana Grubišić

production TSV - National Theatre, Italian Drama - Croatian National Theatre of Rijeka - HNK Rijeka

running time 2 hours 20 minutes with intermission

the show

In 1752, about to leave the Teatro Sant'Angelo, Carlo Goldoni writes one of his most unique and "scandalous" works. The subject is incredibly serious: Count Ottavio, in the grip of a new passion for Marchioness Beatrice, decides to get rid of his wife Rosaura, daughter of the merchant Pantalone. However, with her extraordinary intelligence, she will not give up easily and will use theater as a refined defense tool. A noir Goldoni, a psychological thriller that keeps the audience on the edge of their seats, but also a choral work that tells of a violent and individualistic world and masterfully mixes (almost) tragedy and comedy. The main story intertwines with the lighter one of the servants, with the inevitable Arlecchino and the Corallina-Brighella couple, who, unlike their masters, live a much more horizontal relationship, introducing a less unbalanced vision of couple relationships.

director's notes

by Giorgio Sangati

In 1752, Goldoni writes one of his most unique works: the impulsive Count Ottavio, in the grip of a new passion for the equally irascible Marchioness Beatrice, wants to get rid of his wife Rosaura, daughter of the merchant Pantalone who "sold" her to him. However, she will not give up easily and, to survive, will rely on theater as a survival tool. It is no coincidence that the author presents her with a book in hand: it will be her knowledge, in fact, more than love, that will save her. During the comedy, she will become an interpreter, playwright, and even director, unleashing the cathartic power of fiction to expose the rot of a now more than decayed aristocracy. Her triumph, however, comes at a price: with reason, she wins against everyone but ends up imprisoning herself and her emotions. With this fully bourgeois anti-*Locandiera*, we witness a significant step towards modern drama and its interior labyrinths. It is a horror Goldoni, more Nordic

than Mediterranean, a psychological thriller that anticipates Ibsen and keeps the audience on the edge of their seats, but also a choral work that tells of a violent and individualistic world and masterfully mixes tragedy and comedy. The main story intertwines with the lighter one of the servants: the inevitable Arlecchino and the aspiring bourgeois couple Corallina-Brighella who, unlike their masters, live a much more horizontal relationship.

scene notes

by Marco Rossi, Francesca Sgariboldi

We tried to build a mechanism that could accompany and facilitate the scenic action. The text is clear, and the alternation of places does not require scene changes. The action takes place in one day, and everything happens quickly. The scene is little more than a device that shows itself from the beginning to function during the epilogue.

costume notes

by Manuela Paladin

Considering the psychology, social status, and function of the characters in Goldoni's *The Wise Wife*, we stylistically tried to bring the costumes of the Goldonian era closer to a more contemporary context understandable to today's audience. Thus, Rosaura wears a sober but elegant dress that reflects her intelligence and determination and highlights her "purity" compared to the other characters. In contrast, the costume of Marchioness Beatrice evokes a higher social status but highlights the dynamics of a character that fuels the plot's conflict, so in addition to a more "dark" look, her costume is decadent, disheveled, and rich in asymmetries. Similarly, Lelio and Florindo wear costumes that outline their complicity with the Marchioness and emphasize their excessiveness, as well as their duplicity of character. Ottavio wears a stylized costume of a decadent bourgeois nobleman, while Pantalone, Brighella, Corallina, and Arlecchino, as they represent already established archetypes, have a more visible reference to the *Commedia dell'arte*, although with a more contemporary approach.

lighting design notes

by Dalibor Fugošić

The idea for the lighting design was inspired by the scenography, conceived to represent a certain type of prison. The cold temperature of the light emphasizes both the greyness of the environment and the coldness of the iron bars, as well as the inner state of the characters. Moreover, at different moments, the coloring also changes, thus following the characters' moods.

music and sound design notes

by Giovanni Frison

The Wise Wife resonates dark and tense. This is to emphasize, with unsettling horror-like sounds, the subtle yet frightening violence of the human relationships represented. Everything stems from a compositional elaboration of Giuseppe Tartini's famous *The Devil's Trill*. The piece was chosen both for its resounding title, which ties well to the various curses uttered by the characters in the comedy, and for the Istrian origin of the composer, symbolizing a territory on the border between Italy and Croatia, in homage to the different nationalities of the two involved theaters. Throughout the entire show, we never hear the original trill entirely or clearly but rather a minimal, dissolved, retrograde version, performed by an imaginary chamber quintet of electroacoustic instruments, mixed with chimes and resonances of large abstract pendulum clocks that mark the passage of space and time of the entire work like guillotines.