

Banff Festival of the Arts
1978

Mozart
COSI FAN TUTTE

August 1, 2, 3
Eric Harvie Theatre

COSI FAN TUTTE
(thus do all women)

by W.A. Mozart

Libretto by Lorenzo da Ponte

Musical Director
Stage Director
Set Designer
Lighting Designer
Costumes
Assistant Conductor
Coaches

Bryan Balkwill
James Lucas*
David L. Lovett
David J. Hignell
Malabar Ltd.
Derek Bate
Teresa Pope, Derek Bate,
Susan Schell, Harold Brown,
Claudette Teevin
Jean Létourneau

Chorus Master

When, as a young man at the beginning of my career around 1950, I was fortunate enough to work as Assistant Conductor at Glyndebourne, England, and to learn **Cosi fan tutte** under Fritz Busch and Carl Ebert, I came to love this opera very deeply. Nothing in the intervening years has changed my opinion that it is one of the brightest jewels in Mozart's crown, and therefore one of the most beautiful operas ever written. On the surface it is a most amusing entertainment, but with so many pages of magical beauty in the score, one cannot but feel that Mozart had deeper and more serious thoughts about human frailties.

Bryan Balkwill

Cosi fan tutte according to story is based upon an incident that occurred at the court of Vienna which was recognized by its original audience. The libretto, an original one, is also a very good one. The story of the libretto is based upon maids, lovers, bets and silly disguises and antics; and it is a totally amusing piece of fluff.

Mozart set it to music which penetrates and reveals every comic situation with insight and gleaming wit. But he arrives at points where he must comment upon the situation using his great depth and insight into human emotions and frailties. It is the Mozartian genius that sets **this opera** apart from many contemporary pieces of wit and makes it one that producers of opera revel in because of the challenge and joy in solving the myriad moments of comic-musical invention and exploiting the subtle loveliness whereby Mozart transcends his libretto.

After years of association with **Cosi**, I find that each new production reveals to me new insights and depths and gives me an ever increasing awe of the genius of Mozart. I approach each new production humble in the hope that my audience will share with me these insights and awe.

James Lucas

Opera offers the designer the opportunity to express music visually - any stage piece requires a world in which the business of the play can proceed. In opera the music provides an overview of the play driving the designer on to different stylistic conclusions.

Mozart's world was ambivalent - on one hand rational and elegant, on the other frivolous and wasteful. In this my first **Cosi fan tutte**, I have tried to create a stage in which these lovely people can lose control with elegance and éclat.

I hope that you enjoy it.

David L. Lovett

COSI FAN TUTTE

THE CAST (in order of appearance)

Don Alfonso	Richard Heyman* Alexander Tebbutt +	Barbara Collier* + Katherine Morley* Katherine Ardo (understudy)
Ferrando	Richard March + James McLean*	
Guglielmo	Rod Campbell* Glendower Jones +	Dorabella Sandra Graham* Mary Ann Martini + Deborah Milsom* (understudy)
	Despina	Jennifer Scragg Susan Thomle +

Women's Chorus

Rosa Antony	Sharon Latimer
Heather Attfield-Dick	Deborah Milsom*
Penelope Bitzas	Barbara Prowse
Kathleen Broderick	Sheri Sommerville
Marianne Freeman	

Men's Chorus

Rod Campbell	Paul Massel
Ross Driedger	James McLean*
Michael Eckford	Robert Missen
Richard Heyman*	Ron Montgomery
Richard March	Don Payton
Glendower Jones	Alexander Tebbutt

VOICE/OPERA FACULTY

Division Head	Bernard Turgeon	Musical Directors	Bryan Balkwill William Shookhoff
Co-Head	Alexander Gray	Assistant Conductor	Derek Bate
Assistant Head	George Ross	Stage Directors	James Lucas* George Ross*
Vocal Instructors	David Astor Tom Hayward Jean Létourneau		
Coaches	Derek Bate Harold Brown Teresa Pope Kathleen Létourneau Susan Schell Claudette Teevin	Productions Manager	George Ross*
		Productions Coordinator	Susan Ross

* Courtesy of Canadian Actors' Equity Association

+ Will be performing July 31 & August 2.

COSI FAN TUTTE

- Act I scene 1 Naples, Italy about 1790. Late at night.
A room in a cafe.
scene 2 A garden at the seashore. The next morning.
scene 3 A room in the sister's house. Later that morning.
scene 4 The garden. Later that morning.

INTERMISSION

- Act II scene 1 A room in the sister's home. That afternoon.
scene 2 A garden at the seashore. Early evening.
scene 3 A room at the sister's house. Later that evening.
scene 4 A wedding banquet. That evening.

Synopsis:

- I.1 Ferrando and Guglielmo, gentlemen soldiers, are in love with the sisters, Dorabella and Fiordiligi. A mutual friend to all, Don Alfonso argues that "woman's famous faith and constancy is a myth and a fabrication". The boys are indignant. Don Alfonso makes a wager with them that he can prove his point if they will do exactly as he says. They accept the bet.
- I.2 The women are enjoying their garden and boasting of their love when Don Alfonso bursts in with the bad news that the boys have been called to war. A sad but martial farewell takes place.
- I.3 Don Alfonso enlists the girls' maid Despina, in his plans. She is only too willing to help with his plan to introduce two new lovers "from abroad" to her silly mistresses. Ferrando and Guglielmo, disguised as Albanians enter to the shock of Despina. Fiordiligi and Dorabella discover the boys there and are horrified.
- I.4 The boys take poison because their love is spurned and a "doctor" cures them with the help of a magnet. The boys once more propose their love but are spurned.
- II.1 The girls preparing for the evening with Despina's help finally decide that the boys are charming and each selects one.
- II.2 The boys serenade the girls who are captivated. Ferrando and Fiordiligi go for a stroll while Guglielmo wins Dorabella.
- II.3 Ferrando spurred by Guglielmo's success threatens to kill himself on his sword and Fiordiligi succumbs.
- II.4 The girls are preparing to wed their "Albanians" when the military music heralds the return of the soldiers. The girls are discomfited, the boys are disconsolate. Don Alfonso wins his bet, but puts all back to rights, while Despina receives a handsome tip.

THE CANADIAN CHAMBER ORCHESTRA

FIRST VIOLIN

Viviane Roberge, Concertmistress
Mark Friedman

Lawrie Hill
Catherine Tracey

Robert Miskey
Gisele Dalbec

Norman Hathaway
Claudia Martin

SECOND VIOLIN

Abigail Johnson
Christina Aquino

Patricia Nadler
Allyn Chard

Kathleen Hogan
Michael Savaryn

VIOLA

Alison Ryles
Katherine Armstrong

Stacey Boal
Madeleine Mercy

CELLO

Helen Kopec
Marlena Tureski

Kathleen Ure
Thomas Mirhady

BASS

Tim Dawson
Viiu Varik

FLUTE

Eileen Fawcett
Tim Brown

OBOE

Shelley Heron
Lesley Young

CLARINET

Donald Stout
Leif Laasko

BASSOON

Paul Buttemer
Peter Hatch

HORN

Ronald George
Carol Dennison

TRUMPET

Neil Balm
Raymond Tizzard

TIMPANI

Michael Baker

MANAGER

Jo-Anne Fraser

LIBRARIAN

Abigail Johnson

PRODUCTION STAFF

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Stage Manager
Assistant Stage Manager
Scenic Artist
Assistant Scenic Artists
Costume Supervisor
Costumer
Costumers

Properties Supervisor
Properties Assistant
Make-Up Supervisor
Make-Up Assistant
Master Carpenter
Assistant Carpenters
Apprentice Carpenters
Sound
Supervisor of Electrics
Head of Electrics
Projectionist
Electrics Crew
Crew Chief
Stage Crew

Head Fly Person
Fly Crew

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Dale Ann Connery
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* Courtesy of Canadian Actors' Equity Association.

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