

University of Washington

Festival Opera Company

presents

# *Così fan tutte*

by Wolfgang Amadeus Mozart

Thursday, August 10, 1961

Saturday, August 12, 1961

8:00 p.m.

Meany Hall

# Così fan tutte

(Women are like that)

An Opera in two Acts

by Mozart

Libretto by Lorenzo Da Ponte

English Version by Ruth and Thomas Martin

## CAST, in order of appearance

Ferrando.....	Robert McGrath, tenor
Guglielmo.....	Howard Nelson, baritone
Don Alfonso.....	John De Merchant, baritone
Fiordiligi.....	Ingrid Meyer, soprano
Dorabella.....	Diane Wegner, soprano
Despina.....	Pamela Dolan, soprano
Serving Boy.....	Curley Iverson
Flower Girls.....	Laura Kundson Kristine McGrath

**Pages:** Annetta Swan, Cheryl Gronsten, Judy Hancock, Frances Schenk

**Townspeople and Servants:** Owen Wilson, Carl Forsberg, Rolfe Simonsen, Roger Tapp, Geraldine Schmitt, Susan Yank, Grechen DeYoung, Jacqueline Ormond

The scene is laid in 18th Century Naples.

## The School of Music Festival Opera Staff

Conductor and Director.....	Stanley Chapple
Stage Director.....	Ralph Rosinbum
Repetiteurs.....	William Clarke Lloyd Simpson

## Festival Opera Production Staff

Art Director and Technical Supervisor.....	John Ashby Conway
Technical Director.....	Warren C. Lounsbury
Costumer.....	James Crider
Properties.....	Charlotte Stokes
Electrician.....	Fred Bornhoeft
Set Construction.....	Richard Harwood

## Synopsis—

PROLOGUE

REEL #1 (1991)

### A Cafe

Don Alfonso, a cynical old philosopher, declares to his young friends, Ferrando and Guglielmo, that no woman can be trusted, including their respective fiancées, the sisters Dorabella and Fiordiligi. Enraged at this slur, the young men accept his offer to wager one hundred sovereigns that he can prove his point in twenty-four hours if they will agree to follow his instructions unquestioningly.

## Act I

### Scene I

### A Garden

While praising their absent lovers, Fiordiligi and Dorabella are surprised in their garden by Don Alfonso, who reports that Guglielmo and Ferrando have been ordered off to war. There is a touching scene of farewell, and the two officers ostensibly sail off, to the cheers of the villagers.

### Scene II

### A Drawing Room

REEL #2 (1992)

After the departure of their lovers, the grief of the ladies is hysterical. They particularly resent the cynicism of the maid, Despina, who has something to say about the faithfulness of soldiers away from home. To further his scheme, Don Alfonso enlists Despina's aid and introduces her to young and wealthy "Albanians," who are enamored of her mistresses. She does not recognize Ferrando and Guglielmo in their disguise, and supports their suit. The men are very pleased with their fiancées when their romantic overtures are repulsed, and Fiordiligi and Dorabella stalk off indignantly.

### Scene III

### The Garden

REEL #3 (1993)

Alone in their garden the two sisters are surprised by the two young men who pretend to take poison in their despair. Fearful for the lives of the men, the sisters send for a doctor. Despina appears in this disguise, and revives the "Albanians" by means of a huge magnet. They renew their ardent attack on the young ladies' affections, but are again repulsed.

## INTERMISSION

## Act II

### Scene I

### The Drawing Room

REEL #4 (197)

Despina derides their constancy; the sisters, especially Dorabella, weaken and decide a flirtation will do no harm. Dorabella chooses Guglielmo, and Fiordiligi, Ferrando.

### Scene II

### The Garden

REEL #5 (198)

In a romantic setting prepared by Don Alfonso and Despina, Guglielmo wins Dorabella's love and gives her a golden locket in return for a picture of Ferrando. Fiordiligi, however, refuses to yield to Ferrando. Don Alfonso attempts to cheer the desconsolate Ferrando, and advises the swaggering Guglielmo that it is still too early for rejoicing.

### Scene III

### The Drawing Room

Fiordiligi decides to disguise herself as a man and join her betrothed at the front. But when Ferrando threatens to slay himself, she finally gives in. Both Guglielmo and Fer-

rando are utterly downcast by the evidence of their sweet-hearts' fickleness. The triumphant Don Alfonso promises them that he will fix everything.

Scene IV

The Garden REEL #6 (1981)

Despina, disguised as a notary, is conducting a ceremony in which Ferrando is to marry Fiordiligi, and her sister, Guglielmo, when the military music to which the two officers marched off to war is heard again, and it is announced that they have returned. In the confusion Ferrando and Guglielmo leave the room and come back without their disguises, explaining that they had received royal permission to return to the arms of their loved ones. When the officers pretend to fly into a rage upon finding the marriage contract, the sisters blame Don Alfonso and Despina for leading them astray. Their lovers reveal that they were the "Albanians," Guglielmo returns Ferrando's picture to Dorabella and gets his locket back, the sisters are properly chastened, and all ends happily.

SINFONIETTA PERSONNEL FOR "COSI FAN TUTTE"

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|-----------------|------------------|
| Violin I        | Flute            |
| *Richard Ferrin | Adele Sterry     |
| Sue Berger      | Alice Mackey     |
| Mollie Banks    | Oboe             |
| Paul Chihara    | *Robeson Allport |
| Linnea Arntson  | Robert Bergeson  |
| William Faris   | Bassoon          |
| Ron Erickson    | Morgan Griffin   |
| Mary Senter     | Frances Thorn    |
| Violin II       | Clarinet         |
| Corrine Odegard | Winston Vitous   |
| Ivan Wagness    | Howard Denike    |
| Walter Karen    | Arthur Biehl     |
| Ann Massie      |                  |
| Viola           | French Horn      |
| Vernon Jackson  | *Walter Cole     |
| Victor Sands    | John Rants       |
| Marjorie Boye   | John Schartow    |
| 'Cello          | Trumpet          |
| Eugene Wilson   | Walter Tianen    |
| Sherie Wilson   |                  |
| Double Bass     | Timpani          |
| *James Harnett  | Jon Keliehor     |
| Walter Barnum   |                  |
| Nancy Greene    |                  |

\*Denotes Faculty Member