

operamission and Neke Carson present

Così fan tutte: Some Assembly Required

'*dramma giocoso*' in two acts

music by Wolfgang Amadeus Mozart, libretto by Lorenzo Da Ponte

hosted by conductor **Jennifer Peterson**

with **Ned Canty, Cori Ellison** and **Marco Nisticò**

joined by twistorians Bob Kingston, Eric Malson and Michael Monroe

The Gershwin Hotel, New York City, August 17-22, 2010

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Characters & casts

	<u>Fiordiligi</u>	<u>Dorabella</u>	<u>Ferrando</u>	<u>Guglielmo</u>	<u>Despina</u>	<u>Don Alfonso</u>
26 Jan 1790	<i>Adriana Ferrarese</i>	<i>Louise Villeneuve</i>	<i>Vincenzo Calvesi</i>	<i>Francesco Benucci</i>	<i>Dorothea Bussani</i>	<i>Francesco Bussani</i>
17 Aug 2010	Caroline Worra	Jennifer Berkebile	Brian Anderson	James Bobick		Dennis Blackwell
18 Aug 2010	Kerri Marcinko	Jennifer Berkebile	Asitha Tennekoon	James Bobick	Jennifer Aylmer	Dennis Blackwell
20 Aug 2010	Caroline Worra	Jennifer Berkebile	John Carlo Pierce	Gregory Gerbrandt	Kristen Plumley	Andrew Nolen
22 Aug 2010	Caroline Worra	Toby Newman	John Carlo Pierce	Gregory Gerbrandt	Jennifer Aylmer	Andrew Nolen

SCENE BREAKDOWN

Tuesday, August 17, 7pm

Ouverture

ATTO PRIMO

Scena I

1. Terzetto "*La mia Dorabella capace non è*"

Recitativo - Guglielmo, Don Alfonso, Ferrando

2. Terzetto "*È la fede delle femmine come l'araba fenice*"

Recitativo - Guglielmo, Don Alfonso, Ferrando

3. Terzetto "*Una bella serenata far io voglio alla mia Dea*"

Scena II

4. Duetto "*Ah guarda sorella*"

Recitativo - Fiordiligi, Dorabella

Scena III

+ Don Alfonso

5. Aria (Don Alfonso) "*Vorrei dir, e cor non ho*"

Recitativo - Fiordiligi, Don Alfonso, Dorabella

SYNOPSIS

Tuesday, August 17, 7pm

ACT I

Scene 1

Two army officers, Ferrando and Guglielmo, are engaged to two sisters, Dorabella and Fiordiligi, from Ferrara, who are living on the Bay of Naples.

These two young men believe their respective fiancées to be utterly faithful and incapable of any inconstancy.

Their older friend the philosopher Don Alfonso suggests, however, that women are by nature unfaithful.

Challenged by the two soldiers, Alfonso bets that he will prove himself right within the day.

Ferrando and Guglielmo agree to follow all Alfonso's instructions and eagerly look forward to winning the bet.

Scene 2

Fiordiligi and Dorabella are besotted with their young men and anticipate another day spent in their company.

Scene 3

But Don Alfonso arrives

with the news that Guglielmo and Ferrando have suddenly been summoned to active service on the field of battle.

Scena IV

6. Quintetto “*Sento, o Dio*”

Recitativo - Guglielmo, Ferrando, Don Alfonso, Fiordiligi, Dorabella

7. Duettino “*Al fato dan legge quegli occhi vezzosi*”

Recitativo - Don Alfonso, Ferrando, Fiordiligi, Dorabella

Scena V

8. Coro “*Bella vita militar!*”

Recitativo - Don Alfonso, Fiordiligi, Dorabella, Ferrando, Guglielmo

9. Quintetto “*Di... scrivermi ogni... giorno...*”

Scena VI

Recitativo - Dorabella, Fiordiligi, Don Alfonso

10. Terzettino “*Soave sia il vento*”

Scena VII

Recitativo - Don Alfonso

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Scena VIII

Recitativo - Despina

Scena IX

+ Fiordiligi, Dorabella

Recitativo Accompagnato “*Ah scostati...*”

11. Aria (Dorabella) “*Smanie implacabili*”

Recitativo - Despina, Dorabella, Fiordiligi

12. Aria (Despina) “*In uomini, in soldati, sperare fedeltà?*”

Scena X

Recitativo - Don Alfonso, Despina

Scena XI

13. Sestesso “*Alla bella Despinetta vi presento amici miei*”

Recitativo Secco & Accompagnato - Tutti

Accompagnato (Fiordiligi) “*Temerari, sortite fuori di questo loco*”

14. Aria (Fiordiligi) “*Come scoglio*”

Recitativo - Ferrando, Guglielmo, Don Alfonso, Dorabella, Fiordiligi

15. Aria (Guglielmo) “*Non siate ritrosi*”

Scene 4

The lovers make a tearful farewell,

Scene 5**Scene 6****Scene 7**

but Don Alfonso is unimpressed at the strength of the girls' feelings.

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Scene 8

The maid Despina

Scene 9

is unprepared for the distressed state of her mistresses

and unimpressed that the cause of their distress is a pair of disposable men. If they do not return, there are plenty more fish in the sea – and in any case time spent crying over the departure of one man is time lost with another.

Since when was a soldier celibate in the field? Women should repay men in their own currency.

Scene 10

Meanwhile Don Alfonso has arranged that Guglielmo and Ferrando will disguise themselves as foreigners and attempt to woo the two girls. Alfonso enlists Despina's help with the promise of money – could she find a way to introduce two good-looking, wealthy young men to her grieving mistresses?

Scene 11

Fiordiligi and Dorabella, however, are outraged at the appearance of two strange men, even though they are apparently good friends of Alfonso.

Scena XII

16. Terzetto *“E voi ridete? Certo ridiamo”*

Recitativo - Don Alfonso, Guglielmo, Ferrando

17. Aria (Ferrando) *“Un’ aura amorosa”*

Scena XIII

Recitativo - Don Alfonso, Despina

Scena XIV

18. Finale

Andante (Fiordiligi, Dorabella) *“Ah che tutta in un momento”* Later in the day Fiordiligi and Dorabella are still dwelling on the loss of their fiancés.

Scena XV

Allegro (Tutti) *“Si mora sì, si mora”*

Scena XVI

Allegro (+ Despina, travestita da medico) *“Eccovi il medico”* Despina returns disguised as a doctor and effects an unconventional cure.

Andante *“Dove son, che loco è questo!”*

Allegro *“Dammi un bacio o mio tesoro”*

Presto

Scene 12

Ferrando and Guglielmo are greatly amused by the girls' rejection of their declarations of love;

Scene 13

Alfonso, on the other hand, predicts tears before long and plans the next encounter between the four lovers.

Scene 14

Scene 15

Ferrando and Guglielmo rush in and pretend to take fatal doses of poison to deliver themselves from the torment of unrequited love. Despina urges her mistresses to comfort the men while she fetches a doctor. Left alone, the girls are drawn into the foreigners' plight.

Scene 16

Just as the two sisters have begun to appear vulnerable the men go too far with their advances and outrage reasserts itself.

Alfonso and Despina observe, however, that this fury is not

without ambiguity.

Fine dell' Atto primo

Friday, August 20, 7pm

ATTO SECONDO

Scena I

Recitativo - Despina, Fiordiligi, Dorabella

19. Aria (Despina) *“Una donna a quindici anni”*

Scena II

Recitativo - Fiordiligi, Dorabella

20. Duetto *“Prenderò quel brunettino”*

Scena III

Recitativo - Don Alfonso, Dorabella

Scena IV

21. Duetto con Coro *“Secondate aurette amiche”*

Recitativo - Tutti

22. Quartetto *“La mano a me date movetevi un pò!”*

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ACT II

Scene 1

Despina continues to encourage her young ladies to enjoy the attentions of the strangers.

A woman must learn to do just as she pleases.

Scene 2

It is now clear that Dorabella is coming round to Despina's way of thinking, and that Fiordiligi is inclined to follow.

Dorabella would prefer Guglielmo, or rather his foreign counterpart; Fiordiligi is not unhappy to take the other one.

Scene 3

Scene 4

The two ladies are entertained by the men.

With some embarrassment

and a little prompting from Alfonso and Despina, the four lovers pair off as planned.

Scena V

Recitativo - Fiordiligi, Ferrando, Dorabella, Guglielmo

23. Duetto *"Il core vi dono, bell' idolo mio"*

Scena VI

Recitativo Accompagnato - Ferrando, Fiordiligi

24. Aria *"Ah lo veggio quell' anima bella"*

Scena VII

Accompagnato (Fiordiligi) *"Ei parte... senti... ah no..."*

25. Rondo (Fiordiligi) *"Per pietà, ben mio, perdona"*

Scena VIII

Recitativo Secco & Accompagnato - Ferrando, Guglielmo

26. Aria (Guglielmo) *"Donne mie la fate a tanti"*

Scena IX

Accompagnato (Ferrando) *"In qual fiero contrasto"*

27. Cavatina (Ferrando) *"Tradito, schernito dal perfido cor"*

Recitativo - Don Alfonso, Ferrando, Guglielmo

Sunday, August 22, 4pm

Scena X

Recitativo - Despina, Dorabella, Fiordiligi

28. Aria (Dorabella) *"È amore un ladroncello"*

Scena XI

Recitativo - Fiordiligi, Guglielmo, Despina, Don Alfonso

Scena XII

Recitativo - Fiordiligi, Guglielmo (+ Ferrando)

29. Duetto *"Fra gli amplessi in pochi istanti"*

Scena XIII

Recitativo - Guglielmo, Don Alfonso, Ferrando

30. Andante (Don Alfonso) *"Tutti accusan le donne"*

Scene 5

Ferrando and Fiordiligi wander off and Guglielmo is left alone with Dorabella.

This seduction does not take long.

Scene 6

Things go differently for Ferrando and Fiordiligi. She rejects him

and he leaves her convinced of his failure.

Scene 7

Alone, Fiordiligi reveals that she does have some feeling for the stranger

and that she is thus consumed with guilt for her betrothed Guglielmo.

Scene 8

Ferrando and Guglielmo meet to compare notes. Guglielmo is pleased to hear of Fiordiligi's apparent fidelity, but Ferrando is devastated to hear of Dorabella's treachery.

Scene 9

Guglielmo demands his share of the bet from Alfonso; the older man points out that the wager isn't won until the day is over.

Sunday, August 22, 4pm

Scene 10

Now the women compare notes.

Dorabella is happy to succumb to the demon Love,

Scene 11

but Fiordiligi is not. In a last-ditch attempt to conquer her feelings she decides to travel to the field of battle to be reunited with her betrothed. One of Ferrando's uniforms will fit her as a travelling disguise, and she expects Dorabella to come with her wearing something of Guglielmo's.

Scene 12

The three men overhear all this,

and as Fiordiligi imagines Guglielmo's joy at seeing her again, Ferrando openly begs her for love or death. She finally surrenders to him.

Scene 13

Now it is Guglielmo's turn to be distraught at a fiancée's betrayal. On top of this Despina brings the news that her mistresses wish to marry their foreign lovers immediately and leave town within a few days. Marrying the treacherous Dorabella and Fiordiligi is the last thing on earth that Guglielmo and Ferrando are inclined to do, but Alfonso suggests that they may do little better elsewhere.

In his book all women are tarred with the same brush and men would do well to remember that.

Scena XIV

Recitativo - Despina, Ferrando, Guglielmo, Don Alfonso

Scena XV**31. Finale**

Allegro assai *"Fate presto o cari amici"*

Scena XVI

Andante *"Benedetti i doppi conjugi"*

Larghetto *"E nel tuo, nel mio bicchiero"*

Scena XVII

Allegro *"Miei Signori, tutto è fatto"*

Maestoso *"Bella vita militar!"*

Allegro *"Misericordia, Numi del cielo"*

[Allegro] *"Mille barbari pensieri"*

Scena ultima

Andante *"Sani a salvi agli amplessi amorosi"*

Con più moto *"Non Signor non è un Notajo"*

Allegro *"Giusto ciel, voi qui scriveste"*

Andante *"Ah Signor son rea di morte"*

Allegretto *"A voi s'inchina bella damina"*

Andante *"Il ritrattino pel coricino"*

Allegretto *"Ed al magnetico Signor Dottore"*

Andante con moto *"V'ingannai, ma fu l'inganno"*

Allegro molto *"Fortunato l'uom che prende"*

Scene 14

So the wedding proceeds.

Scene 15**Scene 16****Scene 17**

The nuptial contract has hardly been signed, however, when a drum announces the return of soldiers from the front.

Fiordiligi and Dorabella frantically hide the foreigners and prepare to face their returning fiancés.

Final scene

Piece by piece the plot is exposed and the sisters' infidelity is unmasked.

As Fiordiligi and Dorabella acknowledge their guilt,

Ferrando and

Guglielmo reveal themselves as the foreign seducers.

Alfonso calls on them all to embrace and to laugh at what has happened,

and the double wedding continues.

Fine dell' Opera**Please acknowledge the intrepid personnel of the 'Some Assembly Required' Orchestra(s):**

Darima Alexandru, Yura Alexov, Brendan Ballintine, Dan Bartfield, Elizabeth Blaufox, John Brandon, Nick Buonincontri, Aviva Cantor, Jennifer Chang, Grover Edwards, Timothy Emerson, Elizabeth Fagan, Nell Flanders, Domenica Fossati, Berke Hi, Anna Hiemstra, Alexandra Honigsberg, Maria Im, Maria Johnson, Joseph Jones, Patricia Kuhn, Bjorg Larson, Daniel Liao, Sarah Loveland, Patricia Emerson Mitchell, Alexandra Moiseeva, Hugo Moreno, Ada Muellner, Justin Peterson, Elzbieta Polak, Dino Quarleri, Corinne Ramey, Brendan Ratchford, Mike Sayre, Marshall Sealy, Ezra Seltzer, Boris Shpitalnik, Yury Shubov, Cory Tiffin, Joan Topper, Kenny Wang, Jamie Wilson, Paul Wolfram, Emily Wright, Wen Yang, Michael Zell, Brittany Zellman

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