



Australian
National
University



Così fan Tutte

Recorded at a performance

in Llewellyn Hall

26 August 1995

by Michael Grafton-Green

Music by W.A. Mozart; Libretto by Lorenzo da Ponte

Canberra School of Music Opera Production

Director: John Wregg; Music Director: Andrew Greene



**Wesley Music Centre
20 National Circuit, Forrest
7 pm Tuesday 8 March 2016**

Così fan tutte

24 and 26 August 1995

7.30pm

Llewellyn Hall

Canberra School of Music

The Cast

Don Alfonso, bachelor

Richard Anderson

Guglielmo, engaged to Fiordiligi

Terence den Dulk

Ferrando, engaged to Dorabella

Jae-Woo Kim
Christopher Steele
Kevin Hooper

Fiordiligi, lady of Ferrara

Ditta Zizi
Elizabeth Tierney

Dorabella, her sister

Imogen Parker
Catherine Carby

Despina, their maid

Vivien Munday
Sarah Shalders
Anastasia Hobbs
Karen Bruce
Erika Tolano

Servants

Alex Budd
Lincoln Scott

Chorus

Judith Crispin, Susan Ellis
Jessica Kelly, Ji-Yun Kim
Aerin Lim, Sharon Olde
James Payne, Adrian Strooper
Jason Scott Watkins

Canberra School of Music Opera Chorus

Canberra School of Music Opera Orchestra

Fortepiano: Colleen Rae-Gerrard (Pitch A =440, Temperament Vallotti)

The School of Music presented this imaginative production on the 24th and 26th of August 1995. The fortunate coincidence of having a number of fine singers in the course was fully exploited by the sharing of roles, not in the traditional sense of double casting, but through role sharing within the same performance. This provided performance opportunities for the maximum number of students, which is one of the major objectives of the School's educational policy. The professional team of music director Andrew Greene, director John Wregg and set designer Warwick Anderson created an inspiring and stimulating environment for the students.

The cast changes are as follows:

Act 1 Scenes 1 & 2: Jaewoo Kim, Terence den Dulk, Richard Anderson, Ditta Zizi, Imogen Parker & Vivien Munday.

Scene 3 Finale: As above with Christopher Steele replacing Jaewoo Kim and Sarah Shalders replacing Vivien Munday.

Act 2 Scene 1: Elizabeth Tierney, Catherine Carby, Anastasia Hobbs, Christopher Steele, Terence den Dulk & Richard Anderson.

Scene 2: As above with Karen Bruce replacing Anastasia Hobbs.

Scene 3 : As above with Kevin Hooper replacing Christopher Steele.

Scene 4 Finale: As above with Erika Tolano replacing Karen Bruce.

Where are they now? A little information on some of the soloists.

Jaewoo Kim (tenor). On graduation from ANU Jaewoo won the Opera Foundation's Metropolitan Opera Award followed by the McDonalds Aria Contest in 2000. He was a Principal Artist with Opera Australia from 2000 – 2006 singing Ferrando *Così fan Tutte* & Rudolfo *La Bohème* before going to UK (2007-2012) singing major roles with English National Opera including Edgardo *Lucia di Lammermoor* and Lensky *Eugene Onegin* for English Touring Opera among others. Concert engagements included Beethoven 9th Symphony for SSO & MSO. Later this year he sings Almaviva *Barber of Seville* for Queensland Opera.

Richard Anderson (bass). After graduating from ANU Richard joined Opera Australia, where he is now a Principal Bass. His most recent roles (2014-2015) have included Dr. Bartolo *Marriage of Figaro*, Masetto *Don Giovanni*, Sarastro *The Magic Flute* and Colline *La Bohème*. Richard's many guest appearances in oratorio have included solo engagements in Bach's *St. John Passion* and *Mass in B minor*, Mozart's *Coronation Mass* and *Requiem* and Handel's *Messiah* and *Dixit Dominus*.

Terence den Dulk (baritone). On graduation from ANU Terence won a scholarship to study at the National Opera Studio in London. Since then, he has worked mainly as an opera singer, and also in variety shows and musical theatre in the UK. Most recently, Terence has appeared in major roles in *Princess Ida* (2009), *Carmina Burana* (2012), *The Flying Dutchman* (2013) and *Carmen* (2014).

Christopher Steele (tenor). After graduation from ANU Chris won a scholarship to the Royal College of Music in London where he is now based. He has performed as a principal artist for ENO, WNO and Covent Garden. His major roles have included Rodolfo *La Bohème*, Nadir *Pearl Fishers*, Tamino *Magic Flute* and Lensky *Eugene*

Onegin, while oratorio highlights include Bach's *St. John Passion* and *St. Matthew Passion*, Mozart's *Requiem*, Finzi's *Dies Natalis* and Britten's *St. Nicholas*.

Catherine Carby (mezzo soprano). Now based in London Catherine made her Covent Garden debut in the 2014-14 Season in *Dialogues des Carmélites*, *Die Frau ohne Schatten* and *Elektra*. She studied at the Canberra School of Music, where she was Wesley Scholar; and at the Royal College of Music in London, where she was a finalist in several major competitions, including the Kathleen Ferrier Award and the Richard Tauber Award. Her roles with Opera Australia have included Countess Geschwitz *Lulu*, and Cornelia *Giulio Cesare* for which she won Green Room Awards; Donna Elvira *Don Giovanni* and Octavian *Der Rosenkavalier*, recorded for CD and DVD.

Vivien Munday (lyric soprano). After graduating from the School of Music with a Masters of Music Performance, Vivien performed in oratorio, concert and opera in Australia, appearing in roles which included Adele *Die Fledermaus*, Despina *Così fan tutte* and Marenka *The Bartered Bride*, before moving to London in 1999 to further her singing career where she has performed the roles of Fiordiligi *Così fan tutte*, Mimi *La Bohème* and the Countess *Marriage of Figaro* for Opera Unlimited. She performed the Countess again for the Summer season of Pavillion Opera in a tour of UK & mainland Europe.

Synopsis

The theme is fiancée-swapping, the place Naples, in the 18th century.

Act 1 Scene 1. A coffee house

In a cafe, two officers, Ferrando and Guglielmo, express certainty that their fiancées (Dorabella and Fiordiligi respectively) will be eternally faithful. Don Alfonso is sceptical, and claims that there is no such thing as a faithful woman. He lays a wager with the two officers that he will be able to prove within 24 hours that the two women, like all women, are fickle. The officers accept the wager. They will pretend that they have been called away to war, and soon thereafter they will return in disguise, and each will then attempt to seduce the other's lover. Next, we see the two women, who are praising their men (Duet: *Ah, guarda, sorella*). Alfonso arrives to announce the bad news, Ferrando and Guglielmo arrive, broken-hearted, and bid farewell (Quintet: *Sento, o Dio*). As the boat sails away with the two soldiers, Alfonso and the sisters wish them safe travel (Trio: *Soave sia il vento*). Alone, Alfonso gloats that the two women will prove unfaithful (Arioso: *O, poverini, per femmina*).

Scene 2. A room in the sisters' home

Despina, the maid, arrives and asks what is wrong. Dorabella bemoans the torment of having been left alone (Aria: *Smanie implacabili*). Despina mocks the sisters, advising them to take new lovers while their betrotheds are away (Aria: *In uomini, in soldati*). After they leave, Alfonso arrives. He fears that Despina will recognise the men through

their disguises, so he bribes her to help him win the bet. The two men arrive disguised as moustachioed Albanians (Sextet: *Alla bella Despinetta*). The sisters enter and are alarmed by the presence of strange men in their home. The "Albanians" tell the sisters that they were led to them by love. However the sisters reject them. Fiordiligi asks them to leave (Aria: *Come scoglio*). The Albanians continue their courtship. Guglielmo points out his manly attributes (Aria: *Non siate ritrosi*), but to no avail. Ferrando, left alone and sensing victory, praises his love (Aria: *Un'aura amorosa*).

Scene 3 Finale. A garden

The sisters are still pining. Despina has asked Don Alfonso to let her take over the seduction plan. Suddenly, the Albanians burst in and threaten to poison themselves if they are not allowed to woo the sisters. As Alfonso tries to calm them, they drink the "poison" and pretend to pass out. Soon after, a doctor (Despina in disguise) arrives on the scene, and, using magnet therapy, revives the Albanians. The men pretend to hallucinate, demanding a kiss from the girls. The sisters still refuse.

Act 2 Scene 1. The sisters' bedroom

Despina urges the sisters to succumb to the Albanians (Aria: *Una donna a quindici anni*). She leaves, and Dorabella confesses to Fiordiligi that she is tempted, and the two agree that a mere flirtation will do no harm and will pass the time while they await their lovers' return (Duet: *Prenderò quel brunettino*).

Scene 2. The garden

Dorabella and the disguised Guglielmo pair off, as do the other two. After some awkward conversation, Ferrando departs with Fiordiligi. Now alone, Guglielmo attempts to woo Dorabella. She does not resist strongly, and soon she has given him a medallion, with Ferrando's portrait inside, in exchange for a heart-shaped locket (Duet: *Il core vi dono*). Ferrando is less successful with Fiordiligi (Aria: *Ah, lo veggio*, and Fiordiligi's aria, *Per pietà*), so he is enraged when he later finds out from Guglielmo that the medallion with his portrait has been given to a new lover. Guglielmo at first sympathises (Aria: *Donne mie*) but then gloats, because his betrothed is faithful.

Scene 3. The sisters' room

Dorabella admits her indiscretion to Fiordiligi (Aria: *È amore un ladroncello*). Fiordiligi, upset by this development, decides to go the army to find her betrothed. Before she can leave, though, Ferrando arrives and continues his attempt at seduction. Fiordiligi finally succumbs and fall into his arms (Duet: *Fra gli amplessi*). Guglielmo is distraught and Ferrando gloats in his turn. Alfonso wins the wager, and tells the men to forgive their fiancées. *Così fan tutte*: All women are like that.

Scene 4. Finale

The scene begins as a double wedding for the sisters and their Albanian bridegrooms. Despina, disguised as a notary, present the marriage contract, which all sign.

Immediately, military music is heard in the distance, indicating the return of the officers. Alfonso confirms the sisters' fears: Ferrando and Guglielmo are on their way to the house. The Albanians hurry away to hide - actually, to change their disguises. They return as the officers, professing their love. Alfonso drops the marriage contract in front of the officers, and they read it, outraged. They leave and return moments later, half in Albanian disguise, half as officers. The notary has been revealed to be Despina, and the sisters realise that they have been duped. All is ultimately forgiven, as everyone praises the ability to accept life's unavoidable good times and bad times.

Running times: Act 1: 80 minutes; Act 2: 70 minutes

Opera Production

Music Director	Andrew Greene
Director	John Wregg
Vocal Coaches	Anthea Moller Andrew Greene
Repetiteurs	Colin Forbes Colleen Rae-Gerrard
Chorus Master	Colin Forbes
Italian Language Coach	Ditta Zizi
Orchestral Manager	Jan Jennings
Fortepiano Tuning	Quentin Woods

Acknowledgments

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The Australian National University; The Friends of Opera; The Kornfeld Trust; Colleen Rae-Gerrard (loan of fortepiano).

Film Production

Recording & Editing: Michael Grafton-Green

Transfer from Videotape to Bluray: Colleen Grafton-Green & Sabine Friedrich

Programme notes: Angela Giblin, Colleen Grafton-Green & Ailsa Solley

Michael Grafton-Green

Michael was born in Hendon on April 10th, 1935, to Constance and George Grafton Green. He went to boarding school outside London during the blitz, then to King Alfred School in Hampstead. At the Aeronautic & Agricultural Engineering College he learned skills which were later to make him one of Abbey Road's best disc-cutting engineers. His father, who was a film producer for J Arthur Rank and the Editor of one of London's newspapers, arranged an interview with EMI who took Michael on as a disc-cutting engineer and trainee music producer. He later moved on to the BBC Transcription Service.

He began work at the Abbey Road studios in London in 1956, surely a most promising way to launch a career. He worked as a recording engineer and disc cutter (and that didn't mean compact discs then!). It seems that almost from the start he was catapulted into the most elevated company – von Karajan, Sargent, Schwarzkopf, Callas . . . but the list of musicians he worked with in light music and pop was hardly less impressive: Cliff Richard, The Beatles, Shirley Bassey and Ron Goodwin to name but a few.

He began his career proper with the BBC Transcription Service and added festivals to his CV: Edinburgh, Aldeburgh (Britten), Bath (Menuhin) – this obituary is already sounding like some sort of Who's Who.

Michael moved to New Zealand to work for EMI from 1969 to 1974. A special trip to EMI in Sydney, where he provided technical help with stereo disc-cutting machines and multitrack technology began what was to become a significant and long-standing relationship with projects and people in Australia.

He was a quiet but insistent perfectionist and knew how to get the best performance from the many artists he worked with. A short stint with TVNZ followed. In 1976 Michael moved to the Radio NZ Concert Programme as music producer, working in both Wellington and Auckland, with the New Zealand Symphony Orchestra and the Auckland Philharmonia Orchestra. He was Auckland's Executive Music Producer.

From 1994 to 2001, Michael worked in Canberra at the Australian National University School of Music, where he pioneered direct to disc CD recordings for student graduation recitals and later direct to DVD recordings of the CSM Operas. Freelance work then took him back to New Zealand and, for a second time, back to Canberra. He continued his passions for sound consultancy, the restoration of old recordings and film production at the Wesley Music Centre. (From *Michael: In Memorium* by Dr John Wells, 2014.)

Some upcoming concerts at Wesley.....