The Challenges and Limitations of Adapting Mozart's Così fan tutte for a Small University Setting

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THE CHALLENGES AND LIMITATIONS OF ADAPTING MOZART’S 
COSÌ FAN TUTTE FOR A SMALL UNIVERSITY SETTING

by

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ABSTRACT

In this dissertation, challenges and limitations related to presenting Così fan tutte within a small university setting are conveyed, as well as offering innovative ideas to create a manageable presentation. I recall my personal experience as Korepititor/Vocal Coach for The University of Southern Mississippi’s 2014 production of Mozart’s Così fan tutte. This document presents topics on the various workings of an opera production: pre-rehearsal preparation, language issues, rehearsal preparation, selection of singers, and production issues. It offers practical solutions to overcome various challenges a small university may encounter. Smaller university opera programs were surveyed regarding their adaptations of Così fan tutte.

General research is available for all of Mozart’s operas, even more so for the Mozart-Da Ponte collaborations. However, significantly less research exists pertaining to the adaptation of his operas, specifically Così fan tutte, for production in a small university setting. Many challenges will arise in an operatic production, for any setting, small or large. However, it is my opinion, that the notion that an opera should not be produced because of its difficulty should be discarded. There is always a practical way to make a production successful, given hard work and creative thinking.
ACKNOWLEDGMENTS

My deepest appreciation goes to those that contributed to the research for this document. To the various university opera program directors who participated in this research: thank you for your information and assistance with this process. To my Committee Members Dr. Catherine Rand, Dr. Joseph Brumbeloe, and Dr. Gregory Fuller: thank you for your tireless responses to my questions, concerns and requests. To my mentor and previous Committee Chair, Dr. Jay Dean: I am most appreciative of your consistent efforts to ensure high-quality work both in musical performance and academic research, and for allowing me the opportunity to take part in the production of Così fan tutte at The University of Southern Mississippi. Finally, to my Committee Chair, Dr. Christopher Goertzen: I express my heartfelt thanks for your service, encouragement, support, leadership, instruction and guidance throughout my academic career. To my colleagues at the University of Mobile: thank you for your understanding, support and heartfelt encouragement, and the many enriching conversations that helped to contribute to this research.
DEDICATION

This dissertation is dedicated to my Lord and Savior, Jesus Christ, and my family, my church family, my friends and colleagues. To You, Jesus: I raise my “Ebenezer,” for it is only by Your grace that I have come to this point in my life. To my church family, Christ Fellowship Baptist: thank you for your many prayers, understanding, and assistance while this process came to completion.

To my wife, Michele: thank you for your patience, sincerity and sacrifice for this work to be accomplished. I love you deeply. To my son, Joshua: thank you for your understanding, loyalty, and encouragement to keep me moving forward. I love you sincerely. To my grandfather, Roy: I am grateful for your constant support and loving guidance throughout this process.

To my friends: thank you for every moment of support along the way—from study parties to handshakes—your support has helped me along the way.

Finally, to my colleagues and administrators at the University of Mobile: you have borne the greatest challenge in witnessing my work and supporting me both musically and academically. I am fortunate to not only call you my colleagues, but blessed to call you friends.
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CHAPTER I

INTRODUCTION

Thesis and Introductory Remarks

Music programs within small universities generally encounter both logistical and financial challenges. These become specifically apparent when producing a multi-faceted presentation such as an opera. For example: schools of music at smaller universities often have varying levels of both skill and availability among their singers, instrumentalists, lighting and sound technicians, costume designers, and set designers. Also, schools of music at smaller universities tend to have fewer resources in terms of enrollment numbers, budgetary allowances, venues, and orchestral programs. Producing an opera under the best of circumstances can present challenges, but even more so for an already-constrained university music program. Selecting an opera that will fit such a program’s limited resources while simultaneously offering students the experiences they need is a difficult undertaking. Mozart’s Così fan tutte is just such an opera; adaptable for a university setting, it is achievable for a smaller program.

The purpose of this dissertation is to discuss the challenges and limitations of adapting this opera for production in a smaller university setting. This research is based upon my personal involvement and experience as Korépetitor/Vocal Coach and Accompanist for The University of Southern Mississippi’s spring 2014 production of Così fan tutte.¹ This document not only discusses the challenges and limitations smaller

programs may face when producing *Così fan tutte*, but it will also provide innovative ideas for how to scale the production down to a manageable size for a smaller program while preserving the integrity of the work. This document will further discuss selected components of the opera, as well as specific considerations such as the roles of a production team, the rehearsal and presentation of recitative, and rehearsal management and scheduling. Finally, it will compare nine different smaller-sized universities and their respective productions of *Così fan tutte*. My experiences, comparisons, and research leave me confident that a thoughtful adaptation of *Così fan tutte*, one that creatively takes into account the practicalities of a smaller program’s resources, can result in a high-quality presentation that will successfully engage students both culturally and musically.

*Cosi fan tutte* – Mozart’s Last Comic Opera

Wolfgang Amadeus Mozart, born in 1756 in Salzburg, Austria, was the genius son of Leopold and Anna Maria Mozart. He was born into an era of Enlightenment thinking in Germany and Austria. This era of thought sought to embody the ideals of reason: i.e., man vs. nature, self, and morality, as opposed to transgression, individualism, and liberty. Structure and symmetry were important and highly sought-after concepts. During this period, fathers ruled the family, and women played a subservient role in households. Mozart embodied these perspectives in his life, as well as in his operas.

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and “-repetitor” meaning “repetition.” Within the Grove article Baughman and Millington write, “Responsibility for preparing the solo numbers of individual singers was often delegated to a Korrepetitor, normally the leading violinist of the opera orchestra.”
Mozart began writing the score for *Così fan tutte* in 1789, to a libretto penned by Lorenzo Da Ponte. The opera premiered at Vienna’s Burgtheatre on January 26, 1790, and it continued successfully until a two-month closure of the theatre upon the death of Joseph II. The theatre reopened under the new monarch, Leopold, and *Così fan tutte* was performed another five times before being dropped from the lineup. It was performed subsequently in Frankfurt, Mainz, Prague, Leipzig, and Dresden, and after Mozart’s death, it spread well beyond central Europe. The opera’s first performance in America was in New York in 1922.²

Nathan Brodor’s book *Wolfgang Amadeus Mozart: Così fan tutte* says the following about nineteenth-century critics’ responses to Da Ponte’s work:

> [They] found Da Ponte’s plot unrealistic. What bothered these writers in the age of Romanticism even more was what they considered a flippant attitude towards love in his libretto. Many attempts to ‘improve’ it were made, and Mozart’s music was mauled and distorted to fit more edifying tales.³

Despite the opera’s decrease in popularity among critics, its status has been renewed as a popular and flexible opera within the last century for both the general public and educational settings.

*The Mozart-Da Ponte Connection*

Mozart’s musical genius brought him to Vienna in 1781, where he obtained work at the Imperial Court Theatre under Emperor Joseph II. He did not reside in the Imperial Court with the other poets and musicians, but rather made his home in Vienna for a short

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³ Ibid.
time. It was during his time in Vienna that he met Lorenzo Da Ponte and found success in a new genre: opera buffa. Opera buffa simply means comedic opera. It was first applied to the genre of comic opera as it rose to popularity in Italy and abroad over the course of the eighteenth century. It was produced regularly in Vienna by the 1760s, and it made such an impact that between 1770 and 1780 there were almost no performances of opera seria (serious opera) in Vienna. Its popularity continued to flourish until the 1790s. Opera buffa often is based on political themes (a revolutionary idea at the time) and is filled with ensembles and finales. It relies more on natural expression in musical taste, and has fewer melismas than opera seria. Also, the main vocal star in an opera buffa was the basso buffo, not a castrato. The genre proved to be a good choice for Da Ponte and Mozart. The duo’s popularity was sealed thanks to three of their major collaborative works: *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*.

Born in 1749, Da Ponte arrived in Vienna in late 1781 or early 1782 at the recommendation of his mentor Caterina Mazzolà, court poet in Dresden. Heartz states, “He caught the attention of Metastasio with his *favola Filemone e Bauci*, but the aged poet died shortly after their meeting in the spring of 1782. Joseph II decided to recruit an Italian buffo troupe for Vienna shortly thereafter, and he had need of an Italian poet to adjust their librettos and see them through the press. The choice fell on Da Ponte…”5 The following year, Da Ponte was appointed as a court poet to the Italian theater.6

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was not hired to replace Metastasio, but because of Metastasio’s death, his role was secured. Steptoe writes, “[Da Ponte] arrived with no appointment, and few friends or contacts save a recommendation to Antonio Salieri – and yet within a year, he had insinuated himself into the influential position of Poet to the Imperial Theatres.”

A popular opera during that time was *Il barbiere de Siviglia* by Giovanni Paisiello. It premiered in 1782 and was based on the first of three plays written by the French playwright, Pierre Beaumarchais. Da Ponte and Mozart used Paisiello’s opera as the basis for *Le Nozze di Figaro*. In order to write the opera and secure its approval by Emperor Joseph II, Da Ponte informed him that the play’s “subversive” content had been removed.\(^7\) *Le Nozze di Figaro* was not as popular in Vienna, however it was very well received in Prague, and as a result, demand for Mozart’s work increased:

Mozart was commissioned to write another opera. This time it was Da Ponte who had the pertinent suggestion of revisiting the centuries old tale of Don Juan, thus inspiring Mozart to compose the score for *Don Giovanni*. The opera blurred conventional boundaries between comedy and drama, creating a greater maturity and intensity to the score.\(^9\)

The third and final collaboration between Da Ponte and Mozart was *Così fan tutte*. Based on early evidence from Georg Nikolaus von Nissen (the second husband of Mozart’s widow, Constanze), it was rumored that Emperor Joseph II suggested the topic to Mozart.\(^10\) Even with this evidence, its origins are still uncertain. Da Ponte had already


\(^{9}\) Ibid.

\(^{10}\) Ibid.
written a libretto intended for Salieri entitled *La Scuola degli amanti* (The School for Lovers); it is this title that he referred to in his memoirs, additionally calling it “third place among the sisters,” speaking of the trilogy of works between Mozart and himself.\(^{11}\) While Mozart’s version of *Così fan tutte* is the most popular, evidence does show that Da Ponte and Salieri did have a brief collaboration with the work.\(^{12}\)

Salieri wrote music for the first two of the three terzetti\(^ {13}\) of the opening scene, but due to administrative duties and deadlines for the 1789-90 season, the task was passed on to Mozart. Further research suggests that Salieri had an interest in, but no commitment to, composing a score for *La Scuola degli amanti*, based upon an 1829 interview with Constanze Mozart by Novellos:

> She stated: ‘Salieri’s enmity arose from Mozart’s setting the *Così fan tutte* which he had originally commenced and given up as unworthy [of] musical invention.’…Whatever his reasons for putting the libretto to one side, Salieri’s decision coincided with a marked deterioration in his relationship with Da Ponte.\(^ {14}\)

> The possibility exists that Da Ponte approached Mozart about the opera; Bruce Alan Brown writes: “Whether Mozart was the only other composer Da Ponte approached with his libretto, we cannot know. Given the success of his two prior collaborations with Da Ponte, he can hardly have hesitated to accept another libretto from him.”\(^ {15}\) Regardless,

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13. *Terzetti* is the plural form of *Terzet* and is defined as a composition for three solo voices with or without accompaniment.

Mozart changed the opera’s title to *Così fan tutte* and kept the original heading merely as a subtitle. His reasoning was musical, perhaps. He picked the single most meaningful line in Da Ponte’s libretto as a motto to capture the moral quintessence of the opera. Deviating from the libretto, however, he has the line “così fan tutte” being sung twice, and not just by the old philosopher Don Alfonso, as Da Ponte wanted it. In Mozart’s version, the first statement is presented by Don Alfonso somewhat hesitatingly, its deceptive cadence making it sound more like a question. However, the emphatic repetition of the melodic phrase, assigned to all three male singers – Don Alfonso and the two officers Guglielmo and Ferrando – turns its meaning into a strong statement of fact.\(^\text{15}\)


\[\text{16. Wolff, 39-40.}\]
CHAPTER II
SYNOPSIS AND CHARACTER ANALYSIS

Synopsis

The opera is set in eighteenth century Naples, and is structured in two acts. Don Alfonso is an old, cynical philosopher; he is determined to prove to his two young friends, Guglielmo and Ferrando that their fiancées, Fiordiligi and Dorabella, should not be trusted since they are women – in other words, not at all. With the help of the ladies’ maid, Despina, he concocts a plot. He first tells Fiordiligi and Dorabella that their lovers have been called away for duty, and then introduces them to two Albanians, who are none other than Guglielmo and Ferrando in disguise. The men have switched places and are attempting to woo each other’s partner. After battling inner conflicts, the two women succumb to the men’s advances, thus forcing Guglielmo and Ferrando to admit defeat. However, Don Alfonso reveals the plot to the two lovesick ladies, and they are happily reconciled with their original lovers.17

Character Analysis

As mentioned earlier, the collaboration between Mozart and Da Ponte helped to mature the opera buffa form. In his other compositions, and especially in the finales of his operas, Mozart showcased sonata forms, which were based on Viennese traditions (see footnote).18 As Charles Rosen writes:


18. Brown, *Così*, 147. “The uses of sonata form in the larger ensembles of Mozart’s operas have been given considerable emphasis in the analytical literature, but the principle of alternating periods of action and expression is rather more significant in the working-out of his act-finales.”
Mozart came along at the exact moment when the improvisation of *commedia dell’arte* had been replaced by a fixed and literary art, when the sketched scenarios of a series of comic situations became plays and librettos...It was an opportune time for Mozart, and we must be grateful that it coincided so neatly with the new dramatic possibilities of the sonata style.¹⁹

Stock characters are stereotypical characters used in the sixteenth to eighteenth century Italian style of improvised theatre, known as *commedia dell’arte*. In *commedia dell’arte* nearly all elements used were ‘stock’ and simply applied as needed to different scenarios.²⁰ The characters represented the different classes of society: upper-class (nobility) and lower-class (the servants). Characters whose names ended with the suffixes of “-i”, “-o” or “-a” were upper class, while characters whose names ended with suffixes of “-ina” were lower class. Thus, Fiordiligi, Dorabella, Ferrando, Guglielmo and Don Alfonso were all considered upper class characters, and Despina the lowly servant girl, was a lower-class character. The stock characters would also exaggerate real ones—with operatic themes addressing social issues of gender and class.²¹ This is the case in Mozart’s *Così fan tutte*, specifically in the Act I Finale, where Despina enters disguised as a doctor and helps to bring “healing” to the lovesick suitors of Fiordiligi and Dorabella by way of a magnet.²² About the use of stock characters, Broder states the following:

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²². In the Act I Finale, Scene 16—Allegro, measures 292-427: Despina enters disguised as a doctor. In the *Andante* section, measures 429-484, she administers the “potion” or “poison” to Ferrando and Guglielmo. Staging directions in edition Schirmer, page 163 indicate, “SCENA XVI (enter Despina,
Mozart and Da Ponte were not dealing here with recognizable human figures, as in *Figaro*, or with the creation of flesh-and-blood characters out of universal types, as in *Don Giovanni*. They were engaged in telling an amusing tale, for which a small group of stock characters was perfectly adequate.\(^{23}\)

Characters were not treated merely as staged actors; rather, they played significant roles in the opera by representing the social classes, and more often than not, it was the servants who were the smartest individuals. Mozart used a servant in *Figaro* to outwit the nobility, and he presents a similar situation with *Così fan tutte*, as Don Alfonso enlists Despina’s help in carrying out his plot. The table below gives a basic overview of the characters.

**Table 1 Character Analysis**

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>VOICE TYPE</th>
<th>ROLE</th>
<th>DESCRIPTION</th>
<th>RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiordiligi</td>
<td>Soprano</td>
<td>Major</td>
<td>Many florid and dramatic passages with extremely high and low range; wide skips Ferrando’s fiancé</td>
<td>A3 to C6</td>
</tr>
<tr>
<td>Dorabella</td>
<td>Soprano or flexible Mezzo</td>
<td>Major</td>
<td>Guglielmo’s fiancé</td>
<td>D4 to Ab5</td>
</tr>
<tr>
<td>Don Alfonso</td>
<td>Bass</td>
<td>Supporting</td>
<td>Buffo Bass (Bachelor)</td>
<td>A2 to E3</td>
</tr>
<tr>
<td>Despina</td>
<td>Soprano</td>
<td>Supporting</td>
<td>Soubrette</td>
<td>C4 to B5</td>
</tr>
<tr>
<td>Ferrando</td>
<td>Lyric Tenor</td>
<td>Major</td>
<td>Fiordiligi’s fiancé</td>
<td>D3 to Bb4</td>
</tr>
<tr>
<td>Guglielmo</td>
<td>Baritone</td>
<td>Major</td>
<td>Dorabella’s fiancé</td>
<td>A2 to F4</td>
</tr>
<tr>
<td>Chorus</td>
<td>Varies</td>
<td>Supporting</td>
<td>Soldiers</td>
<td>Varies</td>
</tr>
<tr>
<td>Chorus</td>
<td>Varies</td>
<td>Supporting</td>
<td>Servants</td>
<td>Varies</td>
</tr>
<tr>
<td>Chorus</td>
<td>Varies</td>
<td>Supporting</td>
<td>Sailors</td>
<td>Varies</td>
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Fiordiligi is Guglielmo’s betrothed, and Dorabella is engaged to Ferrando. Don Alfonso is the cynical philosopher and “wise old man” who works with Despina to prove that women are unfaithful and cannot be trusted.

**PRE-REHEARSAL PREPARATION**

*Introduction*

Presenting an opera of any kind requires extensive preparation by all members of the production team. One must understand what components make up the opera in order to present it thoroughly and thoughtfully before an audience. The flexible nature of *Così fan tutte* makes it ideal for various interpretations and presentations.

Modern day performances of *Così fan tutte* call for up to seven sets, with an average length for Act I of 80 minutes, and an average length for Act II of 70 minutes. There are minimal hazards involved with this production, including no dance requirements. Those qualities alone create an easily attainable production, relying solely upon vocal and instrumental talent. The principal roles involve demanding but melodious vocal lines, and the chorus and ensemble roles are very singable. A full orchestra may be used, or a partial orchestra and piano may be suitable for a smaller program’s presentation. In an even further constrained setting, a performance using only the piano can be just as effective. Publishers for the score are G. Schirmer, Ernst, Eulenburg, Bärenreiter Urtext, and Dover. The most appropriate published score to use is the Bärenreiter Urtext, because it is proven to be the original, or earliest, version of the work, to which later versions may be compared.²⁴

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Auditions for the USM production of *Così fan tutte* were held in the spring 2013 semester, with rehearsals beginning at the start of the fall 2013 semester. Enough cast members were involved to triple cast most principal members, except for the role of Don Alfonso (which was double-cast). This triple cast company was a unique group of college students whose voices were very mature—quite an atypical experience for a small university setting. Additionally, each singer understood and practiced healthy vocal technique, which only enriched their learning experience.

Rehearsals began in the fall of 2013 on the campus of The University of Southern Mississippi in Hattiesburg, Mississippi. The selected rehearsal edition of *Così fan tutte* was the G. Schirmer score, and a cut list was emailed to the cast in late summer prior to the start of the fall semester. Edition Schirmer was quite cost-effective for the cast members, and though it contained many notational and editorial errors, these were corrected easily with an *errata* list.25

The production was under the direction of Conductor and Music Director of the Southern Opera and Musical Theatre Company. The rehearsal times were sent as a class outline with detailed information about the opera. Music rehearsal times were listed for principal members, and were held Monday through Friday, 4:00 pm to 5:30 pm. Recitative rehearsal times were held for principal members every Tuesday and Thursday evening until they were learned. Chorus rehearsals were scheduled early in the semester for only one to two days per week from 4:00 pm to 5:30 pm.

A music rehearsal schedule (for arias and ensembles) was sent via E-mail to cast members the first week of August. It contained detailed information regarding rehearsals

25. See Appendix B, pages 74-75, Errata Sheet for Schirmer Vocal-Piano Score.
such as the following: version of schedule (week of date, usually), day and calendar date of rehearsal, time allotted, type of rehearsal, who was involved, piano/conductor for rehearsal, and location of rehearsal. The schedule detailed rehearsals and class meetings for the entire school year (both fall and spring semesters).

A recitative rehearsal schedule was sent within the same E-mail. Its details were virtually the same as the music rehearsal information. The dates and times of rehearsal were listed, as well as the numbered recitatives listed along with the first lines of each. Characters involved in each recitative were listed, along with page numbers and locations of rehearsal.

The performance dates for the production on campus at USM were January 24 through January 26, 2014. However, an earlier set of performances were scheduled for October 22, 24 and 26, 2013. The October performances were presented in other cities in Mississippi: Gulfport, Meridian, and Natchez.

The cast for this production numbered fifty-three total (forty-five students, both graduate and undergraduate, and eight faculty and staff members). It consisted of a full production team that included the following members: Producer, Conductor, Assistant Conductor, Stage Director, Stage Manager, Sound/Lighting Designer, Costume Designer, Set Designer, Carpenter, Painter, Korepetitor/Vocal Coach, Transportation Coordinator, and Supertitles Coordinator.
PRODUCTION TEAM AND DUTIES

Introduction

Organizations thrive with good managers and effective leaders. The same may be said of artistic organizations, and especially opera productions. An opera production team provides excellent resources, manageable levels of communication, and a foundation for producing an opera teeming with able-bodied talent, creative artistry, and memorable experiences. Though successful production teams may be made up of as few as three people, it is best to have as many experienced individuals on board as possible.

The production team for USM was made of a full production team as described above. Meetings were held weekly to discuss pertinent information regarding production work. The meeting would convene with the Producer overseeing the discussion. Primary topics would include calendar events, scheduling of rehearsals, set design, and costume design. While each team member had a specific role and set of responsibilities, each came together to create an academically important and memorable experience for both students and audiences alike.

Roles or Responsibilities of the Producer

Producers must be able to manage the budget and finances as well as the personnel, and should be able to fiscally oversee the entire production. Should the university not have a line item for opera within the operating budget, the producer should also help to oversee fundraising and assist with any solicitation of funds from donors. Often, the responsibility of managing the overall production falls on the shoulders of the production manager, stage director, or conductor; this extra responsibility is alleviated
with the addition of a producer to the production team.

Conductor/Assistant Conductor

Walther R. Volbach writes, “…the conductor has the ‘great advantage of being visible’…” and “…the stage is the centre of the performance and the good conductor will do everything in his power to keep the listener’s attention focused on the stage.”

To assist with any opera production, a conductor must know the score, obey the composer’s markings, understand dynamics, beats, cuts, and other alterations of the score. They must also study the score, phrasings, and accents.

In the USM production of Così fan tutte, we discussed every nuance or ornamentation with each singer, regarding their specific arias. If the singer made any changes, either the singer was held accountable to correct any mistakes, or both parties came to an agreement about the changes for the performance. The conductor’s role has distinct duties such as teaching recitative, teaching and coaching music, and ensuring that the singers are effectively presenting each musical selection at the highest level.

The duties of an assistant conductor not only involve rehearsing aspects of the performance, but the areas of scheduling, technical design, supertitle preparation, and marketing/advertising. An assistant conductor is virtually a second conductor or producer, learning all aspects of production management and carrying out specified tasks. They are needed at every production meeting, and at times may be called upon by the director to run the meeting. The Graduate assistant served as assistant conductor for the

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USM production. Their duties were to oversee music rehearsals alongside the conductor, as well as to conduct several performances. The assistant conductor also rehearsed the orchestra and helped the students become comfortable with watching a conductor while singing.

Stage Director

Stage directors bring ideas, words on a page, and cultural scenes to life on stage.

Volbach again writes:

The stage director is responsible for dramatic interpretation and understanding of theatrical components, such as acting, interpretation of operatic roles, fundamentals of singing and piano playing, music literature, reading of orchestral scores, conducting, languages (Italian, French and German), history of theatre (notably opera), stage crafts and execution of scenic effects, arranging large groups, management and organization. They must also work with soloists and ensembles, understand and direct the style of acting, and assist with planning the entire production.27

Volbach, of course, is covering a plethora of knowledge that some stage directors at small universities may not, or will not possess. However, as with any major production, the more knowledge possessed, the greater the learning that can take place. Though stage directors work primarily with the acting and scenic requirements, their work is nonetheless seen throughout and within the opera production.

The leadership of a stage director must be prominent and visible. They should work well with conductors and stage managers, while giving clear and concise direction for students within the educational setting. Stage directors should always remember that

the primary atmosphere of a smaller university setting is a learning environment. Mistakes and miscommunications will happen, therefore grace under pressure is a must. It is the stage director’s responsibility to enhance the students’ acting abilities to create a thorough representation of the character.

Our stage director worked with the conductor to create the concept of a 1960s mafia-style setting for the USM production. The physical set was minimal, utilizing mostly backdrops and scrims. If he was absent, his requests or directions were communicated within an E-mail to stage management and subsequently relayed during the production meetings.

*Stage Manager*

The role of the stage manager is to be the key assistant to the director and production staff. The stage manager is virtually third in command behind the producer and director. A stage manager oversees technical aspects of the production, as well as communicates information from the producer and director to the cast.

A stage manager’s responsibilities include, but are not limited to, the following: creating, posting, and communicating schedules, maintaining call boards and posting notices, helping with auditions, creating a company roster, and the creation of a prompt script (containing all blocking notations, cues for lights, sound notes, shift notes, orchestra notes, and whatever else is necessary for the production). Stage managers should also maintain a production book, which includes the company roster, production and rehearsal calendars, prop lists, daily rehearsal reports, and performance logs. The stage manager should bring all of these materials to each production meeting. Additional
duties of a stage manager include running tech rehearsals, as well as calling the show during performance runs. They should also tape out a spiked set onto the floor in the rehearsal room.28

Some small universities encounter challenges when they allow inexperienced students to assume the duties of a stage manager. Inexperienced stage managers can cause a production to lag because communication issues may be delayed or not communicated at all. It is best to use either an experienced student to help instruct the new recruit, or one who is well organized and able to follow instructions correctly. Stage managing provides a great educational opportunity for a first-year or inexperienced student within a small program, pending proper guidance.

Sound/Lighting Designer

Sound issues are potentially prevalent in any situation. Audience hearing levels vary drastically from those who can hear a pin drop to those with hearing deficiencies. Enunciation is vital in an opera production; singers must project over an orchestra, or some combination of instruments. With younger singers, a smaller orchestra would be best, but this depends on the resonance of their voices, the size of the room, the acoustics, and where singers are placed onstage.

A good sound designer is a production’s best friend, and a good lighting designer is just as vital. Theatrical lighting creates the atmosphere for the production, and good lighting is universally expected for modern productions.29 However, high-quality lighting

is not always attainable in a small university setting, nor is a professional lighting
designer. Hiring engineers and renting equipment can be extremely costly. However,
some colleges may be able to fundraise or have a small portable or permanent system
installed. For the USM production, we were able to use whatever lighting was available
in the spaces provided, due to the flexible modern setting of the opera. Because it
requires few lighting cues, Così fan tutte is practical for small universities to produce
with limited resources.

Costume Designer

It is important to design effective and visually understandable costumes: good
costuming creates good visibility. Costume designers should be aware of the style of
dress pertaining to the time period in which the opera is set, and be knowledgeable about
any cultural or historical contexts. Obtaining background information will ensure a more
detailed presentation.

Smaller universities encounter the most challenges with costuming. More than
likely these challenges are due to budget limitations. Within these constraints, the smaller
university can still overcome the obstacle, either by adapting the production to a modern
time period, or simplifying the scenic and costuming demands. Even in the early half of
the twentieth century, universities that were attempting opera productions were adapting
to the obstacle of costume design. Volbach says regarding costume designers:

Educational institutions are more and more installing workshops of their own
which give the designer a most gratifying opportunity to create settings and

29. Volbach, 81.
costumes in corresponding styles. Yet never must he forget that he is dressing singers, not actors.  

Singers must be able to breathe appropriately. They must breathe low, and into their back space in order to achieve the appropriate sound and supported technique.

Costumers must be careful to design visually effective and period appropriate attire without impeding the physical freedom necessary for performers to achieve a good singing technique.

In addition to technique considerations, cost is also an issue regarding costume design. Modern costuming materials are lighter and more breathable, whereas period costumes are usually heavier and tighter. Additionally, modern lighting is much more intensely focused and brighter than eighteenth-century lighting, creating a better visual performance for the audience. Most stages during the eighteenth century were lit with chandeliers above the stage, and some were not lit at all. A modern costume design can allow a singer easier use of their physical technique, a more comfortable costuming experience, and a more visually interesting experience.

**Korepetitor/Vocal Coach**

Vocal coaches teach the words, rhythms, and expressions of singing more so than the mechanics of singing. Voice teachers deal primarily with placement and technique, while a vocal coach works holistically with emotion and expression, combining the accompaniment with the singer’s melody line and helping to ensure the work is presented correctly. The responsibilities of a vocal coach for an opera are no different, but they can be a bit more challenging. Those responsibilities include playing the orchestral reduction

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30. Volbach, 82.
from a piano-vocal score, or even reading the conductor’s score, and also teaching recitative.

Proper execution of recitative is a very important requirement for any opera production, but especially for *Così fan tutte*. Small universities will invariably use inexperienced undergraduate singers who will be encountering recitative for the first time, and the vocal coach can play a key role in teaching them to sing with freedom through a systematic approach.

Vocal coaches also help to create a sense of security for those involved, especially for inexperienced students of opera. My role as *Korepetitor*/Vocal Coach for the USM production of *Così fan tutte* was to assist singers with learning their recitatives and arias, as well as to play any accompaniment associated with their parts on the piano. I also served as pianist and harpsichordist for the performances. I led rehearsals for chorus, and ensured that needed harmonies were heard clearly and parts were sung correctly.

*Scheduling*

Any production requires maintaining a schedule of deadlines in order to present a well-organized performance in a timely manner. This is especially the case for an educational institution. We have established that it is the role of the stage manager to execute clear communication from any stage director or producer. Scheduling should take place within the production meeting, and production meetings should take place as consistently as possible, in order to ensure the process runs smoothly. A master schedule of rehearsals should be created and assimilated to each cast member in a timely manner and in the most efficient communication method possible. The stage manager should
determine the most effective form of communication with each cast member and keep clear records. For the USM production, E-mail was the primary form of communication that followed production meetings. Either information would be assimilated from the producer, director, or the stage manager.

Production meetings for the USM performance took place every week. The meeting agenda would commence with any updates to the schedule or cast needs from stage management. Responses to each need were given by the appropriate area coordinator (costumes, lighting, etc.).

Challenges and limitations for production meetings can evolve upon a person’s absence from the meeting. Commitment to production meetings is necessary for a production to run smoothly. Should an area coordinator be absent for a meeting, they should check in as soon as possible with the stage manager or producer either via E-mail or in-person.

PERSONNEL

Orchestra

One of the roles of the orchestra in Mozart’s operas is to remind the listening audience of earlier themes and ideas. As Mary Hunter puts it in her book *Mozart’s Operas: A Companion*, “[The orchestra] often serves as the opera’s ‘subconscious’…[informing the] audience what the character might ‘really’ be thinking.”

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Hunter defines the first role of the orchestra within Mozart’s operas as providing harmonic and rhythmic support for the singers, and the second role as conveying the music in a way that communicates and supports the dramatic elements.\textsuperscript{32} The orchestra interacts with the voice in comic operas. The vocal phrases are shorter; this allows the orchestra more space to comment, or to suggest musical gestures a singer could make.\textsuperscript{33}

There are many impassioned vocal lines within the ensemble. The orchestra helps to provide a basic character or mood within a given section and, as Hunter continues, “…wraps the often very short vocal lines in an ‘atmospheric’ blanket.”\textsuperscript{34}

Hunter continues, “The orchestra also often plays a significant introduction (ritornello) to many arias. This is certainly the case in the Act I, Scene II duet, “Ah guarda sorella.” For the introduction, the tempo is \textit{andante}. It is filled with florid melodic lines, and it provides a decorative, generally soothing harmonic structure of I-IV-V prior to introducing the sisters, Fiordiligi and Dorabella. Volbach states, “The orchestra ranks first not alone in importance but in difficulty of assignment as well.” He continues about a conductor’s role regarding the orchestra:

In smaller cities, it is almost impossible to procure a sufficient number of trained instrumentalists, and this is but the first step in building up a good orchestra. The next is to mold the players into a unit. Much time and great effort have to be spent in carrying out this task.\textsuperscript{35}

\textsuperscript{32} Hunter, 21.
\textsuperscript{33} Hunter, 22.
\textsuperscript{34} Ibid.
\textsuperscript{35} Volbach, 83.
The most prevalent challenges a small university program may face will concern the orchestra. Some of these challenges can be solved for a production of *Così fan tutte*; of course, the easiest solution is to merely use piano only. However, using an orchestra can be a wonderfully enriching experience for students and audiences alike.

A small university may have talented keyboardists; in such cases, electronic keyboards may substitute for certain wind instruments that are called for in the orchestral score. Also, should a music school not have a string program, it may choose to spend its finances hiring capable string players that will enhance the performance.

Skill level plays a most important role regarding personnel for orchestra. Mozart’s music is difficult to play. It requires practice, attention to detail, and stamina, especially if it is being presented before a cultured audience.

Orchestral parts should be prepared well prior to the first rehearsal. Cues should be marked, as should rehearsal numbers or letters. In some cases, measures numbers should be added if they are missing. Additionally, reading sessions and rehearsals should be planned for the orchestra prior to the first dress rehearsal with the cast.36

**Chorus**

Mozart’s operas contain three main types of musical settings: recitatives, arias, and ensembles. Each can stand self-sufficient as a single musical unit. There is also a fourth unit, the chorus; Mary Hunter describes the chorus as being “…sung by *classes* of participants in the drama – rather than by identifiable characters.” The chorus usually

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consists of townspeople, mobs, or crowds of unnamed, or named characters in supportive roles.

Productions will often have participants of varying skill levels, and *Cosi fan tutte* lends itself well to such a situation. The opera calls for a chorus in addition to the ensemble of six principals. Chorus members within an opera may come from any level of singing, and while chorus work generally does not require the same level of technical skill as singing a solo or playing in the orchestra, great vocal education can be gleaned from the experience.\(^3^8\)

The general requirements for chorus members are that the members sing in tune, arrive promptly to rehearsals, attend rehearsals as needed, and pay close attention to the conductor. Additionally, as cast members, the chorus may be used in other areas of production while they are not rehearsing their specific numbers. They can be used in technical areas such as set design, costume design, or marketing/advertising, as well as assist the stage manager in collecting and delivering needed materials relating to the production at large.

*Ensemble*

Ensembles are musically self-contained and involve only the principal characters. Often occurring at the end of a scene, ensembles help to advance the story, or solidify the plot. They tend to include more dramatic elements than an aria, simply because the ensemble characters are aware of, or are interacting with, each other. Additionally,

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37. Hunter, 6-7.
38. Volbach, 85.
ensembles – especially those in Mozart’s operas – are in the same structural position as arias, being found at the end of each act and sometimes as an introduction to the opera.\textsuperscript{39}

According to Mary Hunter, “Mozart composed the ensembles first – probably not to test the abilities of his singers, since he knew all the voices pretty well – but perhaps, since the opera contains so many of them, to form a kind of frame for the arias.”\textsuperscript{40}

Mozart’s ensembles essentially end \textit{tutti}, which means all characters are singing, if not the same words, then assonant ones.\textsuperscript{41} Ultimately, by the end of the \textit{tutti} section, all characters will be singing the same tunes with essentially the same rhythms. However, most of the ensembles do not begin that way. Instead, the ensemble begins with a series of solos, duets, and trios, thus working its way into the large \textit{tutti} combination of voices.\textsuperscript{42} Mozart gives many of his characters similar, or different material, depending on the nature of their relationships with one another.\textsuperscript{43}

The finale was the most effective place for an ensemble within the opera buffa genre. Finales, found at the end of acts are a scene, or collection of scenes that help to speed up the \textit{imbroglio}.\textsuperscript{44} Characters find themselves in the situations of having to confront either themselves or the (unintended) consequences of their actions. Ensembles

\textsuperscript{39} Hunter, 15.
\textsuperscript{40} Hunter obtained this knowledge from Alan Tyson’s “Notes on the composition of Mozart’s \textit{Così fan tutte},” \textit{Journal of the American Musicological Society}, 37 (1984), 356-401.
\textsuperscript{41} Assonance is defined as the use of the same vowel sound with different consonants or the same consonant with different vowels in successive words or stressed syllables, as in a line of verse.
\textsuperscript{42} Hunter, 16.
\textsuperscript{43} Ibid.
\textsuperscript{44} Imbroglio is defined as an extremely confused, complicated, or embarrassing situation.
have little to no recitatives. Accompanying orchestral music helps to sustain the mood or pace of the actions. Hunter describes a finale ensemble thusly:

> At the end of each section of dialogue there is usually a moment (or longer) where the characters sing together and sum up the current state of the drama – often in collective statements like ‘What is to become of us?’ or ‘What a terrible mess!’; but also sometimes with words reflecting the simultaneous but incompatible individual dilemmas at that moment.\(^\text{45}\)

The ensemble also expands upon the idea that musical numbers may be addressed, not only to characters onstage, but to the audience as well.\(^\text{46}\)

Mozart’s *Così fan tutte* is extremely flexible when it comes to the ensemble. Only six singers are needed: two sopranos, a mezzo, a tenor, a baritone, and a bass. Though they are few, they should be powerful. These students should possess skill and agility in singing, due to the presence of florid and melodious lines within some arias. Excellent vocal technique is necessary to present a polished performance; also, should the production be presented in Italian, ensemble members should be able to pronounce and sing the language correctly for the sake of clear communication.

Challenges may arise if there are inexperienced singers in the ensemble. A full orchestra may be too overpowering for young voices, dictating the need for a partial orchestra with piano, or piano only. Also, singers must be able to adapt the projection of their voices to meet the demands of the performance space, something younger singers may have difficulty achieving.

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45. Hunter, 114.

46. Hunter, 115.
Indeed, placement or staging of the ensemble itself can be a challenge depending on the size of the venue. This challenge may be overcome by having prior knowledge of the space in which the performance will take place. In a larger space, ensemble singers may need to move the staging forward so they may be closer to the audience; this will allow their voices to project over the orchestra or piano, or will allow them to have a better sightline to the conductor. Also, in a larger venue, the singers may also need amplification so the sound does not diffuse in the space.
CHAPTER III

LANGUAGE ISSUES

Translation Sources

Translators have the difficult task of translating text from one language to another. They must have an understanding not only of the original language itself, but the culture from which they are translating, and also the culture to which they are translating. They must seek to find the most appropriate wording for the translation, in order to achieve accuracy of presentation. The singers must study the lyrics and understand not only what they are singing, but what they are portraying – two entirely different things altogether. The more information the cast and crew obtain, the better the communication of the story will be.

Various translation sources exist for Così fan tutte. They are available from publishers such as G. Schirmer, Ernst, Eulenburg, Dover, Faber, and Kalmus. These sources are available based on the Bärenreiter Urtext. It is the most precise version and the most reliable source:

Bärenreiter Urtext is…assigned only to scholarly critical editions or to editions directly derived from them. It guarantees that the musical text represents the current state of research and has been produced by internationally recognized experts. Urtext editions are prepared in accordance with clearly defined editorial guidelines and are free of arbitrary additions from the editor.47

Other editions, such as Ricordi, include an additional aria for Guglielmo in Act I, Scene 3, “Rivolgete a lui lo sguardo.” In this aria, Guglielmo describes the passion he and Ferrando have for their fiancés. Comparing himself to a variety of classical figures, he

sings that there are no men like him from Vienna to Canada. Mozart had second thoughts about this aria and replaced it with the more informal aria “Non siate ritrosi,” presumably because the replacement aria better represented Guglielmo’s temperament.\textsuperscript{48}

The G. Schirmer edition was chosen for the USM production. It is an affordable edition and contains minimal errors regarding translation. Founded in 1861 by Gustav Schirmer, the company was owned by the Schirmer family for over a century, until it was purchased by the book publisher MacMillan in 1968. The year 1986 saw the company merge with Hal Leonard Music. Though the Schirmer edition of \textit{Così fan tutte} contains printing errors, an \textit{errata} sheet is available that is beneficial for noting any errors and ensuring an accurate performance.

\textit{Original Language or English (Native Language of the Singers)}

There is no reason \textit{Così fan tutte} cannot be presented in a language other than Italian, however the most common languages are Italian and English. Great care must be taken when translating an opera into a language other than its original, however; when a piece is translated from Italian into English, subtle discrepancies of meaning, as well as differences of perception, may occur. The choice of a performance language is also dependent upon the audience. Many audiences and patrons of opera are critical, yet most are understanding of presentations in non-local languages.

\textsuperscript{48} Brown, \textit{Così}, 36.
REHEARSAL PLAN

Arias

Mary Hunter describes arias within Mozart’s operas as tuneful and elaborately accompanied solo numbers. Some arias may be less than a minute, some more than ten. They may be virtuosic in nature or quite simple. Arias may be soliloquies, or speeches addressed to other characters onstage. Some will maintain the same emotional character throughout, while others will advance the characters’ actions, either physically or psychologically. Interestingly, while a character may be in a different state (whether physically relocated or emotionally changed) at an aria’s end, the music usually retains the same essential structure throughout.49

The foundation of an aria was usually the text. The words and types of text were negotiated by Mozart and his librettist. Once the aria’s text was finished, a composer’s options were affected on multiple levels. Most composers are concerned about length, structure, and consistency, as well as the presence or absence of dramatic or psychological progression. Mozart’s aria texts contain anywhere from three or four lines to as many as thirty.50

Generally, most aria texts tend to be within these extremes in length. However, shorter texts do not lessen the length of an aria. Text repetition was a key trait of Mozart’s arias. Composers made the final choice of arrangements and repetitions; these

49. Hunter, 9.

50. Ibid.
arrangements were mostly dependent upon conventions of the day, as well as the question of which arrangements expressed the clearest dramatic meaning.\textsuperscript{51}

As mentioned earlier, two types of opera genres existed during the eighteenth century: opera seria and opera buffa. Opera seria dealt more with serious storylines and tragedies, while opera buffa was comedic in nature and dealt more with political themes.

The opera seria and opera buffa genres each contained different types of arias. Hunter describes the different types of arias found in opera seria: the aria di bravura (virtuosic in nature), the aria cantabile (song-like), the aria parlante (DECLAMATORY), the Rondò (an aria which moves from a slow tempo to a fast one, but which returns to the opening section one or more times in its course), and the cavatina (a short, songful aria in a slow to moderate tempo).\textsuperscript{52}

Opera seria arias were categorized by how they were vocally presented. The aria di bravura was recognized by its virtuosic presentation; the aria parlante was often used to express high-style rage; and the cantabile showed off tender feelings of sincerity.\textsuperscript{53} Comic opera arias, by contrast, were categorized more by who was singing, and in what situation they found themselves. The most common aria type is the buffo aria, sung most often by a bass or tenor. This aria type emphasized various characteristics of a buffoon, often beginning with text expressing knowledge or pride, then moving to more speech-like declamation. Very fast delivery of words with lots of repeated notes would come in the form of patter. The comic aria was also addressed to the audience or to those onstage.

\textsuperscript{51} Hunter 12.
\textsuperscript{52} Hunter, 12.
\textsuperscript{53} Hunter, 13.
Buffo arias would have several tempos, culminating in an ending that was delivered as fast as the singer could sing.\textsuperscript{54}

Another popular comic aria was known as the “serving girl” aria, though it did not have a consistent name in the eighteenth century. Its style lies somewhere between cantabile and buffo; it has a much more integrated melody, but much less emotional intensity or richness than the traditional cantabile aria. These arias typically involved lower-stationed women – servants or peasants – who explained their needs: desire for gifts, obedience from her man, and the possibility of social advancement. Often the character would explain how to deal with men (usually by looking elsewhere at every opportunity, and using them as a convenience rather than a necessity). Despina’s “Una donna a quindici anni” (‘[Even] a fifteen-year-old woman’) in \textit{Così fan tutte} is a perfect example of such an aria.\textsuperscript{55}

The challenges of rehearsing an aria with piano accompaniment versus orchestral accompaniment are minimal, but worth a discussion. Much of the rehearsal is dependent upon the singer learning his, or her melody line and knowing when and where to ornament (if the singer has the ability to do so).

Rehearsing with a piano is quite different from rehearsing with an orchestra, especially if the pianist is unable to play specific lines assigned to instruments such as an oboe or flute. Some obvious lines that are given to a prominent orchestral instrument may be left out by the rehearsal pianist. This is why the singer needs to know the accompaniment to their aria very well.

\textsuperscript{54} Hunter, 13.
\textsuperscript{55} Hunter, 13-14.
Arias pose a significant learning challenge for inexperienced college students. It is critical to rehearse these students first and frequently. Inexperience may initially be a limitation, but if the student is eager to learn and puts in the necessary practice time, this limitation can be easily overcome. Still, understanding of technique must be established to avoid potential singing catastrophes.

One such challenging aria is Fiordiligi’s “Come Scoglio.” The awkward leaps can be problematic if a young singer has not gained a solid understanding of vocal technique.

Ensembles

Rehearsal of ensemble members is crucial in order to achieve a successful production of *Così fan tutte*. This opera relies heavily upon an intimate group of six characters. Members should be rehearsed daily and strategically.

Placement for the ensemble is important and could pose a small challenge, if not handled properly. This is evidenced in the Allegro sextet of scene 2 in the Act I Finale. In a quest to win over the sisters’ hearts, Ferrando and Guglielmo have just drunk the “poison.” Staging requires them to fall down and writhe in “agony” from the effects of this elixir. Yet by doing so, they lose sight line with the conductor and can easily compromise their vocal delivery. The USM production of *Così fan tutte* rehearsed every weekday in order to ensure that cast members attained maximum comfort with each other, their music, and their physically demanding staging.

Finales

Concerning Mozart’s finales, Mary Hunter says the following:
The finales in Mozart’s mature operas have long been considered monuments of Western civilization. Their combination of musical coherence and beauty with compelling action and human characterization is a testament both to Mozart’s genius and to the musical style that allowed this mixture of rigor and flexibility. Finales allowed both librettists and composers the flexibility to present both fast-paced dramatic action and continuous music...

Hunter goes on to say that “…Mozart’s finales, like those of his contemporaries, cover several scenes as identified in the librettos, since they involve many entrances and exits. They also “have many sections in different keys, tempos, and meters. Some of these join seamlessly; at other places the contrast is the point.” Finales provide simultaneous forward motion and resolution.

Brown states with regards to the Act II Finale of Così fan tutte:

All six characters now join to sing the ‘philosophical’ moral of the opera. Da Ponte and Mozart chose not the misogynist creed represented by the motto ‘così fan tutte’ (which had been given sufficient exposure), but rather a more generous message of reconciliation. ‘Happy is he who looks on the bright side of things, and in all cases, lets himself be guided by reason. May that which makes others weep be for him a cause to laugh, and amidst the storms of this world he will find perfect calm.’

Finales typically present all major characters onstage. Moreover, they present a tonal closure to the opera itself. Mozart was fond of using the Viennese sonata form principal in his works. Charles Rosen writes in Sonata Forms:

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56. Hunter, 18.
57. Hunter, 114.
58. Ibid.
59. Hunter, 19.
60. Brown, Così, 56.
62. Ibid.
The absorption of the operatic style into the pure instrumental genres lies at the heart of the development of music in the eighteenth century: in turn, by the 1760s if not before, the newly dramatized instrumental style was to enrich the operatic stage and make possible a dynamically conceived action, now at last realizable with abstract musical forms.63

Costù fan tutte’s finales can present a challenge due to their length. Singers must possess solid vocal stamina. Each finale is more than fifteen minutes in length. In the USM production, the Act I finale was 17:00 minutes with cuts, and the Act II finale was 19:30 minutes with cuts.

Recitatives

Recitative Issues

Mozart was not only a superb operatic composer, he was also successful as an instrumental composer. Mary Hunter describes his operas as “…more abstractly self-sufficient – that is, comprehensible and satisfying without reference to the words – than the musical processes of many other well-known operas.”64 Opera is simply music set to a libretto, or textual story, and a critical part of the declamation of that story is the singing style known as recitative. Hunter also describes recitative in the following paragraph:

Recitative is the music of “normal talk” in the Italian-language operas, whereas the German-language works use regular speech for this purpose. Most scenes in the Italian-language operas begin with recitative; the exceptions are act-openings and ensemble finales in the comic operas. The recitatives are where the plot typically moves most speedily and where the interactions between the characters are most like spoken drama. To simulate speech the words of recitative are uttered at a speed comparable to that of spoken stage declamation and each syllable is given only one, usually short, note. The words of recitatives are almost never repeated, which means that in many theatres and on all videos, sur- or sub-titles are particularly busy during these passages. The “melody” of recitative is


64. Hunter, 6
essentially a heightening of speech—that is, an exaggeration of the normal rise and fall of a speaking voice rather than a hummable tune with a regular beat. The vocal range for recitative is restricted on the whole, and not at the extreme end of any voice range. This vocal style encourages flexible pacing so that the singer can get through the words quickly or choose to drag out particular words or phrases for dramatic effect. Most recitative in Mozart operas is ‘simple,’ or, in Italian, secco (dry); in this kind the accompaniment is simply a keyboard instrument and a bass instrument (usually a cello), playing background chords to accompany and punctuate the phrases and give a sense of direction to the discourse. This extremely light and intimate accompaniment also contributes to the possibility of rhythmic flexibility in performance.65

Recitatives seem to be the most challenging aspect of any opera, and especially for Così fan tutte. During the early stages of the learning process, singers should deliver recitative quite rigidly, according to the printed rhythm. Of course, it is very important that they learn the rhythms correctly, but students also must come to understand that the flexible phrasing of text and the free conversational nature of recitative are just as critical. Text is quite important to this art form. Singers must rehearse consistently and faithfully in order to master this performance aspect.

**Learning Process**

Recitative, while gratifying and enjoyable when mastered, can expose many limitations in a less experienced singer, and relatively quickly. Such limitations may include language skills, listening and music reading skills, and memory skills. The learning process of recitative must be systematic and consistent in all areas. Speaking the

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65. Hunter, 7-8.
text by itself ensures their understanding of the language. Singers should then learn the printed rhythms as rigidly as possible. Upon achieving rhythmic precision, the vocal coach then should help the singer release the rhythmic rigidity in order to achieve nuanced textual phrasing. In this way, coaches can teach musicality, thus ensuring singers are effectively presenting each musical selection at the highest level.

Cuts—Why and How

The initial question regarding the making of a cut is, why? Perhaps the answer is twofold: 1) a cut saves time, and 2) a cut can help to move the story along. Performance times will vary for any production due to a conductor’s tempi and the length of any intermission(s); however, operas may last anywhere from eight minutes to four hours and thirty-five minutes. In order to decrease the likelihood of losing an audience’s attention with a lengthy performance, cuts periodically need to be made.

Cuts may be made for artistic purposes, time saving purposes, or traditional purposes. Cuts made for artistic purposes require clear communication between staging directors and conductors. A simple reason for a cut could be to emphasize a specific moment in the production, either dramatically or musically. Conductors also may choose to make cuts based upon the difficulty of music for either singers or orchestra, or to highlight a specific point in the orchestral accompaniment.

66. https://www.theopera101.com/operas/runningtimes.html lists 120 operas and their average performance times without intermissions. The opera, L’Enlèvement d’Europe by Darius Milhaud lasts only eight minutes, and Wagner’s Götterdämmerung lasts four hours and 35 minutes. The website lists standard repertory as well as rarer performances. Così fan tutte has an average performance time of two hours and 35 minutes. The authors caution readers to take the “running times with a pinch of salt.”
Cuts as time savers are quite practical. Such cuts require directors to remove any material that could be considered unimportant, or irrelevant to the story. The cut could be within a recitative or an aria. As a time-saving effort, measure 1 through the end of measure 23 of Don Alfonso’s recitative (following Despina’s aria, “In uomini”) were cut for the USM production. The accompaniment began on the downbeat of measure twenty-four, as Don Alfonso comes to knock on the door. This cut enabled the story to move along somewhat faster, and removed seemingly repetitious dialogue from the recitative.

Additionally, cuts made for the sake of tradition can help to create a more cohesive performance; they also can provide an excellent educational opportunity. In the beginning stages of opera’s development as a genre, audiences saw the opera as a form of entertainment. Traditionally, during recitatives and dialogue, audience members would not pay attention. When arias would begin, however, they would quiet down and listen. Cutting certain elements from modern day performances or conventional operas increases the likelihood of keeping an audience engaged.

Cuts are important, and how they are executed can mean the difference between a successful presentation and a sloppy presentation. They must be fashioned visually, aurally, and harmonically. When Mozart made cuts, he had his assistant mark the same cuts into a reference copy of a score.67

First, the location of a cut was marked in red crayon, sometimes with an ‘+’ or ‘x,’ and any problematic join smoothed over. This was only a temporary measure, perhaps pending a final decision on whether the proposed change was really an improvement. A sealing process took place sometime later, once it had been decided to accord these changes a more permanent status. This was done through

pasting of slips of paper and if necessary by stitching up pages. Additional red crayon marks sometimes clarified the cut with instructions…

Broder states in the introduction to the Schirmer edition, “In performances of the opera Nos. 7, 24, and 27, with their preceding recitatives, are often omitted.” Volbach also states, “No cut is sacred, however traditional it may have become.” Regardless of why a cut is made, challenges and limitations will still exist within the production of *Così fan tutte*.

Conductor Jay Dean states,

Cuts (in the USM production) were made for artistic reasons and practical reasons. Artistic reasons: we felt like we could eliminate some of the action and not lose the storyline. We eliminated some arias and a great deal of recitative. Twentieth-century opera audiences do not want to be “trapped” in a performance for four hours, especially with collegiate-level performers. An additional example in the USM production was a cut made in the recitative following Dorabella’s aria, “Smanie implacabili.” The first fourteen full measures were performed and then a cut was made beginning from measure 15, beat two, to measure 40, beat one. Fiordiligi sang “Ma ponno anche perir” followed by “sonno ancor vivi.” The note on “-rir” was changed from C to D. The entrance at measure 40 was reinforced by the G major chord in the accompaniment.

Another successful cut was made in the recitative that follows the second *terzetto* of Act I. Guglielmo sings “E mille, se volete” accompanied by an E major chord on “-lete.” Don Alfonso responds with “Parola,” followed by Ferrando singing “Parolissima.”

68. Ibid.
70. Volbach, 61.
71. Director, The University of Southern Mississippi Symphony Orchestra.
Following Ferrando’s “Parolissima,” one chord was added (G7) and a cut was made from the end of that lyric to the downbeat of measure 93 (Schirmer edition) of the following page (Guglielmo’s response of “E de’ cento zucchini, che faremo?”). This particular cut did not interrupt the flow of the storyline, and the addition of the G7 chord created a cleaner harmonic transition for the recitative.

One of the most noticeable cuts made in the USM production of *Così fan tutte* was in the overture. Removing the largest instrumental portion of this work saved a significant amount of time – approximately five minutes. Additionally, numbers 6 and 7 were both cut, as well as their adjoining recitatives (recall that traditionally, number 7 was omitted from the opera). The cut list for the USM production is included in this document. By cutting the above numbers, as well as some significant portions of recitatives, and by taking tempi slightly faster, our production was able to reach an ideal performance time of approximately 2 hours and 5 minutes.

Ultimately, the cut should make sense dramatically and musically, and directors should be in agreement. Stage Directors and conductors should be the personnel deciding which cuts will work best. If a cut should be reinstated because of dramatic or musical issues, the decision should be made by either the stage director or conductor. Volbach continues,

Generally speaking, these points should be considered before any modification is made: whether a passage is really weak, repetitious, or too difficult for the singer. These are to be decided by the conductor, whereas the director’s concern is eliminating, shortening or repeating a postlude or an interlude in order to achieve a more effective staging of a scene.\(^72\)

\(^72\) Volbach, 61.
A small university may also have to cut recitatives due to the length of time it takes to learn the opera and present it, especially if it is within a specific semester. A small university may lack the qualified singers to perform some difficult passages in Così fan tutte and need to cut an aria or within the aria. No matter the reason, cuts must be made thoughtfully, and they must be based on the same considerations: artistry, time, and tradition.
CHAPTER IV

SELECTION OF SINGERS

Characters

Voice type alone cannot guarantee specific roles for singers; they must fit certain character types as well. When Mozart composed Fiordiligi’s “Come Scoglio,” he had Da Ponte’s mistress, Adriana Ferrarese del Bene in mind. She sang the role of Susanna in the 1789 revival of Le Nozze di Figaro. Ironically, Da Ponte considered Ferrarese to be an unengaging character. He also saw her as impulsive, with a “…violent disposition, rather calculated to irritate the malevolent than to win friendships.”

Supporting character types do not change as drastically, but as Daniel Heartz describes in the following quote, they undergo considerably different developments due to the “…abrupt twists and turns of the action.”

At the beginning of Così fan tutte, Ferrando and Guglielmo are two young ‘coxcombs’ who need to be cured of their ridiculous notions about love and honor quite as much as their shallow and stage-struck sweethearts, Fiordiligi and Dorabella. Alfonso’s “School for Lovers” is thus compulsory for both sexes, and this is a major difference with Figaro, where only the men need to be taught a lesson, the women having come to self-awareness by the time we first meet them.

73. Nathan Broder in the G. Schirmer piano-vocal score introduction states, “As usual, Mozart was thoroughly familiar with the capabilities of the singers for whom he wrote. He had no high opinion of Mme. Ferraresi’s powers, but she was the current mistress of Da Ponte, and Mozart, probably to oblige his friend, had composed two concert arias for her (K. 577, 579).” Also, Steptoe (p. 100) implies that “…the nature and form of Così fan tutte would have been very different,” had Da Ponte’s infatuation been placed elsewhere.

74. Steptoe, 104.

75. Heartz, 218.

76. Heartz, 222.
Fiordiligi is a major role, which requires a range of A3 to C6. She is a feisty character, and must sing many florid and dramatic passages with both an extremely high and low range; the wide skips are particularly prevalent in her aria “Come Scoglio.”77 Fiordiligi’s aria states that she will stay steadfastly faithful to Guglielmo, “like a rock.” However, true to the comic opera art form, she falls into temptation with Ferrando. Dorabella, the second major female role, requires a range of at least D4 to Ab5. Betrothed to Ferrando, her character is charming, yet somewhat coy. She also succumbs to Guglielmo’s wiles.

Don Alfonso is a bass with a range from A2 to E3. He plays a supporting role, but nonetheless, is critically important. He begins the “…traditional exposition of the wager theme, as the male lovers proclaim the steadfastness of their ladies, while acknowledging the fickleness of women in general.”78 He is a very philosophical character. Despina, the counterpart to Don Alfonso, is a supportive role sung by a soubrette. She requires a range from C4 to B5. Despina plays both the good girl and the bad girl when she must, as well as everything in between. She is worldly-wise and sassy. Ferrando is a lyric tenor with a range from D3 to Bb4; Guglielmo, on the other hand, is a baritone with a range from A2 to F4. Both are major roles and counterparts to the sisters.

77. See Appendix A, Musical Examples, page 70.

78. Steptoe, 128.
VOICE TYPES

Experience and Ability

Mozart tends to treat the voice as another instrument, similar to Bach. Therefore, the singers’ voices are often exposed, and can be challenged greatly with regard to range and agility. Some singers lack extensive ranges, others lack the technical skill, and thus will face challenges of practice and conditioning. Mozart’s music also sits moderately high (for example, Dorabella’s aria, “Smanie implacabili,” which has a higher tessitura for mezzo sopranos). Even “…the Emperor’s opinion as of 1788 was that Mozart’s music was ‘too difficult for the voice.’”

Use of Ornamentation

Should a small university require ornamentation for Cosi fan tutte? Does the message remain the same whether or not ornamentation is used? Perhaps a singer sings the ornamentation incorrectly every time? What is the best course of action?

Ornamentation was highly favored in the Baroque period, whereas the Classical period is historically considered to have begun approximately 1750. Mozart presented Cosi fan tutte only forty years after the beginning of the Classical era, therefore ornamentation was still a trend. Also, ornamentation was retained in opera seria.

Ornamentation is extremely beautiful when executed properly. It should be up to the conductor’s discretion to specify what is traditional or appropriate ornamentation,

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versus allowing free or inappropriate ornamentation with no function or purpose. Ornamentation could be challenging to young singers who are not accustomed to improvisatory singing, therefore all ornamentation should be decided appropriately, written out and thoroughly practiced.

_Preparation and Stamina_

Singing requires use of the entire body, both inwardly and outwardly. Many factors play an important part in presenting an opera. In addition to participating in many hours of rehearsal, there are personal challenges of which a singer of Mozart’s music should be aware.

Physical preparation is a primary factor that can affect a singer’s performance. Healthy eating and drinking habits are essential for a singer’s vocal health. Certain foods and drinks may cause gastroesophageal reflux, which can create inflammation of the vocal cords and inhibit proper phonation. Effects of caffeinated beverages may also create a dehydration of the vocal folds.\(^8^1\)

Since singing is such a physically demanding activity, it is especially important that singers exercise regularly to enable better breath management. Exercising regularly can build better lung capacity – something that is needed for some arias within _Così fan tutte_, especially early in the Act I duet, “Ah guarda sorella.” Fiordiligi and Dorabella sing while admiring locket portraits of their respective lovers.\(^8^2\) Tempo marking for this duet

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82. Brown, 29.
is *andante* and it is in a triple compound meter of 3/8. They each have an extended passage of ornamentation (written by Mozart), with no breath mark specified, that lasts for four measures.⁸³

Mental preparation is another factor that a singer must consider. Some singers may encounter stage anxiety and should find ways to conquer it. Some specific ways that singers for the USM production conquered stage anxiety were to practice while other distractions were happening around them. They would rehearse their arias or staging and fellow performers would try to distract them by whispering or moving items within the room. Other singers would use high-levels of concentration, and still other singers were able to completely set distractions aside. Additional methods of countering stage anxiety are slow, deep breaths prior to a performance or finding a dark, quiet room in which to relax.

While physical and mental preparation are vital to a performance, the most crucial aspect is to be prepared musically. Mozart’s music is structurally clean with clear harmonies and precise rhythms, examples of which are found within classical music repertory. While his music is not always complicated, it does require technical skill that can only be found through regular and focused practice. As with any production the earlier the rehearsals, the better the production. Vocal lines may be rehearsed similarly to how recitatives are coached: systematically. Practice the rhythms slowly at first, so that the correct rhythm is achieved. Once the rhythm is able to be repeated, add notes and begin to sing the notes by themselves. The lyrics must be studied and memorized.

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separately from the music. Then, they can be put together. Once the notes and rhythms are sung correctly slowly, and the text is learned, then add lyrics. Continue to rehearse the passage or aria at a comfortable, slow tempo until the singer is ready to go faster.
Budget and funding sources can be the most problematic challenges a small university’s music program will face. How can a small program present a production such as *Così fan tutte* if it lacks resources? If a small university has enthusiastic students and a willing faculty, anything is possible, however resolving the budgetary challenges often requires creativity and out-of-the-box thinking. Some sources of funding will require seeking out partnerships within the community. Other ideas may be to establish a specific fund for contributors to donate their finances. USM created a *Partners for the Arts* campaign that included a listing of scholarship and endowment contributors. This list was included in the programs passed out at performances of *Così fan tutte*.

Additionally, some colleges may have personnel available to request assistance from grants. Any potential resource becomes invaluable.

The USM production found creative ways to fund the opera that not only involved the community, but also allowed local businesses to gain advertisement. Businesses were asked to support the opera and in exchange for their support, received advertisement in the program. Because of this offer, local businesses were more inclined to lend a set piece or allow a greater discount on an item that needed to be purchased. An additional cost-saving measure included the students themselves. Many possessed not only acting skills, but technical experience, such as costuming, set design, and lighting. Since this production was presented through an educational institution, many students were able to include their work on their personal resumes. Additional sources of funding included
ticket sales to the general public and the collegiate community. One method of ticket sales used was tiered seating. Seating with better views of the front of stage and orchestra were priced higher than those that were not.

Fundraising concerts could be yet another avenue to gain funding for this opera. Since the opera does not require much in the way of set, props, and accompaniment, students could easily present scenes within the community at local assisted living homes, high schools, or other public venues. USM students presented scenes at a local nursing and rehabilitation center in order to meet requirements of a grant that had been received. The budget for the USM production of *Cosi fan tutte* consisted of approximately $10,000. While not every “corner” could be cut, a substantial amount of money was saved in regard to the presentation of this opera.

Opera has been costly since the time of Händel.\(^4\) Nevertheless, it is an art form that demands utmost respect, diligent perseverance, and thoughtful participation from both the public and private sectors. Creative and ingenious ways to fund this art form will always be a necessity for any entity.

*Staff and Crew*

Whether students in the small university setting are experiencing opera for the first time or not, they are still in need of capable and consistent leadership. This leadership comes from the staff; they should be consistently visible and available to the

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students, and they should communicate clearly the needs of those overseeing the production. The staff necessary for preliminary rehearsals are the stage manager, pianist, and music director/conductor/coach.

Rehearsals should be well-managed by the stage manager. He/she should be aware of all details. For example, perhaps principal members are rehearsing in a separate room from the chorus, and staging blocks are occurring in another room or hall simultaneously. The stage manager must know this immediately and communicate it to all related personnel and cast.

Some staff may play dual roles. Stage directors may have to do lighting or scenic work; coaches may also be the pianist for the production. For example, I played a dual role for the USM production by acting as both vocal coach and accompanist. Some students may have to function in dual roles also, if possible. For example, many student cast members were required to assist with setup and performance venue needs. Some members would usher prior to performance, and then take part in the performance as well.

Concept

It is important to have a production concept that is attainable given the talent and materials available to the educational institution. *Così fan tutte* allows for flexible concept designs, whether they be modern or period. For example, the opera’s original concept was set in period Naples, Italy; the USM concept was the modern boardwalk of the Jersey shore. Daniel Heartz writes of the original concept:
Da Ponte originally laid the scene of the opera in Trieste, the Habsburg Empire’s commercial ‘window’ on the Adriatic. Mozart must have insisted on the more evocative setting of a grander port of call: Naples. Trieste was hardly a glamorous sojourn for two young ladies from Ferrara. Naples, in contrast, was a great royal capital and the largest city in Europe, the center of the Italian Enlightenment (making it only natural that the philosophical Don Alfonso would dwell there) and the seat of the foremost Italian lyric stage, the Teatro San Carlo. Naples combined all the aspects needed to give the opera a sharp focus: it epitomized the struggle of the senses with the intellect.\(^85\)

The greatest consideration in deciding between a period and a modern setting most likely hinges on which concept is more affordable. For example, cost for costuming is one of the more pressing issues. Modern costumes are most likely cheaper and can be easily located, purchased, rented, or even made. This alone can conserve a great amount of finances for a program on an already-tight budget. *Così fan tutte*’s story line easily allows for a flexible and modern costuming plot. However, if modern dress is chosen, care must still be taken by the costumer to choose pieces that will capture the imagination of the audience.

*Set Design and Construction*

The chosen concept plays the biggest role in determining the set design. For quicker scene changes, sets should be easily movable and easily broken down, especially for performances that may travel. Because the USM production traveled to several cities, the team designed a modern set that fit easily into the back of a small trailer.

Transportable, durable, easy to move and strike, looks good under lighting, appropriate props and furnishings for the overall concept – these are the questions a stage

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85. Heartz, 223.
director will have to ask when planning a concept. Additionally, the production team must decide upon who will build the set, who will find certain props, etc.

Minimalistic sets are excellent for Così fan tutte’s story line. Semi-staged productions are inexpensive, easy to handle, and easily understood, thanks to academic research into the eighteenth century. Props should be located to accompany the design of the set. Props for this production are easily obtainable, as the story does not call for too many, and the specific ones it does call for are common and easily locatable. Specifically, the USM production used a 1960s Chicago mafia visual design with plastic cigars, fedoras, and shiny, Italian suits. Adirondack chairs were purchased for furnishings; four periaktoi (three-sided revolving columns) were used for the set pieces; and chorus members wore choir robes that were borrowed from a local church during the Act II Finale.

PERFORMANCE VENUE ISSUES

Physical Arrangement

The general layout of a venue can help or hinder the production of Così fan tutte. Many questions arise when considering physical arrangement of a venue. For example: What can be done if a quick costume change is required, but the dressing room is located too far away? Where does one store the sets and props? Is there enough room to store unused set pieces in the wings? Is there an orchestral pit? Is there enough room onstage for the entire set, or will pieces have to be omitted or rearranged? Will the omission or the re-arrangement of the set improve or complicate the onstage interaction between characters? Can the entire chorus fit onstage? Can the onstage singers see the conductor?
Can the musicians in the orchestra see the conductor? Can the conductor see everyone in the pit and onstage? Does the audience have a clear sightline?

Typically, the orchestra is in front of the singers. The conductor should be centered in front of the stage to ensure clear sightlines for all. Most performances of *Così fan tutte* are presented with orchestra in front or in a pit. While most venue-related challenges are small and can easily be overcome, the positioning of the orchestra and conductor in relation to the stage warrants the utmost precision and must be the primary factor around which all other considerations are based. One particular challenge for the USM production was when a performance was given at The Temple Theatre in Meridian, Mississippi. For this production, I was the only accompanist, and played a Yamaha Clavinova. The conductor was centered in the orchestra pit, and seated higher than my eye level, in order to be seen by the performers onstage.

*Sound Issues*

Performance venues can range from very large to very intimate. Sound is an issue in either situation. Directors and conductors must take into account distance between orchestra or piano and the stage. Opera is traditionally sung without sound reinforcement, but should the space require it, a sound engineer can be very useful. The conductor must be aware that the orchestra can overpower singers, especially if the singers are young and inexperienced. Should orchestra be used, positioning plays an important role in the presentation of *Cosi fan tutte*. Typically, orchestras are positioned in front or within an orchestra pit for a staged performance. If positioning is taken into consideration, and it is
still difficult to hear the singers, the choice may be made to give them microphones, or to strategically place microphones around the stage.

_Cosi fan tutte_ lacks spoken dialogue; rather, it features either _recitativo accompagnato_ (accompanyed recitative) or _recitativo secco_ (unaccompanied recitative).

Diction is important, and is vital in any venue, large or small. Primarily, arias will be the hardest for the audience to understand since they will have the more textured accompaniment. Recitative is easier to hear regardless of the setting because it has a less textured accompaniment (normally, either a real or a synthesized harpsichord).

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**Lighting Issues**

Lighting designers should make their appearance once a set has been finalized. They may choose to watch a full rehearsal in order to secure the best lighting on cast members. Lighting lamps may be positioned from above, below, or on the side of the stage. They must be correctly angled, focused and colored for each scene. Lighting should also be positioned in a way that it does not prevent the performers’ success. Once the lights are positioned and shadows eliminated, their intensity should be adjusted (in a rehearsal known as ‘cue-to-cue’) for each scene of the production.\(^{86}\)

Lighting for _Cosi fan tutte_ is achievable and should be based upon the director’s concept with adequate input from the lighting designer. The USM production used

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staging lights that were already assembled in house and did not require additional lighting.

Today’s auditoriums are traditionally equipped with adequate stage lighting. Even if an auditorium does not have adequate lighting, this should not serve as a limitation for presenting this opera. Eighteenth-century audiences usually sat in dimly lit opera houses.  

Front of House Operations

“Front of house” operations will entail both ticket sales overseen by box office personnel, and programs distributed by ushers. This is a vital part of any production, and the main challenge is recruiting manpower. Ticket vendors and ushers are often the first people to greet audience members. It is best to have people in these roles who are knowledgeable of the building layout to answer questions concerning locations of facilities or seating. A welcoming personality is always beneficial for opera or musical theatre productions.

For the USM productions, students were recruited for these roles from within the School of Music at large; most of these students were not already involved with the production.

Supertitles

Communication takes many forms: verbal, written, electronic and many more. It is an important aspect to consider, especially when presenting an opera. While clear communication for a performance comes mostly from the actors onstage, supertitles offer additional clarity.

Supertitles are beneficial to all audiences. Even if the opera is presented in English and the majority of your audience is English-speaking, supertitles will help enhance communication for those not accustomed to listening to English in an operatic setting. They will provide clarity of words and lessen the chances that an audience member must rely solely on sound amplification or the singers’ voices to understand the onstage actions.

The challenge for this particular resource is to find someone who knows the opera well enough, both dramatically and musically, to keep up with the pace of the opera. The supertitle operator must attend rehearsals regularly. *Così fan tutte* is a fast-paced, comedic opera that requires a supertitles operator to be knowledgeable and focused. Should the supertitle operator be unable to handle such a pace, a decision should be made as to whether or not supertitles should be kept or deleted.

Other limitations regarding supertitles include a lack of equipment, a lack of funds, and a lack of appropriate personnel to run the projector. In addition to attending rehearsals, it is important that the operator understand the opera’s language enough that they may keep up with the speed of the performers’ dialogue. Additionally, the operator should be able to read music, in order to follow along with the score.
Though a lack of supertitle equipment is an initial limitation, it should not be cause for impossibility. There are companies that rent projection equipment and even help to install the projector, if necessary. An even better possibility would be to purchase a projector for the purpose of performances out of the local venue. If funds do not exist in the budget for such a purchase, consider a grant proposal, a specified fundraiser, or a personalized donation in recognition of a patron. In the USM production, the opera department had access to a portable projector. No screen was necessary because the supertitles were projected onto the wall above the performance stage.

Marketing and Public Relations

One of the most important methods of ensuring a successful performance is by launching a good marketing campaign. If you present the opera outside of your local area, it is best to make contact with other theatre directors and community arts organizers in order to “get your foot in the door” in that community. It is important to find a local host to present you, one that can financially benefit from your success.

Many of the marketing and public relations duties for the USM production were directed by the production team and carried out by cast members. Often, production team members had the dual task of taking posters into community businesses, schools, and churches. Many of the materials were created by the USM communications office.

Challenges within this particular area could include the absence of a printing office, or a lack of funds for advertisement. Even so, an opera can still be marketed effectively. In this particular scenario, the goal is to communicate the information. Thanks to social media platforms such as Facebook, Instagram, and Twitter, it is easier
than ever to disseminate information to a broad consumer network. Another way around these challenges is to mount a mass E-mail campaign by compiling a contact list of current and potential patrons, supporters, and/or donors. Additionally, local radio, TV, and news stations are usually supportive of the arts and will allow a spokesperson to be interviewed.

While these media outlets are worthy means of advertisement, word of mouth tends to be the most dependable and effective form of all. Many people rely on the recommendations of others. Oftentimes, the general public has limited knowledge about artistic events, and this is especially true regarding opera. Though Così fan tutte is an opera that is popular, there are still people who have yet to see a performance. Because of a production team or cast member’s conversation, an audience member may decide they want to see the production.
Full Orchestra, Partial Orchestra with Piano, or Piano Only

The orchestra is a powerful force in the world of music. The early classical orchestra consisted of approximately thirty to thirty-five players. The strings were similar in form to today’s contemporary instruments, however there were significantly less of them. The earliest classical orchestra typically included two oboes and two French horns. Around the year 1770, Mozart added clarinets to the ensemble. The bassoon was considered to be a *basso continuo* instrument until 1780, at which point it was reclassified as a wind instrument. Harpsichords also functioned as *continuo* instruments; additionally, harpsichords were important fixtures of the orchestra because they were the instrument from which the early classical conductor usually led the ensemble. Trombones were also used in these early orchestras, primarily when accompanying either opera or sacred music.

During the eighteenth century, smaller orchestras required some standardization between instruments. The equal temperament tuning system was developed during that time, tuning each note equally. An agreed upon tuning for A4 was approximately 425 Hz. Mozart’s piano A4 was tuned to 421.6 Hz. By contrast, today’s standard pitch for A4 is A440.

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88. *Basso continuo* is a term related to Baroque music. James Webster, in Grove’s Music writes, “It occupied the lowest register and was virtually the lowest-sounding part.” Common continuo combinations consisted of a keyboard instrument with either an organ or cello.

As previously addressed, collegiate voices may be powerful, but they are probably not fully mature. Therefore, a full orchestra may not be the best choice for a smaller program’s setting. A full orchestra – even the size of Mozart’s typically smaller orchestra – may have difficulty playing underneath the voices of young singers. On the other hand, a full orchestra will most certainly give the richest performance of this work and showcase many individual musicians’ talents. If a small university has a student orchestra that is capable of handling this material, they have a treasure!

Small universities may have budget constraints which may result in not being able to build/maintain an orchestra program at all. Also, smaller universities may lack the necessary students to play the required instruments; conversely, students may be plentiful, but the skill is not developed. Scenarios like these may still be remedied by using partial orchestra with piano, or even piano only. Partial orchestra with piano is a very reasonable adaptation for Così fan tutte. The piano must function as the prominent instrument, while the strings, winds, and brass instruments may be added for color purposes. A partial orchestra typically is easier to balance with young voices. Partial orchestration will also lessen the financial costs. Music schools traditionally have access to string and wind players, whether they are within the university or in the surrounding community. If hiring a non-student orchestra, proper communication of expectations (contracts, schedule, fees, etc.) is important.

Another option, and one that is less expensive, is the use of piano only. Using only piano provides both the necessary rhythmic and harmonic support for performers. The inherent challenge is finding a pianist with the necessary skill level to make Mozart sound appropriately: clean harmonic progressions, clear melodies and technical mastery.
If the music school needs to hire a pianist, skill level should be the primary consideration. Can the pianist make Mozart sound like Mozart without sacrificing any critical musical aspects?

Returning to the harpsichord – the instrument possesses a characteristic sound that is associated with recitatives and classical operas. Some universities may possess an authentic harpsichord, though utilizing it could be costly. Tuning of a harpsichord can cost upwards of $75 to $100 per tuning, and it will require multiple tunings.\(^9^0\) Additionally, travel costs associated with tuning could create an impractical financial strain. An easy and cost-effective alternative to a real harpsichord would be using an electronic keyboard to generate the classic harpsichord sound.

**REHEARSAL SCHEDULE**

*Rehearsal with and without Singers*

The two most critical components of any operatic performance are the singers and the orchestra, and the strongest unifying factor of the two is the rehearsal process. The professional orchestra traditionally begins rehearsing with the singers a week or two prior to opening night. Customarily, these last few rehearsals will either be *sitzprobes*, *wandelprobes*, or *prova all’Italianas*.\(^9^1\) The first rehearsal with orchestra is commonly

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90. Several websites contain listings of costs associated with tuning and maintenance of harpsichords, but the primary focus of their business is servicing of pianos. I selected the following websites: http://www.borysmedicky.com/Maintenance.html (Canadian company) and http://www.denzilspiano.com/services.html (California and Arizona). Other harpsichord tuners are located in Australia and London. This is obviously not a comprehensive list, but merely a sampling.

91. *Sitzprobe* is a German term used in theatres and opera houses to describe a seated rehearsal. The singers and orchestra rehearse together in order to achieve unification for performance. *Wandelprobe* is a German term describing a non-seated rehearsal, or a rehearsal done with full staging and music. The
called the *sitzprobe*; during this rehearsal, the opera is rehearsed just like it will be sung and played on opening night, but without the physical staging. The next rehearsal is usually a *wandelprobe*, in which the production is rehearsed with full music and staging. The final rehearsals before opening night are usually “full dresses”, including full staging, full music, and full costumes/wigs/makeup: i.e., the show as the audience will see it.

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Italian term is *prova all’Italiana*, meaning singers do not wear scene dress and stand near the director. In a *prova all’Italiana*, the orchestra is onstage, rather than in the pit.
A survey of comparative performances from similar institutions was conducted between 2016 and 2017. The survey requested information such as opera program enrollment numbers, and it sought information regarding the various ways the opera was presented. Out of fifty universities surveyed, the following nine universities responded: The University of Mobile, University of Alabama, The University of New Hampshire, The University of Southern Maine, University of Montevallo, Boston University, University of Rochester’s Eastman School of Music, University of Michigan, and The University of Southern Mississippi.

**Presentation of Entire Opera**

The following institutions presented the entire opera with no cuts:

- The University of Mobile (26-50 enrolled),
- University of Alabama (less than 25),
- University of Montevallo (26-50 enrolled),
- Boston University (51-75 enrolled),
- University of Rochester’s Eastman School of Music (76-100 enrolled),
- University of Michigan (26-50 enrolled),
- The University of Southern Mississippi (26-50 enrolled).

**Presentation of Scenes Only**

The following institutions presented scenes only:

- University of Southern Maine (less than 25 enrolled) and University of New Hampshire (less than 25 enrolled).
Presentation of Opera in English

The following institutions chose to present the opera in English:

University of Mobile, University of Southern Maine, University of Montevallo

Presentation of Opera in Italian

The following institutions chose to present the opera in Italian:

The University of Alabama, University of New Hampshire, University of Michigan, University of Rochester, Boston University, and The University of Southern Mississippi.

Presentation of Arias in Italian and Recitatives in English

The following institutions presented the arias in Italian and the recitatives in English:

The University of Alabama.

Presentation of Opera in Italian with Supertitles

The following institutions presented the opera in Italian and with supertitles:

The University of Alabama, University of New Hampshire, University of Michigan, University of Rochester, Boston University, and The University of Southern Mississippi.
Presentation of Opera without Supertitles

The following institutions presented the opera without supertitles:

University of Mobile, University of Southern Maine, and University of Montevallo.

Presentation of Opera with Cuts

The following institution used cuts:

The University of Southern Mississippi.

Presentation of Opera with Full Orchestra

The following institutions used full orchestra:

University of Alabama, University of Mobile, University of Michigan, University of Rochester, Boston University, and University of Montevallo.

Presentation of Opera with Piano and Partial Orchestra

The following institutions used partial orchestra with piano:

The University of Southern Mississippi (note: USM was the only institution surveyed that used piano as a foundational instrument and added supplemental string and wind instruments).

Presentation of Opera with Piano Only

The following institutions simply used piano:

University of New Hampshire and University of Southern Maine.
Presentation of Opera Using a Modern Setting

The following institutions used a modern setting:

- The University of Southern Mississippi, University of Michigan, Boston University, and University of Montevallo (USA 1915 circa WWI).

Presentation of Opera Using a Period Setting

The following institutions used a period setting:

- The University of Alabama, University of Mobile, University of New Hampshire, University of Southern Maine, and University of Rochester.

Selected Editions

The following institutions used G. Schirmer edition:

- University of Mobile, University of New Hampshire, University of Southern Maine, and University of Rochester.

The following institutions used Bärenreiter Urtext edition:

- University of Alabama, University of Michigan, and Boston University.

The following institutions used Dover edition:

- No institution used Dover edition.
The following institutions used Kalmus edition:

The University of Southern Mississippi and University of Montevallo used Kalmus edition for orchestration only.

The following institutions used Faber edition:

University of Montevallo used Faber edition for vocal scores only.
Mozart’s *Così fan tutte* is one of the most achievable and delightfully audience-friendly operas to perform in our modern time. It is a particularly ideal choice for a smaller university music program wishing to present an opera of excellent quality. It is cost-effective, easily marketable, and flexible regarding choices about staging, cuts, orchestration, costuming, and settings. Yet, it simultaneously demands skill and agility from its vocal and instrumental musicians. With a well-thought out concept from its production team, and thorough instruction from the directors, conductors, and coaches, the opera will grow the students who perform it, affording them key experience in their craft while providing a charming evening for audiences.

General research is available for all of Mozart’s operas, even more so for the Mozart-Da Ponte collaborations. However, significantly less research exists pertaining to the adaptation of his operas, specifically *Così fan tutte*, for production in a small university setting. Many challenges will arise in an operatic production, for any setting, small or large. However, it is my opinion, that the notion that an opera should not be produced because of its difficulty should be discarded. There is always a practical way to make a production work well, given hard work and creative thinking. It is my hope that this dissertation will prove useful as a reference for future productions of *Così fan tutte*, especially in smaller programs; and I hope it serves others well in creating a practical adaptation of Mozart and Da Ponte’s final masterpiece.
APPENDIX A Musical Examples

Awkward Leaps

In Fiordiligi’s aria, “Come scoglio,” (discussed in Chapter III, page 44) there are awkward leaps within both recitative and aria. Though there are fewer in the accompanied recitative, considerably more exist in the aria that follows.

Tessitura/High Setting of Range

Dorabella’s aria, “Smanie implacabili” (discussed in Chapter III, page 45) sits at the higher part of a singer’s voice. In the example that follows, the character must sing no lower than a Bb4 for seventeen measures, at a tempo marking of Allegro agitato.

Preparation and Stamina—Fiordiligi

An extended passage of ornamentation for Fiordiligi, (discussed in Chapter III, page 47) requiring a healthy vocal technique and physical stamina.

Preparation and Stamina—Dorabella

An extended passage of ornamentation for Dorabella, (discussed in Chapter III, page 47) requiring the same healthy vocal technique and physical stamina.

APPENDIX B Errata Sheet for Schirmer Piano-Vocal Score

Numbers: System or Line, Measure, Beat

<table>
<thead>
<tr>
<th>PAGE</th>
<th>Legend</th>
<th>Numbers</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Alf.</td>
<td>3, 5th note should be B, not G.</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Piano.</td>
<td>3, Left hand—F natural in bass</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td><strong>Dor.</strong></td>
<td>1, “L’Amante”</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Alf.</td>
<td>4, First two notes should be high B-flat</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>Fio. and Dor.</td>
<td>1, Last three notes should be minor third down</td>
<td></td>
</tr>
<tr>
<td>60</td>
<td>Fio.</td>
<td>4, 4th beat is eighth note and eighth rest</td>
<td></td>
</tr>
<tr>
<td>74</td>
<td>Fio. and Dor.</td>
<td>4, Ov’ è un Acciao, un veleno, dov’ e? all sung by Fio.</td>
<td></td>
</tr>
<tr>
<td>76</td>
<td>Dor.</td>
<td>2, “dentro” not “entro” (same on page 78, 1, 2)</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>Des.</td>
<td>4, “l’oro” not “loro”</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>Fio. and Dor.</td>
<td>10, “o ti fo” each time</td>
<td></td>
</tr>
<tr>
<td><strong>102</strong></td>
<td><strong>Fio. and Dor.</strong></td>
<td><strong>2, Rhythm for “Numi” is 2 eighths, quarter note, quarter rest</strong></td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>Fio. and Dor.</td>
<td>14, “Chi” not “fu”</td>
<td></td>
</tr>
<tr>
<td>136</td>
<td>Fer.</td>
<td>Line 6, measure 3, Dor. sings “Numi! Che sento?” not Fio.</td>
<td></td>
</tr>
<tr>
<td>152</td>
<td>Fio.</td>
<td>7, “te” is a 16th note B as in first verse</td>
<td></td>
</tr>
<tr>
<td>176</td>
<td>Des. and Alf.</td>
<td>3, “lar” is A not G (an A should be added to piano part)</td>
<td></td>
</tr>
<tr>
<td>180</td>
<td>Piano.</td>
<td>5, Beats two, three and four should not be played</td>
<td></td>
</tr>
<tr>
<td>186</td>
<td>Fio. and Dor.</td>
<td>4, “cresce” not “scresce”</td>
<td></td>
</tr>
<tr>
<td>193</td>
<td>Fer.</td>
<td>3-5, notes should be B (up to) D D C-sharp D on “ror e quell furor”</td>
<td></td>
</tr>
<tr>
<td><strong>206</strong></td>
<td><strong>Piano.</strong></td>
<td><strong>Line 3, measure 3, C natural</strong></td>
<td></td>
</tr>
<tr>
<td>224</td>
<td>Alf.</td>
<td>7, “incuragiateli”</td>
<td></td>
</tr>
<tr>
<td>235</td>
<td>Dor.</td>
<td>Line 4 “è” should be F not A</td>
<td></td>
</tr>
<tr>
<td>237</td>
<td>Gug.</td>
<td>Line 3, measure 5, “betta” Rhythm is two eighth notes, eighth rest</td>
<td></td>
</tr>
<tr>
<td>241</td>
<td>Dor. and Gug.</td>
<td>Line 2, measure 2, “nar” eighth note, 2 eighth rests</td>
<td></td>
</tr>
</tbody>
</table>
| 252  | Fio., Piano. | Measures 2-3, change two measures of eight beats to one measure of six beats as follows: Remove first quarter rest; change second quarter rest into an eighth

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92. Musical examples of selected error comparisons are shown in bold format as found on the errata sheet, with an asterisk, and included on pages 76-83 of Appendix B. These include vocal, rhythmic, articulation and accompaniment errors as found in the Schirmer edition. Schirmer is shown first, followed by the Bärenreiter Urtext edition.
rest; “d’un a” becomes sixteenth notes. Piano removes two beats by eliminating tied half-note chord.\footnote{See Ricordi Piano-Vocal Score, page 288 for further clarification.}

<table>
<thead>
<tr>
<th>Time</th>
<th>Instrument</th>
<th>Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>256</td>
<td>Piano</td>
<td>12, First violin plays beats 3 and 4 when using orchestra</td>
</tr>
<tr>
<td>279</td>
<td>Alf.</td>
<td>1, “Questa è constanza.”</td>
</tr>
<tr>
<td>280</td>
<td>Alf.</td>
<td>Line 4, measures 1-2, “esperienza”</td>
</tr>
<tr>
<td>297</td>
<td>Fio., Fer., Piano.</td>
<td>Line 2 Allegro not Allegretto</td>
</tr>
<tr>
<td>300</td>
<td>Piano, Fio.</td>
<td>Line 3, measure 5, Fio. remove second fermata; Piano remove first fermata</td>
</tr>
<tr>
<td>300</td>
<td>Piano</td>
<td>5, Left hand is D not F</td>
</tr>
<tr>
<td>305</td>
<td>Gug.</td>
<td>Line 3, measure 3, “Stelle”</td>
</tr>
<tr>
<td>313</td>
<td>Chorus.</td>
<td>Measures 2-3, “prepariamo”</td>
</tr>
<tr>
<td>332</td>
<td>Alf.</td>
<td>Line 4, measures 3-5, Alf. should sing in unison with Gug.</td>
</tr>
<tr>
<td>347</td>
<td>Piano</td>
<td>Line 2, measure 2 sfp</td>
</tr>
<tr>
<td>350</td>
<td>Dor.</td>
<td>Line 3, “Per noi – seduttrice” Dor. tacet</td>
</tr>
<tr>
<td>*352</td>
<td>Fer.</td>
<td>\textbf{Line 3, measure 1 No fermatas in this bar}</td>
</tr>
<tr>
<td>358</td>
<td>Fio.</td>
<td>Measure 3, A natural</td>
</tr>
</tbody>
</table>
Dorabella Recitative

In edition Schirmer, Dorabella says, “d’amante” in the recitative. According to Bärenreiter Urtext, the text should be, “L’Amante.”

Dorabella Recitative, continued

DORABELLA

Co - sè? - Per' chè qui so - lo? - Voi pian - ge - te? Par - la - te per pie - tà! Che co - saè na - to? - L'a - man - te...

Was gibt's, war um al - lei - ne? Sie sind trau - rig? So sa - gen Sie uns
doch, was ist ge - sche - hen? Mein Lieb - ster...

Fiordiligi and Dorabella Duet

A rhythmic error occurs in the sextet of Act I, Scene 11, “Alla bella Despinetta.”

In Edition Schirmer, Measure 2 of the first line, rhythm for “numi” is two eighth notes and a single half note. The correct rhythm should read as two eighth notes, one quarter note and one quarter rest.

![Sheet music for Fiordiligi and Dorabella Duet](image)

Fiordiligi and Dorabella Duet, continued

Fiordiligi and Dorabella Duet

In Schirmer, page 102, measure 14, there exists an error in text for both Fiordiligi and Dorabella: “fu” should be corrected to “Chi?”
Fiordiligi and Dorabella Duet, continued

Error in Piano Accompaniment

There is an incorrect accidental in line 3, measure 3 of the Act II aria, “Una donna a quindici anni.” Edition Schirmer includes a C-sharp. The correct note should be C natural.


Error in Piano Accompaniment, continued

Articulation Error

There is an articulation error in Edition Schirmer on in the Act II Finale on page 352, line 3, measure 1. A fermata is found in both Ferrando’s line and piano accompaniment. No fermatas should be in this bar.


Articulation Error, continued

APPENDIX C USM 2014 Production Cuts

Così fan tutte cuts

(Schirmer edition)

(for the 2014 USM production)

1. From pg. 17, 5, 3, 4 to pg. 18, 1, 2, 4 (after “saper vorrei” to “alfin, se dee”)
2. From pg. 21, 2, 3 to pg. 22, 4, 2 (after “deriderci?”)
3. From pg. 23, 3, 2 after “paroliissima” to pg 24, 4, 1 (after “divertiremo”)
4. From pg. 36, 3, 1 to pg 37, 4, 1 (after “rabbia”)
5. From pg. 40, 2, 2 (after “costanza”) to pg 40, 5, 2 (after “dunque”)
6. From pg. 40, 6, 2 (after “fatto”) to pg 41, 1, 1 (after “addio”)
7. From pg. 41, 3, 1 to pg. 57, 1, 1
8. From pg. 59, 4, 1 (after “vita”) to pg 60, 1, 2 (after “stanno”)
9. From pg. 66, 1, 1 to pg 66, 4, 1 (after “viaggio”)
10. From pg. 71, 2, 1 (after “comico”) to pg. 71, 4, 2 (after “conviene”)
11. From pg. 81, 5, 3 (after “perir”) to pg. 83, 2, 1 (after “cio”)
12. From pg. 88, 4, 1 to pg. 90, 2, 3 (after “questa”)
13. From pg. 90, 4, 2 (after “voi”) to pg 91, 4, 1
14. From pg. 92, 5, 2 (after “riuscir”) to pg 93, 4, 2 (after “veder”)
15. On page 97, Guglielmo and Don Alfonso’s names are on the wrong lines.
16. From pg. 104, 2, 3 to pg. 109, 1, 2
17. From pg. 112, 2, 1 to pg. 112, 4, 3 (after “nostra”)
18. From pg. 123, 2, 2, 4 (after “pieta”) to pg. 124, 1, 1 (#15)
19. From pg. 132, 3, 1, 2 to pg. 132, 6, 2, 2
20. From pg. 137, 3, 1 to pg. 142, 4, 1 (to Finale #18 pg. 142)
21. On page 150- Don Alfonso and Guglielmo swap lines until the end of pg. 152
22. From pg. 174, 2, 2 to pg. 177, 1, 1
23. From pg. 180, 2, 4 to pg. 187, 1, 2
24. From pg. 190, 2, 4 to pg. 193, 1, 5
25. From pg. 200, 5, 2, 4 (after “costanti”) to pg. 204, 5, 3
26. From pg. 207, 2, 1 (after “mentire”) to pg. 209, 2, 2 (after “mentire”)
27. From pg. 212, 2, 2, 4 (after “alcun mal”) to pg. 213, 2, 2 (after “lei”)
28. From pg. 213, 5, 3 to pg. 214, 3, 1 (after “norcisi”)
29. From pg. 216, 2, 2 (after fermata) to pg. 218, 1, 3 (after fermata)
30. From pg. 220, 1, 1 to pg. 220, 4, 1
31. From pg. 220, 5, 2 to pg. 221, 2, 2
32. From pg. 223, 3, 1 to pg. 223, 4, 3, 4 (after mascherata)
33. From pg. 232, 5, 1 (after “beveste”) to pg. 233, 2, 2 (after “moro”)
34. From pg. 233, 6, 1 after core? To pg 234, 5, 2 after morir
35. From pg. 238, 4, 5 to pg. 240, 1, 1* (Cut in Duet #23 *Keep pick up in orchestra)
36. From pg. 246, 4, 3 to pg. 248, 4, 1 (after “amor”)
37. From pg. 253, 3, 1 to pg. 255, 1, 1
38. From pg. 255, 1, 3.5 to pg. 256, 3, 4.5 (after fermata)
39. From pg. 257, 2, 3 to pg. 258, 1, 2 (change “cor” to “dor”)
40. From pg. 260, 2, 3, 4 to pg. 262, 2, 3, 3* (*Keep A Major chord w/”Bravo”)
41. From pg. 263, 2, 2, 4 to pg. 264, 3, 1, 2* (*Keep f minor chord)
42. From pg. 265, 5, 2 (after soldi?) (Change D to E) to pg. 267, 1, 2 (after “dar!”)
   (Change chord to A major)
43. From pg. 269, 4, 2 to pg. 270, 4, 2
44. From pg. 271, 3, 3 to pg. 272, 3, 5
45. From pg. 274, 1, 1 to pg. 281, 2, 1 (Cut Aria #27 to Recit pg 281)
46. From pg. 281, 5, 1 (after “sasso”) to 282, 1, 3, (after “ceffo”)
47. From pg. 283, 3, 1 to pg. 285, 2, 1, 4* (*E Major chord with “Ma non so”)
48. From pg. 283, 3, 1 (after “core”) to pg. 283, 5, 1 (after “vedo”)
49. From pg. 287, 2, 2 to pg. 288, 4, 3
50. From pg. 289, 4, 2 to pg. 290, 5, 3
51. From pg. 291, 4, 1, 2 to pg. 292, 1, 1, 2 (Fior sing: “e non si ceda” to “agliocchi”)
52. From pg. 292, 3, 1, 2 to pg. 293, 5, 2, 2 (Fior sing: “seduttor” to “Non ce altro”)
53. From pg. 294, 1, 2, 2 to pg. 294, 5, 3, 2 (Fior sing: “innocenti” to “raggiunge”)
54. From pg. 295, 2, 1 after d’uopo to pg. 296, 1, 1
55. From pg. 298, 3, 1 to pg. 299, 3, 2
56. From pg. 302, 2, 5 (after “affetto”) to pg. 303, 2, 2 (after “affetto”) (Fior and Ferr
   switch notes for two measures after cut)
57. From pg. 306, 2, 2, 2 (after me) to pg. 306, 3, 2, 2 (after “metro”)
58. From pg. 307, 4, 2, 2 (after “son”) to pg. 308, 2, 2 (after “faciano”)
59. From pg. 310, 1, 1 to pg. 311, 1, 1 (Cut to Finale #31 pg. 311)
60. From pg. 316, 2, 1 to pg. 324, 3, 2 (Cut in Finale #31)
Greetings Professor,

I am in the process of writing a dissertation titled, “The Challenges and Limitations of Adapting Mozart’s Così fan tutte for a Small University Setting” and request your assistance.

I have ten very short answer questions below for you regarding your presentation of the opera. If you would please take a few moments and answer them as it pertains to your unique situation, I would very much appreciate it.

If you are not the person responsible for presenting operas, would you kindly forward this message to the appropriate professor?

Thank you so much for your time and response to this email.

Respectfully,

Christopher Lovely
DMA Candidate
The University of Southern Mississippi

“The Challenges and Limitations of Adapting Mozart’s Così fan tutte for a Small University Setting”

SURVEY OF COMPARATIVE PERFORMANCES

1. Has your opera program done Così fan tutte in recent years?

2. If so, did you present the entire opera or only scenes?

3. Did you present the opera in Italian or English?

4. If Italian, did you use supertitles?

5. Were the recitatives in English or Italian?

6. What instrumentation was used?
   
   Full orchestra?

   Partial orchestra with piano?
If partial, what instruments were used?

Piano only?

7. For the purpose of my research, would you be willing to share your cut list?

8. What setting was used in your adaptation? (Modern or period)

9. What edition did you use?

10. May I contact you for future questions about my dissertation concerning this approach?
**APPENDIX E USM Production Schedule Sample—Music Rehearsal**

**Cosi fan tutte: Staging Rehearsal Schedule ---- VERSION 8.18.13**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Type</th>
<th>What</th>
<th>Who</th>
<th>Piano/Conductor/Where</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>21</td>
<td>4:00-5:00</td>
<td>Meeting</td>
<td>Full Cast/Class</td>
<td>11-16</td>
<td>FAB 365</td>
</tr>
<tr>
<td>TH</td>
<td>22</td>
<td>4:00</td>
<td>Music</td>
<td>No. 1 Terzetto</td>
<td>Ferrando (11-16)</td>
<td>11-16</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>La mia Dorabella capace non è</td>
<td>Guglielmo (11-16)</td>
<td>(20)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Don Alfonso (12-16)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4:20</td>
<td></td>
<td>No. 2 Terzetto</td>
<td>Ferrando (18-21)</td>
<td>18-21</td>
</tr>
<tr>
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<td>Tutti accusan le donne</td>
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<td>E voi ridete</td>
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<td>Guglielmo (127-131)</td>
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### Così fan tutte: Staging Rehearsal Schedule ---- VERSION 8.18.13

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<th>Date</th>
<th>Time</th>
<th>Type</th>
<th>What</th>
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<td>7:00</td>
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To Whom It May Concern,

I have reviewed the dissertation project of Christopher Lovely, “The Challenges and Limitations of Adapting Mozart’s COSÌ FAN TUTTE for a Small University Setting,” and have determined that IRB review and approval of this project is not required, given the nature of the research and the data to be collected.

If you have question about this, please contact me.

Sincerely,

Sam Bruton, Director
Samuel.Bruton@usm.edu
BIBLIOGRAPHY


