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

# Così Fan Tutte

or, The School for Lovers

299  
 1989  
 11-4

Music  
 Wolfgang Amadeus Mozart

Libretto  
 Lorenzo Da Ponte CASS  
 English Translation 11533 ACT1  
 Barbara Silverstein 11534 ACT2

SAT NOV 4

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

November 2, 3 & 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)

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

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.

Act I - 1 hr 15 min

The Story

Act II - 1 hr

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  
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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 Rumbaca  
Matthew Underwood

### *Bass*

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

## Production Staff

### Staff for Così 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

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