



ROYAL
OPERA
HOUSE

THE ROYAL OPERA

Music Director

SIR ANTONIO PAPPANO *cvo*

Director of Opera

OLIVER MEARS

COSÌ FAN TUTTE

OPERA BUFFA IN TWO ACTS

Music **WOLFGANG AMADEUS MOZART**

Libretto **LORENZO DA PONTE**

The edition of *Così fan tutte* used in these performances is published by **BÄRENREITER-VERLAG KASSEL**, edited by **FAYE FERGUSON** and **WOLFGANG REHM**. Performed by arrangement with **FABER MUSIC LTD, LONDON**

Conductor **ALEXANDER SODDY**

Director **JAN PHILIPP GLOGER**

Revival Director **OLIVER PLATT**

Set Designer **BEN BAUR**

Costume Designer **KARIN JUD**

Lighting Designer **BERND PURKRABEK**

Dramaturg **KATHARINA JOHN**

ROYAL OPERA CHORUS

Chorus Director **WILLIAM SPAULDING**

ORCHESTRA OF THE ROYAL OPERA HOUSE

Concert Master **SERGEY LEVITIN**

Fortepiano Continuo **ALEXANDER SODDY**

Exceptional philanthropic support from

Royal Opera House Principals

JULIA AND HANS RAUSING

The role of Despina is generously supported by

JANE HEMSTRITCH AO

MONDAY 24 JUNE 2024 AT 7.00PM

General rehearsal

APPROXIMATE TIMINGS

The performance will last about 3 hours 15 minutes, including one interval

ACT I 1 hour 25 minutes

INTERVAL 25 minutes

ACT II 1 hour 25 minutes

LANGUAGE

Sung in Italian with English surtitles

CAST

Ferrando **DANIELE BEHLE**

Guglielmo **ANDRÈ SCHUEN**

Don Alfonso **GERALD FINLEY**

Fiordiligi **GOLDA SCHULTZ**

Dorabella **SAMANTHA HANKEY**

Despina **JENNIFER FRANCE**

Extra Chorus

Sopranos **RACHEL CHAPMAN, STEPHANIE CORLEY, SUSAN JIWEY**

Mezzo-sopranos **ZOE HAYDN, FRANCES JELLARD, CLARE MCCALDIN, JENNIFER WESTWOOD**

Tenors **PHILLIP BELL, MARK CHAUNDY, DARRELL FORKIN, JAMES GEER**

Bass **JOHN MORGAN**

Actors **AQUIRA BAILEY-BROWNE, LUCY BRENCHLEY, CHRIS EDGERLEY, JAMIE FRANCIS, JOHN KAMAU, DOUGLAS SANTILLO, JOSH THOMPSON**

PRODUCTION

Music preparation **PAUL WYNNE GRIFFITHS, CATRIONA BEVERIDGE, MARK PACKWOOD, EDWARD REEVE***

Assistant Director **ALICIA FROST**

Language Coach **EMMA ABBATE**

*Jette Parker Artist



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

SYNOPSIS

ACT I

Ferrando and Guglielmo discuss the fidelity of women with Don Alfonso. They claim that their own fiancées, Fiordiligi and Dorabella, are immune to any temptation. Don Alfonso insists that all women are unfaithful, and his two friends demand that he prove it. So Don Alfonso challenges them to a wager. He wants to show them both that even their girlfriends are no exception to the rule. The two of them agree to follow Don Alfonso's instructions for the next 24 hours.

Fiordiligi and Dorabella are waiting for their lovers. But in their place, Don Alfonso arrives to announce that Guglielmo and Ferrando have been called up for military duty at short notice. They are just coming back to say their farewells.

Despina tries to comfort the two women over their loss and urges both Dorabella and Fiordiligi to find new lovers in the meantime. They are shocked at the idea.

Ferrando and Guglielmo return, disguised as foreigners. They remain unrecognized, and now begin to woo the two women. Despina helps them, but their efforts are in vain. The friends are rejected brusquely, and already begin to celebrate winning their wager. But they are too soon, as the agreed 24 hours are not yet over. While Ferrando ponders his love for Dorabella, Despina is preparing the next steps with Don Alfonso, raising the question as to the true nature of love.

The two spurned 'foreigners' now pretend to kill themselves. They succeed in impressing Dorabella and Fiordiligi, awakening their pity. The two men are seemingly saved from death by Despina, now disguised as a healer. The women's display of compassion encourages the men to try another attempt at courtship; this confuses Dorabella and Fiordiligi and they depart, furious.

INTERVAL

ACT II

Despina shares her own experiences of love's variety with the two women. Dorabella and Fiordiligi decide to engage with the two men, just for the fun of it. Each already has her own favourite – namely the fiancé of the other. A crisscrossing game ensues. Dorabella responds enthusiastically to Guglielmo's courtship, while Fiordiligi struggles with conflicting feelings and desperately tries to find a way to preserve her honour and innocence. Guglielmo reports to Ferrando his experiences with Dorabella. Despite her betrayal, Ferrando still feels deeply committed to her, though she meanwhile seems to have taken on Despina's views wholesale. Ultimately, the despairing Fiordiligi also follows her on this path, falling in love with Ferrando. Don Alfonso sees his beliefs confirmed: 'Così fan tutte – that's how all are!'

Fiordiligi and Dorabella are ready to marry their new lovers. Despina pretends to be a notary and issues the marriage contracts. The new couples sign them. Don Alfonso now unexpectedly announces the return of the women's original fiancés. Guglielmo and Ferrando reveal their true identities. The irritation is considerable; the experiment has succeeded, and nothing is how it was before.

THE ROYAL OPERA

Patron **HM THE KING**

Music Director **SIR ANTONIO PAPPANO CVO**

Director of Opera **OLIVER MEARS**

Director of Casting **PETER MARIO KATONA**

Administrative Director **CORMAC SIMMS**

SUPPORT OUR ONGOING RECOVERY

We are so glad to welcome our artists back to our theatres to perform for you the opera and ballet you love. During the pandemic we lost £3 in every £5 of our income and we continue to feel the impact as we recover. Sustaining the future of ballet and opera has never been so important. Please consider making a donation to the Royal Opera House community today and help support the future of ballet and opera.

roh.org.uk/donate