Gentili Ascoltatori, Dear Listeners,
Here’s a transcript of “Opening Night Jitters” our recent show about the present and past subjunctive, which you can hear by clicking on the following link:
http://tltc.la.utexas.edu/ra/episode.php?p=05

Hanno partecipato (Featured in this podcast):
Simone Sessolo  Pantalone
Esmeralda Moscatelli  Colombina

Buon divertimento!

Transcript

Dialogue 1 - italiano

Dietro le quinte al Teatro San Carlo. Si è alzato il sipario per il Primo Atto. Ascoltiamo gli attori mentre aspettano di entrare in scena...

Dottore: Quando usciranno le recensioni, Pulcinella vorrà che gli leggiamo solo quelle favorevoli.

Arlecchina: È importante che Pulcinella impari ad accettare anche i commenti negativi.

Arlecchino: Mi auguro che i miei colleghi si comportino bene sul palcoscenico. Sono così zotici! A presto -- Ora tocca a me entrare in scena!

Dottore: Voglio sperare che questo pubblico sappia riconoscere una rappresentazione di qualità!

Dialogue 1 – English

Backstage at the Teatro San Carlo. The curtain has gone up on the First Act. We listen in on the actors who are waiting in the wings...

Dottore: When the reviews come out, Pulcinella will want us to read him only the favorable ones.

Arlecchina: It’s important that Pulcinella learn to accept negative comments as well.

Arlecchino: I hope my colleagues will behave themselves on stage. They are so boorish. See you soon – it’s my turn to go on now.

Dottore: I certainly hope this audience know how to recognize a quality performance.
**Arlecchina:** Non credo che ci sia da preoccuparsi, Dottore.

**Dottore:** Invece io dubito che gli spettatori presenti siano in grado di apprezzare le mie innate qualità di attore teatrale.

**Arlecchina:** Non si turbi, Dottore. Credo che Arlecchino e Pulcinella si siano sempre esibiti qui a Napoli con grande successo.

**Dottore:** Proprio questa è la questione, mia cara. Non crederai che io sia felice di dividere questo palco con quei due disgraziati senza arte nè parte.

**Arlecchina:** Però mi pare che il pubblico si diverta. Sente come ridono?

**Dottore:** Voglio che sappiano ora cosa significa meravigliarsi davvero! Il più grande attore teatrale di tutti i tempi sta entrando.

**Arlecchino:** Behold, here comes the Dottore! I fear he has it in for me. I'll climb this ladder so he won't see me...

**Dottore:** Ecce Doctor doctororum!

**Dialogue 2 – italiano**

**Pantalone:** Colombina, hai visto quello che ha combinato il tuo Arlecchino durante la scena?

**Colombina:** Ho visto, ho visto! Qualsiasi cosa abbia provato a fare, gli è riuscita male!

**Pantalone:** Io credo che abbia cercato di...
fare il più bel lazzo della stagione...  
trying to come up with the season’s
greatest bit...

**Colombina**: Hai visto quando stava per
cadere veramente dalla scala? Forse perché
c’ero io sotto! Credo che **abbia provato** a
cadermi addosso -- invece ha fatto venire
un bel bernoccolo sulla testa del Dottore!

**Colombina**: Did you see when he was
really about to fall from the ladder?
Perhaps because I was underneath! I
believe he tried to fall on top of me -- but
instead he gave the Dottore a fine bump on
the noggin!

**Pantalone**: Non c’è nessun altro qui che
abbia visto quello che è successo?

**Pantalone**: Is there no-one else here who
saw what happened?

**Colombina**: Te lo racconto io come è
andata. Dunque, quando ha visto che ero
proprio lì sotto, ha messo appositamente un
piede male sulla scala!

**Colombina**: Oh, I’ll tell you how it went.
Now, when he saw that I was right there
underneath, he deliberately let his foot slip
on the ladder.

**Pantalone**: Ma che furbastro!

**Pantalone**: What a scoundrel!

**Colombina**: Allora io ho urlato ‘Stai
attento!’ e sai che ha fatto allora
Arlecchino? Mi ha guardato dall’alto e
penso proprio che l’**abbia fatto** apposta a
cadere. Ma io mi sono scansata e lui ha
beccato il Dottore.

**Colombina**: Then I shouted, “Watch out!”
and you know what Arlecchino did then?
He looked at me from above and I really
think he fell on purpose. But I got out of
the way and he hit the Dottore.

**Dottore**: Maledetto Arlecchino!

**Dottore**: Confounded Arlecchino!

**Arlecchino**: Coraggio, Dottore!

**Arlecchino**: Courage, Dottore!

**Dottore**: Assassino!

**Dottore**: Murderer!

**Nota Grammaticale**

### Congiuntivo presente e passato

As we’ve already said we have to use the subjunctive when the verb in the main clause belongs
to the **WHEIRDO** category -- verbs of **Wishing and Wanting, Hope, Emotions, Impersonal
expressions, Recommendations, Doubt, Opinion** -- and when the verb in the subordinate
clause has a **DIFFERENT SUBJECT** from the one in the main clause.

NOTE: Beside verbs that belong to the **WHEIRDO** category, the subjunctive mood can be
introduced by conjunctions such as **benché / sebbene / per quanto** (although), **affinché / perché**
(so that), a meno che non (unless) as well as indefinite expressions such as qualiasi cosa (whatever), chiunque (whoever), nessuno (nobody).

Now we need to focus on how to choose the right tense—in this particular episode, how to choose between the first two tenses of the subjunctive: the present and the past. These two tenses of the subjunctive are used when our main verb is in any present or future tense, or if it is in the imperative. We pick between the present and the past subjunctive depending on WHEN the two actions take place in relation to each other.

So, we use the present subjunctive when the action in the subordinate clause takes place at the same time as or later than the action of the verb in the WHEIRDO clause.

Ho paura che lo spettacolo stia per cominciare.
I’m afraid the play is about to start.

And we use the past subjunctive when the action in the subordinate clause took place prior to the action of the verb in the WHEIRDO clause.

Credo che abbiano chiuso le porte.
I believe they’ve closed the doors.

As we said before, we use the subjunctive if in the main clause we have a verb that belongs to the WHEIRDO category and if the verb in the subordinate clause has a different subject from the one in the main clause. What happens if the subject of the two clauses is the same? In this case we use the infinitive.

Spero di avere ancora il mio permesso-stampa.
I hope I still have my press pass. (I hope—now—that I have it—now: simple infinitive)

Spero di non avere lasciato a casa il mio permesso-stampa.
I hope I didn’t leave my press pass at home. (I hope—now—that I didn’t leave it at home—earlier: past infinitive, the infinitive of the auxiliary verb plus the past participle)

And here’s how we form the present and the past subjunctive:

For the present, the easiest part is that the three singular forms are always the same within the same conjugation, the first-person plural form is always the same as the first-person plural of the present indicative, and the second-person plural ending is the same in all three conjugations. Furthermore, you can always get the third-person plural form by adding —no to the singular form:
Regular of the subjunctive

1\textsuperscript{st} conjugation: cantare
\begin{tabular}{ll}
cant-i & cant-iamo \\
cant-i & cant-iate \\
cant-i & cant-ino \\
\end{tabular}

2\textsuperscript{nd} conjugation: chiudere
\begin{tabular}{ll}
chiud-a & chiud-iamo \\
chiud-a & chiud-iate \\
chiud-a & chiud-ano \\
\end{tabular}

3\textsuperscript{rd} conjugation: sentire
\begin{tabular}{ll}
sent-a & sent-iamo \\
sent-a & sent-iate \\
sent-a & sent-ano \\
\end{tabular}

3\textsuperscript{rd} conjugation with \textit{–isc–}: capire (\textit{–isc})
\begin{tabular}{ll}
capisca & capiamo \\
capisca & capiate \\
capisca & capiscano \\
\end{tabular}

The past subjunctive, like the passato prossimo, is a compound tense: it is formed with the present subjunctive of the auxiliary avere or essere + the past participle of the main verb:

Conjugation with \textit{avere} as auxiliary verb: \begin{tabular}{ll}
abbia recitato & abbiamo recitato \\
abbia recitato & abbia recitato \\
abbia recitato & abbia recitato \\
\end{tabular}

Conjugation with \textit{essere} as auxiliary verb: \begin{tabular}{ll}
sia andato/a & siamo andati/e \\
sia andata & siate andati/e \\
sia andato/a & siano andati/e \\
\end{tabular}

As we know, in Italian some verbs like andare, avere, bere, dare, dire, dovere, essere, fare, piacere, potere, sapere, stare, uscire, venire, volere, are irregular, therefore they are conjugated in a different way. The good news, though, is that the three singular persons will always be the same, the first-person plural form will always be the same as the present indicative, and you can get the third-person plural form by adding \textit{–no} to the singular form. As an example, we can look at essere, which is just about as irregular as any verb is going to get:

\begin{tabular}{ll}
sia, sia, sia, siamo, siate, siano \\
\end{tabular}

In our next episode, Episode 6, we’ll be looking at the imperfect and pluperfect subjunctive, and how they are used when the WHEIRDO verb is in any past or any conditional tense!

Nota Culturale

If you go to Naples you must visit the Teatro San Carlo. The theatre was built in 1737 and it is the oldest one in Europe. According to Stendhal, it is also ‘the loveliest of the all world’ but the French novelist loved Italy too much to be a reliable source...

The theatre is named after King Carlo di Borbone who conquered the city in 1734 after thirty-
four years of Austrian domination making Naples the capital of an independent and sovereign kingdom. Pretty important for a city that has a history of foreign domination!

The first performance at the San Carlo, *Achille in Sciro* by Domenico Sarro, took place on the 4th of November 1737. The theatre was completely destroyed by a fire in 1816; Ferdinand I di Borbone ordered the theatre to be rebuilt six days later and what you see today is the result of this latest architectonic manipulation.

The San Carlo contributed enormously to the development of the Italian opera, both the opera seria and the melodrama. Great composers of the Neapolitan school, Paisiello, Traetta, Cimarosa, as well as more internationally known artists such as Rossini and Donizetti were actively involved in composing for the San Carlo. Many of them also served as artistic directors of the theatre. If you go to Naples and decide to pay a visit to the San Carlo remember that the opera season begins in January.

The theatre is also renowned for its school of ballet, whose fame spread all over Europe along with that of the theatre itself. The Neapolitan ballet was born. Evviva. Grazie, Carlo!

**Vocabolario: a teatro**

Everything went well *alle prove* (at the rehearsals) but the night *della prima* (of the premiere), all the actors are *ansiosi* (anxious). There are those who read endlessly *il copione* (the script), others who *lo recitano a voce alta* (recite it aloud) and the diva mysteriously locked herself up *nel suo camerino* (in her dressing room) where nobody knows what she is doing. Probably, *si sta provando i costumi di scena* (she is trying on her costumes) or *si sta facendo il trucco* (she is putting her make up on). “*Due minuti, solo due minuti*”(two minutes left) cries l’assistente del regista (the director’s assistant). Everyone’s ready *a entrare in scena*? (to enter the stage). Where is the diva? Ah... As any great theatrical actress, *la protagonista si sta fumando una sigaretta dietro le quinte* (the female main character is smoking a cigarette backstage). “*Tutti gli attori sul palcoscenico*” (all the actors on stage) cries now *il regista nervosissimo* (the very nervous director). *Buona fortuna!* Break a leg!

Thanks for listening! And be sure to tell your friends that you heard it here on Radio Arlecchino!

Your hosts with the most – grammar, Antonella Olson & Eric Edwards
“*Out of our minds ... into your ears***