

November 29, December 1 and 2, 1967

SOUTHAMPTON UNIVERSITY OPERA

in

Così Fan Tutte

by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

English version by Roger Warren

Conductor PETER EVANS

Director ROGER WARREN

Costume Designer RAYMOND ALEXANDER

Set Designer STEPHEN TEMPLE

These performances are
given with financial
assistance from the Arts
Council of Great Britain.

Artifice and Reality in 'Cosi Fan Tutte'

Two ardent lovers accept the challenge of a philosophical friend that their devoted ladies will prove unfaithful. After feigning a departure, they disguise themselves, woo each other's lady, and, aided by their friend and the maid, win the ladies' hearts—after which, they reveal themselves and return to their former lovers.

Upon this flimsy plot, da Ponte and—especially—Mozart built up a series of situations which amounts to nothing less than a survey of lovers' behaviour, their extravagance, delusions, and eventual discovery of the strength and limitations of their emotions. If these doting, protesting lovers are frail, the power of their music yet suggest an extra dimension. It is not love that Mozart is mocking, but lovers' extravagance; and he allows Fiordiligi and Ferrando to discover more truths about loving than their previous romantic idealism allowed: amongst other things, that it is possible to love more than one person at once. Ultimately, the finale is not cynical or superficial, but extremely honest and open-eyed. If 'all women are the same', Mozart implies, then they have beauty and warmth as well as weakness.

In the humane balance it strikes between extremes, this opera resembles the achievement of Shakespeare's comedies, especially "Twelfth Night". There the fashionable adoring of Orsino and Olivia, couched in terms of the roses of the spring and sweet beds of flowers, provokes a similar double reaction to the sensuous clarinets playing in thirds which herald the arrival of Fiordiligi and Dorabella: in both cases, witty mockery is combined with an impression of real charm; and both Olivia and Fiordiligi are allowed moments of insight which make their 'frailty' comprehensible and so forgivable.

Like all true comedy, "Cosi" makes us smile and sympathise at the same time: indeed smiles *depend* on an underlying awareness of reality. For a visual parallel, we turned to the paintings of Watteau, where the elegant, attitudinising figures—like those of "Cosi"—are painted in a way which suggests an awareness of sombre reality beneath the glitter. The glitter is real—as it is in "Cosi"—but often, while the light is of a tranquil evening, soft and golden and mellow, there is a hint in the shadows and broken colouring that, as Pater said, 'The evening will be a wet one. The storm is always brooding above those sun-dried glades and lawns.' In their balance between contrasting elements, combining enormous elegance with darker undertones, Watteau's paintings seem the perfect visual counterpart of Mozart's opera.

ROGER WARREN

Così Fan Tutte

Ferrando, in love with Dorabella ... MALCOLM KNOWLES

Guglielmo, in love with Fiordiligi MALCOLM RIVERS

Don Alfonso, a philosopher RICHARD ANGAS

Fiordiligi ANNON LEE SILVER

Dorabella, her sister JOSEPHINE NENDICK

Despina, their maid SYLVIA RHYS-THOMAS

Attendants on Fiordiligi and Dorabella ... EWEN CAMPBELL
MAZ CAMPBELL

After Scene One, the Officers' quarters, the scene alternates between the garden and terrace of the Ladies' house.

'Così Fan Tutte' was first performed in Vienna, 26th January 1790.

CHORUS

Sopranos

Hilary Carrington
Pamela Hawes
Janet Hendra
Linda Parker
Gill Roberts

Altos

Katy Avry
Anthea Carter
Josephine Dege
Fenola Healey
Ann Robinson

Tenors

Raymond Adams
Robert Hanson
Pat Hendra
Paul Spanton

Basses

Edward Cartmell
Patrick Jones
Roy Vannoey
Tim Ware

There will be one interval of 20 minutes when
the fully-licensed Theatre Bar will be open.

Coffee, soft drinks and chocolates also
available.

Silver, Annon Lee

Annon Lee Silver. Lyric soprano, b Glace Bay, NS, 18 Nov 1938, d London 28 Jul 1971; BA (Mount Allison) 1957, B MUS (Mount Allison) 1958. After graduation from Mount Allison and ca 1963 from the RCM she continued voice study in London with Maggie Teyte, in Switzerland with Frederick Husler, and in Italy with Giorgio Favaretto. She received many awards, including the first Dame Maggie Teyte Prize and a top vocal award in the JMC Centennial Competition in 1967 resulting in a CBC recording. Her operatic debut in 1963 was with the Glyndebourne Festival Opera as Amor in Monteverdi's *L'Incoronazione di Poppea*, a production later recorded. More study in 1964 in Switzerland was followed by another Glyndebourne engagement and several in Europe and Canada. She appeared with the MSO at Expo 67. In 1969 she was Sophie in Michael Redgrave's production of *Werther* at Glyndebourne, and in 1970 she created the role of Miss Atalanta Lillywhite in Nicholas Maw's *The Rising of the Moon* and sang Pamina in the touring company's *The Magic Flute*. Other important operatic roles included Blondchen in *The Abduction from the Seraglio* at the Bath Festival, Norina in *Don Pasquale* with the Phoenix Opera, Gilda in *Rigoletto* with the Welsh National Opera, Marzelline in *Fidelio* at the Grand Théâtre, Geneva, and several (Zerlina in *Don Giovanni*, Sophie in *Der Rosenkavalier*, Gretel in *Hansel and Gretel*) during two years with the Frankfurt Opera. For BBC TV she gave master classes with Carl Ebert and Gerald Moore and sang Mozart arias with the Amadeus String Quartet. She gave many recitals with her pianist-husband Ronald Lumsden. Critics praised her 'excellence in all styles and techniques of singing' and her 'sure sense of character.' On her tragic death at 32 a tribute in *The Times* (2 Aug 1971) remembered 'her voice of unmistakable, individual quality and... her particular vivacious charm and endearing personality.'

ORCHESTRA

Violins

Barry Wilde (leader)
William Hulson
Francis Wells
Judith Jones
Michael Hall
Francesca Woodhouse
Edward Rippier
Ceinwen Penny
Karen Coventry
Michael Taylor

Violas

Trevor Morgan
Vincent Howard
Jacqueline Penfold

Cellos

Jonathan Harvey
Norman Stannitt
Henriette Shaw

Double Bass

Peter Watsham

Flutes

Alexandra Newman
Ivor Humphreys

Oboes

June Evans
David Montague

Clarinets

John Evans
Susan Essam

Bassoons

Jim Burgess
Sam Wiggs

Horns

Darrell Cox
Roderick Paton

Trumpets

Charles Rhodes
Maurice Petyt

Timpani

Alun Cox

Harpsichord continuo

Peter Evans

For 'Cosi Fan Tutte'

Stage Manager	David Coates
Assistant Stage Manager	Peter Graham
Lighting	Derek Jones Mick Brett
Properties	Bob Bonwitt Pat Cornwell
Set built by	Frank D. Browne
Flyman	Peter Bushill
Wardrobe Mistress	Julie Newman
Wardrobe Assistant	A. M. Sloane
Publicity Manager	Peter Bucks
Photographs	Paul Trezise
Dress Material	Burnets
Wigs	Wig Creations
Furniture	Old Times Furniture Co.

The Director wishes to acknowledge the assistance of Peter Evans and Bryan Jenner in preparing the English Version.

Sylvia Rhys-Thomas appears by permission of the Director, the London Opera Centre.

Southampton University Opera wishes to thank the Winchester School of Art (Music Department) for the loan of instruments.

For Nuffield Theatre

Licensee	D. A. Schofield
Business Manager	Joan H. Abbs
Technical Manager	G. L. S. Batty
Chief Electrician	Derek Jones

In accordance with the requirements of the licensing authority :

- 1 The audience may leave at the end of the performance by all exit doors.
- 2 All gangways, corridors, staircases, and passageways which afford a means of exit shall be kept entirely free from obstruction.
- 3 Persons shall not be permitted to stand or sit in any of the gangways except in positions authorised by the licensing authority and in the numbers indicated in the notices exhibited in those positions.
- 4 The safety curtain shall be lowered and raised at each performance in the presence of the audience.

The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes

THE TAKING OF PHOTOGRAPHS IN THE THEATRE IS FORBIDDEN

December 7 - 9

Tartuffe

by Molière

Presented by Southampton University Players

7.30 p.m.

All seats 6/6

This delightful comedy, to be performed by members of the University staff in the English adaptation by Miles Malleson, is one of the masterpieces of Molière and the first of his plays to be seen at the Nuffield. Its premiere before Louis XIV at Versailles in 1664 infuriated the clergy and to appease them it was banned by the King for five years. Since then it has been a great favourite on the Continent, though not often played in England. Splendid entertainment.

(Special Matinee performance, Wednesday 6 December 2.30 p.m. 4/-)

December 12 - 14

(Tuesday, Wednesday, Thursday only)

7.30 p.m.

All seats 6/6

DOUBLE BILL OF ONE-ACT PLAYS

SOUTHAMPTON UNIVERSITY THEATRE GROUP

and

MANCHESTER UNIVERSITY DRAMA GROUP

Southampton University Theatre Group will present

The Hole

by N. F. Simpson

This wild farce, now recognised as probably Simpson's most complete work, centres round a hole in the road about which bystanders speculate fantastically. The pace and variety of wit are its greatest attraction. Manchester University Drama Group have been specially invited to fill the other half of the evening with a new play, title to be announced, which will be the winning entry of a competition they are currently sponsoring.

Friday 15 December

Ali Akbar Khan — Sarod

in a programme of Indian classical music

7.30 p.m.

All seats 10/-