Mozart’s *Cosi fan Tutte*: Click / Read / Watch / Listen

**Educational Links**


Score: [http://www.dlib.indiana.edu/variations/scores/baf7511/large/index.html](http://www.dlib.indiana.edu/variations/scores/baf7511/large/index.html)


Story and Music: [http://www.operainfo.org/broadcast/operaStory.cgi?id=40&language=1](http://www.operainfo.org/broadcast/operaStory.cgi?id=40&language=1)


Video (Glyndebourne, 2006): [http://www.youtube.com/watch?v=kk_sflkdZAE](http://www.youtube.com/watch?v=kk_sflkdZAE)


Video (Opera Talk: An Introduction to *Cosi fan Tutte*): [http://www.youtube.com/watch?v=Vx39EZ8J5N8](http://www.youtube.com/watch?v=Vx39EZ8J5N8)

**Recordings**


^This recording is available for purchase through the Madison Opera Shop. Call (608) 238-8085.


**DVDs**


^This delightful Australian comedy has fun with Mozart’s opera. A first-time director takes a job directing a variety show in a mental institution, only the patients decide they want to do *Così fan Tutte* instead. The *LA Times* hails *Così* as “Uproarious!” and the *Miami Herald* calls it “Spunky and satisfying!”

**Further Reading**


Boccacio: *Decameron*, Day II, Novella IX.

^Bernabo, a young man, is confident in his wife’s fidelity and wagers on it with another man, Ambrogiuolo, who believes he can prove that women will always be unfaithful when tempted. DaPonte’s *Così* owes much to Boccacio, in addition to Ludovico Ariosto and Ovid, though it was not directly based on any previous works.


Shakespeare: *Cymbeline*.

^Posthumus and Imogen have eloped, and when Imogen’s royal parents find out, he is banned from the kingdom. The Italian soldier Iachimo bets Posthumous that he can prove Imogen will be adulterous in his absence.

Shakespeare: any of the comedies, particularly *Much Ado About Nothing, The Two Gentlemen of Verona,* or *The Taming of the Shrew.*

^DaPonte shares many of Shakespeare’s comedic mechanisms, such as battle of the sexes scenarios, disguises, mistaken identities, and contrived tests of love, in addition to the “All’s well that ends well” conclusions that reveal the characters’ schemes and typically involve peacemaking or a wedding as a result of the lessons learned. The word-play and constant blend of silliness and humanity are also shared traits of Shakespeare and DaPonte.