

More Friends

Clarence and Barbara Howell
 Michael Ramay Huber
 William F. Irmscher
 Caroline Jamieson
 Ernest and Helen Jensen
 Robert F. Jones
 Abraham Kaplan
 Solomon Katz
 Gerald and Betty Kechley
 Elene Kellogg
 Pil-Sung Kim
 Matthew Krashan
 Lois Kreager
 Lynn Krinsky
 Arthur Langlie
 Mark A. Lawrence
 Stan and Judy Lennard
 Leon Lishner
 Marilyn Lodmell
 C. G. Loh
 David and Alice Malone
 James May
 David and Marcia McCracken
 Dolores McClellan
 James R. McColley
 Keith McConnell
 Helen McGough
 Donald and Renate McVittie
 Albert and Meridith Melhart
 John Mensher
 Roy Andrew Miller
 Frederick Moll
 Coe Tug Morgan
 Reginald E. Morgan
 Richard Moro

William F. Morkill
 Kathleen Munro
 Daniel and Arundhati Neuman
 Augusto Pagliarunga
 John M. Paterson
 Sheffield Phelps
 Piper, Jaffray & Hopwood, Inc.
 Frederick C. Popper
 Stuart H. Prestrud
 Andrew and Marianna Price
 Ann Pryde
 Gwendolyne Remy
 Eberhard K. Riedel
 Eilene Risegari
 Alan T. Robertson
 Cornelius and Penny Rosse
 Ralph Rosinbum
 Gilbert J. Roth
 Jessica Rotman
 Richard M. Rottenberg
 Wadad Aziz Saba
 Irwin and Barbara Sarason
 Jean Schweitzer
 Kenneth H. Schellberg
 Peter G. Schmidt
 Anna E. Senn
 W. Hunter Simpson
 Sanford A. Sokolow
 Geraldina Sorrentino
 David Sparling
 Deborah and Jay Spenser
 Kenneth Standish
 Jackie Striker
 Jean P. Swanson
 Catherine Szeftel

Suzanne Szekely
 Valerie Ann Taylor
 David and Margaret Thouless
 Ronald O. Thompson
 Michael Vaughan
 Edward G. Wallace, Jr.
 Michael E. Warmenwetsch
 John and Linda Ward
 James K. Weber
 Ralph and Virginia Wedgwood
 Dorothy E. Wendler
 John Whelan
 Elizabeth Whistler
 Irene P. White
 Joseph Pollard White
 Ann Wilkins
 Antoinette Wills
 Patricia Wilson
 Richard and Janet Wilkie
 Hans Wolf
 David A. Wood
 Robert L. Wood
 Dean A. Worcester, Jr.

Permitt to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington. The University of Washington spent from a variety of sources 8.1 cents to Raise and process each dollar contributed in the 1986-87 fiscal year.

Upcoming Concerts

Saxophone Symposium; November 4, 8:00 PM, Brechemin Auditorium

Louis Stout: Horn Masterclass; November 9, 8:00 PM, Brechemin Auditorium

Fortepiano Recital: Musical Poetical Club; November 18 & 19, Brechemin Auditorium

Contemporary Group; November 20, 8:00 PM, Meany Theater

University Singers; November 27, 8:00 PM, Meany Theater

Percussion Ensemble; November 27, 8:00 PM, Meany Studio Theater

Faculty Recital, Eric Shumsky, viola; November 28, 8:00 PM, Meany Theater

University Wind Ensemble & Symphonic Band; November 29, 8:00 PM, Meany Theater

University Jazz Combo; November 30, 8:00 PM, Brechemin Auditorium

University Symphony; December 1, 8:00 PM, Meany Theater



School
 of
 Music
 University
 of
 Washington

DAT 11527 Act I | CASS 11529 Act 1
 11528 Act II | 11530 Act 2

The Schools of Music and Drama
 present the 2nd program of the 1989-90 season
 and the 204th Opera Theater Production.

FRI, NOV 3 perf.

Così Fan Tutte

or, The School for Lovers

Z 99
 1989
 11-3

Music
 Wolfgang Amadeus Mozart

Libretto
 Lorenzo Da Ponte

English Translation
 Barbara Silverstein

Peter Erös Conductor
 Vincent Liotta Director
 Robert Dahlstrom Set Designer
 Rick Kuykendall Lighting Designer
 Janis Johnston Costume Designer

November 2³ & 4 - 8:00 PM
 November 5 - 3:00 PM

Meany Theater

These performances are dedicated to the memory of
 Professor Charles Troy,
 a valued colleague and distinguished teacher.

Cast of Characters

(in order of appearance)

Ferrando [an Officer, in love with Dorabella]	Kurt Alakulppi ● John Ransom ○
Guglielmo [an Officer, in love with Fiordiligi]	Paul Elgin ● Mel Ulrich ○
Don Alfonso [a cynical old bachelor]	Jeffrey Petryk
Fiordiligi [a lady of Ferrara]	Michaela Gurevich ● Cynthia Ann Oeck ○
Dorabella [her sister]	Ann Wopat ● Cynthia Beitman ○
Despina [their maid]	Denise Devoe ● Molly Singer ○

Soldiers, Servants, Musicians, Boatmen, etc.

- November 2 & 4
- November 3 & 5

———— The action takes place in Naples. ————

*Through all the drama - whether
damned or not -
Love gilds the scene, and women
guide the plot.*

R. B. Sheridan, The Rivals

There will be a short intermission between Acts.

The Story

ACT I, ~ 1:15

ACT II 1:00

In a tavern in Naples, three men are drinking. The two young men, Ferrando and Guglielmo, praise the fidelity of their fiancées. This prompts their older friend, Don Alfonso, to state his opinion that "a faithful woman has never existed and never will." To prove that their young ladies could not possibly be unfaithful, the two young men enter into a bet with Don Alfonso and agree to follow his instructions for twenty-four hours.

Later that morning the two young women, Dorabella and Fiordiligi, are sitting on their terrace, extolling the virtues of their lovers, Ferrando and Guglielmo. They are interrupted by Don Alfonso who tells the women that their men have been ordered to the front immediately. The men enter in their military officers' uniforms and the couples bid each other an emotional farewell.

Despina, the chambermaid, finds her mistresses distraught over their loss but she encourages them to see the situation as an opportunity to make love to others just as their fiancées may be assumed to be doing at the front. Don Alfonso bribes Despina to help him and then introduces her to two Albanian noblemen who are, in reality, Ferrando and Guglielmo disguised. Despina agrees to help the two "foreigners" in their attempts to console her ladies. Dorabella and Fiordiligi enter and express their shock at the intrusion, but the Albanians react by declaring adoration for the women.

In the garden of the ladies' house, the Albanians resume their declarations of love but as the women will not yield, the men pretend to commit suicide by drinking poison. Despina, disguised as a doctor, revives them and they continue to proclaim their devotion as the women continue to resist.

As Act II opens, Despina again encourages her mistresses to have some fun claiming that an adventure could cause no harm. Dorabella and Fiordiligi each decide to pursue the other's fiancé. The newly-matched couples find themselves walking in the garden. Dorabella is unable to resist Guglielmo's overtures as he offers her a heart-shaped locket which she accepts. Ferrando, on the other hand, seems to fail in his attempt but, at Don Alfonso's urging, he tries again. This time Fiordiligi also gives in. Both Guglielmo and Ferrando are shaken and angry over their lovers' infidelity. Don Alfonso tries to comfort them saying that men should make allowances for women's changeability rather than condemning them. "Cosi fan tutte," he declares; "All women act that way."

They now go to the tavern where the "wedding" ceremony begins presided over by Despina, now disguised as a notary. As soon as Dorabella and Fiordiligi have signed the marriage contract, the local peasants are heard welcoming some soldiers returning from the front. Only moments after the women have hidden the Albanians, Guglielmo and Ferrando enter in their army uniforms. The men feign anger at the discovery of the signatures on the contract. Finally, when the whole truth is revealed, the couples reunite with a happy satisfaction that all have learned a lesson in the "School for Lovers."

— Jeffrey Hinze

Program Notes

By the early nineteenth century, *Così fan tutte* was already perceived as the least successful of the three operas Mozart wrote in collaboration with Lorenzo Da Ponte. No one with any sense laid the blame at the doorstep of Mozart's music, of course. But Da Ponte was fair game, especially since he let it be known in his Memoirs that he had written the part of Fiordiligi for his mistress, Adriana Ferrarese del Bene (not one of Mozart's favorite singers). The libretto purported to be an original work—a distinct rarity in Da Ponte's output. One story had it that he had modeled the plot, at Emperor Joseph II's behest, on an actual amorous entanglement in Viennese society. Recent scholarship, on the other hand, has pointed out close parallels with two plays of the Spaniard Tirso de Molina (who had served as an important source for the Don Giovanni legend), and with Carlo Goldoni's opera buffa *Le pescatrici* (set by, among others, Haydn).

Truth is, the story of *Così fan tutte* is wholly of Mozart's (and Da Ponte's) world, a world that is less in evidence in *Figaro* and *Don Giovanni*—even though the same issues of fickleness and infidelity figure prominently in both. In the end, it is not the shallowness of the male lovers in *Così*—Guglielmo and his virtual clone Ferrando—nor the fallibility of the sisters Fiordiligi and Dorabella, but rather the cynical worldliness of Don Alfonso and his crony Despina that disconcerts modern audiences. The moral of the story, a contradiction of everything the Age of Romanticism was to cherish, is an object lesson in pragmatism where matters of the heart are concerned, and one that appears to pay scant compliment to human nature: the best way for the young men to revenge themselves on their faithless ladies is to marry them, Don Alfonso counsels, for “happy is the man who takes up everything by its fair side, and in trials and trouble adopts reason as his guide.” This bit of worldlywise cynicism at the opera's end seems to cast a retrospective pall on everything that has gone before. The stricken opera lover is left to wonder how seriously he is to take the moving portrait Mozart paints in the Farewell Quintet of Act I, in which the ladies swear eternal fidelity to their departing lovers, to mention but one of the opera's cofferful of musical gems.

But by opera's end are we any better than the chastened Ferrando and Guglielmo? We bridle at the unflattering portrait of female constancy Da Ponte and Mozart draw, but few among us register equal displeasure over the same failing in Count Almaviva or *Don Giovanni*. Better we accept the eminently eighteenth-century rationalism of the denouement on its own terms and enter ourselves into the opera in the way its subtitle enjoins—“The School for Lovers.” (This was, in fact, the title by which Da Ponte referred to the opera in his Memoirs.) To identify with the protagonists at this historical remove may take more effort on our part than in the case of *Figaro* or *Don Giovanni*, but we have the immeasurable benefit of the same musical guide. — *Thomas Bauman*

The University Symphony Orchestra Peter Erös, *Conductor*

Violin I

Jennifer Hillaker
David Brubaker
Sunny Kim
Kim Zabelle
Shirley Lee
Jeff Yang
Stephanie Chang
Anne Marie Hoffman

Violin II

Michelle Curtis
Suzie Kim
David Tobin
Sharon Sandgathe
Matthew Weiss
Jonathon Graber
Lucretia Boissonou
Christine Chen
Heidi Lahart
Michael Henry

Viola

Scott Ligocki
Greg Savage
Angela Engebretsen

Paul Susen

Ed Davis
Laura Landrum
Alicia Porter
Emilia Filipoi
Melanie Edwards

Cello

Brian Schuldt
Chris Marcum
Nora Engebretsen
Jens-Uwe Grooss
Kristina Hattwig
Wendy Wilson
Gretchen Yanover
Kim Carter

Bass

Todd Gowers
Veronica Rudolph
Paul Selvig

Flute

Thea Reynolds
Twila McDonnell

Oboe

Tad Margelli
Chiun-Mei Huang

Clarinet

Sue Kelleher
Susan Kohler

Bassoon

Krista Lake
Katie Jackson

Horn

Tony Miller
Jennifer Smith
Jackie Sue Faissal
Pete Hodges

Trumpet

Dennis Schreffler
Michael Kane

Percussion

Evan Buehler

The University Opera Chorus Randy Johnson, *Chorus Master*

Soprano

Kelly Bouwman
Deirdre Jasper
Kathleen Mohan
Kimberly Shreiner
Lynn Stratmeyer
Zhao Zhe

Alto

Alice Bridgforth
Selina Gleason

Jinie Kim

Jennifer Sanderson
Cheryl Underwood

Tenor

Daniel Dunne
Greg Elder
George Forman
Glenn Rumbaoa
Matthew Underwood

Bass

Mark Baratta
Duk-Young Kim
Keith McKenzie
Alastair Murdoch
Kelly Redeker
Roger Schmeeckle
Christoph Schubart

Production Staff

Staff for Cosi Fan Tutte

Stage Manager _____ Mary Corrales-Diaz
Assistant Director _____ Jeff Caldwell
Chorus Master _____ Randy Johnson
Technical Director _____ Alan Weldin
Scenic Artist _____ Jeanne Franz
Rehearsal Accompanists _____ Kevin Johnson
Assistant Costume Designer _____ Nancy Lee
Assistant Stage Manager _____ Laura Abnet

Running Crew:

Greg Barnes, Cynthia Bruckman, Laura Doerflinger, Dan O'Brien, Karen Walton, Diane Waynewood, Curt Bolar, Sylvia Langdon, Linda Woodson

Set Construction Crew:

Scott Atherton, Bruce Bransen-Meyer, Randall Carlston, Terrence Cronin, Chris McBride, Stan Ruth, Bob Taft, Charlie Walsh, William Westenberg

Costume Construction Crew:

Michael Spencer, Deb Barker, Martha Mattus

Paint Crew:

Lisa Bellaro, Cindy Stephenson, Ron West

Staff for the Schools of Music and Drama

Director of Opera Production _____ Vincent Liotta
Production Manager _____ Anne Stewart
Head, Design and Technical Production _____ Robert A. Dahlstrom
Head, Choral Division _____ Abraham Kaplan
Technical Director _____ Jay Glerum
Lighting Advisor _____ Richard Devlin
Costume Advisor _____ Sarah Nash Gates
Publicist _____ Shantha Benegal
Opera Coaches _____ Lisa Bergman, Jeff Caldwell
Scene Shop Supervisor _____ Alan Weldin
Scene Shop Carpenter _____ Malcom Brown
Property Master _____ Alex Danilchik
Costume Shop Supervisor _____ Jim Wauford
Wardrobe _____ Delia Muholland
Meany Hall Staff _____ John Poulson, Dave Saxton
Pete Zink, Richard Hogle (G.S.A.)
Poster Design _____ Michael Strong
Program Design _____ David Wilcox
Program Printing _____ UW Copy Duplicating Services
Tickets _____ UW Arts Ticket Office

Acknowledgements:

ACT, Seattle Repertory Theater, Intiman Playhouse, Empty Space Theater, Seattle Opera Association, Steve Jacobson, Friends of Opera

I want to be one of the
"Friends of Opera"

Name _____

Address _____

Return this form, along with your tax deductible contribution to:

Friends of Opera
School of Music, DN-10
University of Washington
Seattle, WA 98195

Friends of Opera

Frances Adams
Montserrat Alavedra
Susan Albert
Margarita Andrijic
Warren and Anne Anderson
Lila Argo
Jere L. Bacharach
Jane Bahnsen
Brian Bailey
B. J. Baldwin
Henry R. Balisky
Kathleen Baxter
Genevieve Beach
James and Jane Beale
Duane Bennett
Niranjan and Shantha Benegal
Alfred Berg
Arvids Berkholds
Marie Bemier
Mary Elizabeth Bemier
William Berge
William Bergsma
Andrew Biles
Edward C. Bitner
Robert Block
Sabrina Bobrow
Kelshaw Bonham
Robert and Florence Bridgforth
Nathaniel Brown
Robert K. Brown
James and Donna Brudvik
William W. Bruns
Edward Burke
Eugene Joseph Burnstein

Neil Burmester
A. J. Butler
James and Mary Carlsen
Weston Chandler
Yuan-ven Chao
Henry Chen
S. Merie Christensen
Sandra Clark
Robert and Mary Cleland
John P. Collins
Louise Collins
Parker and Mildred Cook
Susan Coates Cook
Victor and Nancy Cook
Mrs. Clifton Crook
Herbert and Gini Curl
Mary Curtis-Verna
Whitney Briannon Curran
Robert Dahlstrom
William and Helen Dahlberg
Dana Davenport
Yves De Saint Giles
Robert DeSimone
Bill Deacon
Theodore Deacon
Digital Equipment Corporation
Dwyla Donohue
Joseph E. Donovan
Elmer Dubrovay
Howard C. Duff
Julia and Elmer Dulrovay
Joe and Melba Dwyer
John and Ola Edwards
Helen G. Eisenberg

Meade and Deborah Emory
Walter O. Entenmann
Faculty & Staff Anonymous
Melvin and Margaret Figley
Howard Francis
Laila Storch Friedman
Cornelius Gaddum-Rosse
Max E. Gellert
Adriana Giarola
Robert and Mary Cleland
Joan Giacomini
Helena Gilbert
Neal D. Gordon
Gordon Grant
Marjorie C. Graham
Edie Groth-Weber
Edward and Florence Gross
Frank Guarrera
Mary Ann Hagan
George Halsey
Gerard L. Hanauer
Susan B. Hanley
Carl Harder
Jerry Hautamiki
Nancy Hautala
James Healy
Edward Henry
Ernest and Elaine Henley
Lee N. Hepfer
Marian D. Herzer
Paul T. Heyne
Randolph and Dorothy Hokanson
Russell V. Hokanson
James and Jayne Holland
Mary C. Hopkins