

COSÌ FAN TUTTE ossia La scuola degli amanti

Friday, 26 November, 21.00 h.

Sunday, 28 November, 19.30 h.



Ticket sale: 11 November

Prices: A 70€ B 53€ C 39€ D 22€

COSÌ FAN TUTTE ossia La scuola degli amanti

(Thus Do They All or The School for Lovers)

Opera buffa by Wolfgang Amadeus Mozart in two acts;

libretto by Lorenzo da Ponte.

Opened in the Burgtheater of Vienna on January 26th, 1790.

Stage production of the KL Opera and Teatro Cervantes de Málaga

Musical production of the Teatro Cervantes of Málaga

Fiordiligi Saioa Hernández

Dorabella Angélica Mansilla

Ferrando Francisco Corujo

Guglielmo Enrique Sánchez-Ramos

Despina Sonia de Munck *

Don Alfonso Felipe Bou

* substitutes to Silvia Vázquez

Philharmonic Orchestra of Málaga

Opera chorus of Málaga

Set direction Curro Carreres

Choral director Francisco Heredia

Musical direction Lorenzo Ramos

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Così fan tutte, Mozart's third and last opera in magnificent collaboration with Italian librettist Lorenzo da Ponte, is considered the pinnacle of the composer's Italian style, already so well- represented in his previous works *Le nozze di Figaro* y *Don Giova*.. It is, from a musical perspective, the most beautiful of his last operas. For this work, Da Ponte took inspiration from something that had ostensibly really occurred in the realm of Viennese high society. Aside from the manifest coincidences that typify *commedia dell'arte* and that are present in all *opera buffa*, the plot is one of calculated symmetry, an inherent characteristic of the Italian Opera of the 18th century. The six characters are entwined in a continuous game of combinations that surely entertained Mozart, lover of mathematical puzzles that he was.

Ferrando and Guglielmo, two young officers, confident in the loyalty of their girlfriends, Dorabella and Fiordiligi, accept a challenge presented to them by Don Alfonso: to put their girlfriends' fidelity to the test. The two young men pretend to leave for war, return with exotic costumes, and each begins to court the other's girlfriend. From their roguish game emerge new couples. Don Alfonso's game of romantic betrayal proven, in the end it is the two women that are tricked. "Everyone does this," summarizes Don Alfonso before reuniting the "correct" couples, but not without first planting a doubt: "might the 'wrong' couples have turned out happier?"

Through such a concise and artificial plot we are unable to see these actions as authentically human; we hear the beats of Mozart's vibrant music ringing within each of the characters.