

ON THE SURFACE, MOZART'S *COSÌ FAN TUTTE* HAS ALL THE MARKINGS OF a typical comic opera: tender lovers, a crafty maidservant, deceptions and pranks, trials and confessions, and a wedding at the conclusion. But on closer study, *Così fan tutte* is a paradox. It explores depths of emotion previously untapped in opera buffa while moving between high farce and profound beauty. That the work could be both accused of irony, cynicism, and triviality and celebrated for communicating deep emotional truth and philosophical import is a testament to this opera's complex identity. Written barely two years before Mozart's early death, *Così fan tutte* stands as his final, multi-layered statement in the Italian opera buffa genre. Amid the opera's quick-fire comedy and ravishing melodies, the drama offers an examination of the battle between love and reason and a closer understanding of human fallibility.

This new Met production, previously presented at the English National Opera, is by the inventive director Phelim McDermott, whose work in opera ranges from Philip Glass's *Satyagraha* to *The Enchanted Island*, an original Baroque pastiche opera. In *Così fan tutte*, McDermott transforms the opera's original setting but maintains its characters' isolation: The drama unfolds in a surprisingly closed environment in which the characters' only seeming occupation is the business of love. McDermott reimagines this world amid a Coney Island-inspired sideshow, where "that kind of fantasy would be believable." McDermott explains that he portrays "an idea of being away from home ... The fairground and the sideshow are this magical place in which the rules are not quite the same as they are in everyday, ordinary life." Mozart's topsy-turvy world of masks and disguises is perfectly complemented by McDermott's carnivalesque production.

This guide is intended to help your students appreciate *Così fan tutte* as one of the most extraordinary operas of Mozart's Vienna. By studying the opera's web of literary and musical allusions, students will gain an understanding of Mozart's musical style and his finely attuned use of operatic conventions. The activities on the following pages are designed to provide context, deepen background knowledge, and enrich the overall experience of this *Live in HD* transmission. This guide will also align with key strands of the Common Core Standards.



MAJESKI



MALFI



O'HARA



BLISS



PLACHETKA



MALTMAN

THE WORK: *COSÌ FAN TUTTE*

An opera in two acts, sung in Italian

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

First performed January 26, 1790
at the Burgtheater, Vienna, Austria

PRODUCTION

David Robertson, Conductor

Phelim McDermott, Production

Tom Pye, Set Designer

Laura Hopkins, Costume Designer

Paule Constable, Lighting Designer

STARRING

Amanda Majeski

FIORDILIGI (soprano)

Serena Malfi

DORABELLA (mezzo-soprano)

Kelli O'Hara

DESPINA (soprano)

Ben Bliss

FERRANDO (tenor)

Adam Plachetka

GUGLIELMO (bass-baritone)

Christopher Maltman

DON ALFONSO (baritone)

Co-production of the Metropolitan Opera
and English National Opera

In collaboration with Improbable

Production a gift of Mr. William R. Miller,
in memory of Irene D. Miller, and
the Trust of Joseph Padula

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This guide includes five sections.

- **THE SOURCE, THE STORY, WHO'S WHO IN *COSÌ FAN TUTTE*, AND A TIMELINE**
- **CLASSROOM ACTIVITIES:**
Two activities designed to align with and support various Common Core Standard strands used in ELA, History/Social Studies, and Music curricula
- **PERFORMANCE ACTIVITIES:**
Two activities to be used during *The Met: Live in HD* transmission, highlighting specific aspects of this production
- **POST-SHOW DISCUSSION:**
A wrap-up activity, integrating the *Live in HD* experience into the students' understanding of the performing arts and the humanities
- **STUDENT RESOURCE PAGES:**
Classroom-ready worksheets supporting the activities in the guide

The activities in this guide will focus on several aspects of *Così fan tutte*:

- The literary sources of the opera's plot and language
- Mozart's musical language and treatment of stylistic conventions
- Creative choices made by the artists of the Metropolitan Opera for this production
- The opera as a unified work of art, involving the efforts of composer, librettist, and Met artists

This guide is intended to cultivate students' interest in *Così fan tutte*, whether or not they have any prior acquaintance with opera. It includes activities for students with a wide range of musical backgrounds, and seeks to encourage them to think about opera—and the performing arts as a whole—as a medium of both entertainment and creative expression.

SUMMARY The sisters Fiordiligi and Dorabella are happily engaged to Guglielmo and Ferrando, respectively. Don Alfonso doesn't think the women will stay faithful, and he convinces the men to test the sisters by disguising themselves and trying to seduce them. With the help of the sisters' maid Despina the disguised men are introduced to the women, but the sisters quickly reject them. The men pretend that they are so upset by this rejection that they take poison. After an elaborate "cure," the sisters still reject the men's advances but begin to have feelings for them.

Despina coaches the women on how to flirt, and the sisters decide that they may as well amuse themselves with the strangers. Don Alfonso encourages them to go walking together, and first Dorabella, and then later Fiordiligi, fall prey to the charms of the disguised men. Don Alfonso makes arrangements for a double wedding, but at the last moment, Ferrando and Guglielmo return without their disguises and confront the women. The day's tricks and failures are revealed, and the original couples are reunited.



A scene from this production's staged overture

MARTIN SMITH/ENGLISH NATIONAL OPERA

VOICE TYPE

Since the early 19th century, singing voices have usually been classified in six basic types, three male and three female, according to their range:

SOPRANO

the highest-pitched voice, normally possessed only by women and boys

MEZZO-SOPRANO

the female voice whose range lies between the soprano and the contralto (Italian “mezzo” = middle, medium)

CONTRALTO

the lowest female voice, also called an alto

COUNTERTENOR

a male singing voice whose vocal range is equivalent to that of a contralto, mezzo-soprano, or (less frequently) a soprano, usually through use of falsetto

TENOR

the highest naturally occurring voice type in adult males

BARITONE

the male voice lying below the tenor and above the bass

BASS

the lowest male voice



THE SOURCE: AN ORIGINAL LIBRETTO BY LORENZO DA PONTE Mozart's collaboration in the late 1780s with the Italian poet and librettist Lorenzo Da Ponte resulted in three comic operas that many critics view as the foundation of the modern repertoire: *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. Of these works, only *Così fan tutte* is not based on a distinct predecessor. Instead, its plot was drawn from a hodgepodge of Classical and more recent literary material that all dealt with the trope of the testing of a lover's fidelity. Da Ponte's chief sources include Ovid's *Metamorphoses*—which features the Cephalus and Procris story, in which Cephalus is tricked into seducing his own wife while in disguise—and an interlude from Boccaccio's *Decameron* in which a merchant proposes a bet to demonstrate that his wife is faithful. Further sources include Ariosto's Renaissance epic *Orlando furioso*, contemporary French dramas by Pierre Marivaux, and previous Viennese comic operas in Italian. Da Ponte's skill in weaving together his story from such diverse sources is such that he succeeds in not only crafting a dramatically satisfying narrative—rife with the tensions of class, gender, and sexuality that galvanized the opera buffa genre—but more importantly, in creating a text whose combination of irony and wistfulness called forth an excess of musical beauty from the composer.

ACT I The sisters Fiordiligi and Dorabella are engaged to be married to Guglielmo and Ferrando, respectively. One day, while the two men are boasting of their lovers'

A scene from the end of Act I
MARTIN SMITH / ENGLISH NATIONAL OPERA



virtue, their friend, the philosopher Don Alfonso, provokes them into accepting a bet. According to Don Alfonso, the women will not be able to remain faithful to their fiancés, even for just a single day. Don Alfonso makes plans for the men to pretend to be called away; they will then return in disguise and attempt to seduce the women.

Alfonso interrupts the women and pretends to be distressed when he relays the news that their fiancés have been called away to war. When the men arrive, the women are overcome with misery as they say goodbye to their lovers. Now left on their own, the sisters engage in elaborate displays of anguish before their maid, Despina. Despina, however, can't believe the ladies are making such a fuss. According to her, women should have a much more casual approach to love. Don Alfonso arrives and bribes Despina to help him in his plans. Guglielmo and Ferrando return, now dressed in elaborate disguises, and immediately try to woo the sisters. The ladies, however, strongly reject their attempts. Don Alfonso has more tricks up his sleeve, and has the men pretend to take poison in their grief at being rejected. Despina (herself in disguise as a doctor) concocts a flamboyant cure, and when the men have been restored to health, the ladies continue to reject the men's romantic overtures but find their resolve weakening.

ACT II Despina advances Don Alfonso's plans by instructing her mistresses in how to flirt, and the ladies agree that they might amuse themselves with the visitors. Don Alfonso encourages them to have a walk in the garden, where the men are waiting for them. Once they are paired off (the women have unknowingly chosen each other's fiancés as the preferred objects of their affections) and on their own, Dorabella quickly succumbs to the disguised Guglielmo's seduction, but Fiordiligi holds out and succeeds in refusing Ferrando. The men meet to compare notes, and Ferrando is dismayed by Dorabella's betrayal. Meanwhile, Fiordiligi, knowing that she has fallen in love with the disguised Ferrando after all, decides to disguise herself as a man and go off to

One of Tom Pye's sets
for Act II

MARTIN SMITH/ENGLISH NATIONAL OPERA



the battlefield in search of her fiancé. Before she can leave, though, Ferrando enters, and after resisting weakly once more, she agrees to be with him.

Don Alfonso arranges a quick wedding for the wrongly paired couples, and just when the ceremony is about to begin, a military flourish announces the return of the original lovers. The disguised Ferrando and Guglielmo escape, and shortly afterwards return in their original appearances. While the women are paralyzed with terror, the day's betrayals and disguises are revealed. The original couples reunite and reconcile, facing marriage with revised expectations and a new sense of reason.

WHO'S WHO IN *COSÌ FAN TUTTE*

CHARACTER		PRONUNCIATION	VOICE TYPE	THE LOWDOWN
Fiordiligi	A young lady, engaged to Guglielmo	fyor-dih-LEE-gee	soprano	The more serious of the two sisters, Fiordiligi is willing to go to extraordinary lengths to resist falling prey to seduction.
Dorabella	Sister to Fiordiligi, engaged to Ferrando	dor-ah-BEL-lah	mezzo-soprano	Dorabella is more frivolous than her sister and is the first to notice the charms of the mysterious visitors.
Ferrando	A young man, engaged to Dorabella	fair-RAHN-doe	tenor	Ferrando is furious with his fiancée and jealous of his friend when he learns of Dorabella's change in loyalty.
Guglielmo	A young man, engaged to Fiordiligi	goo-LYEHl-moe	bass	While in disguise, Guglielmo finds success in wooing Dorabella, but his time to gloat is brief.
Despina	Maid servant to the two sisters	dess-PEE-nah	soprano	Worldly, wise, and crafty, Despina jumps at the opportunity to teach her mistresses a lesson about men's true nature.
Don Alfonso	An old philosopher	DON ahl-FON-soe	bass	Don Alfonso is a cynic when it comes to love, and orchestrates an elaborate ruse designed to prove his point.

Late 1st century BCE

The Roman poet Ovid writes his *Metamorphoses*, which includes the tale of Cephalus and Procris, an interlude describing an Athenian prince who, while in disguise, tests the fidelity of his wife. The story of Cephalus and Procris (who does indeed succumb to the seduction of her disguised husband) is an important source of the plot of *Così fan tutte*, and *Metamorphoses* serves as the inspiration for many other plots and characters across operatic history, including Orpheus and Eurydice, Ariadne, Daphne, and Apollo and Hyacinth—this last duo coincidentally serving as the topic of Mozart’s very first full-length dramatic composition.

mid-14th century

Giovanni Boccaccio writes the *Decameron*, a collection of 100 stories and a masterpiece of early Italian literature in the vernacular. In one story, the merchant Bernabò Lomellino proposes a bet to demonstrate that his wife is so faithful that she can withstand the seduction of one of his colleagues. The story serves as another early source of the plot of *Così fan tutte*.

1756

Wolfgang Amadeus Mozart is born on January 27, one of the two surviving children of Leopold Mozart, a composer in the service of the court of the Prince-Archbishop of Salzburg, Austria. Leopold is responsible for the education of his children, instructing them not only in music but in literature, mathematics, foreign languages, and dancing, as well as moral and theological instruction.

1761

By the age of five, Mozart is composing his first simple instrumental works. Within a year, he and his sister perform for the Empress Maria Theresa at the Hofburg, Vienna’s imperial palace. Mozart’s growing renown as a keyboard prodigy and composer propel the family on a series of tours throughout Europe for the following 11 years, entertaining heads of state and members of the nobility. During these tours, Mozart is exposed to operatic musical styles across Europe, and by the age of nine, he is amusing audiences by improvising arias and mimicking popular operatic styles.

1767

Mozart completes his first full-length dramatic work, *Apollo et Hyacinthus*, based on a Latin text drawn from Ovid’s *Metamorphoses*.

1768

Mozart’s Singspiel *Bastien und Bastienne* premieres at the home of Dr. Franz Anton Mesmer, the founder of a popular “magnetism therapy”—which is later roundly mocked in *Così fan tutte*.



The adult Mozart

1781 Mozart relocates from Salzburg to Vienna, seeking to make his living as an independent composer and performer in the culturally rich Habsburg capital, rather than solely under contract to a wealthy patron or the church.

The poet and ex-priest Lorenzo Da Ponte moves to Vienna, having been chased out of Venice for his liberal politics and illicit involvement with several married women. In Vienna, he soon attracts the notice of Emperor Joseph II, who appoints Da Ponte as the poet to the court theater. His libretti for Mozart, Antonio Salieri, and Vicente Martín y Soler exemplify the remarkable achievements of Italian opera buffa in Vienna at the time.



1786 Mozart completes *Le Nozze di Figaro*, the first of his collaborations with Da Ponte. It premieres at the Burgtheater, Joseph II's court theater, on May 1.

1787 *Don Giovanni*, the second of Mozart's collaborations with Da Ponte, premieres at the National Theater in Prague on October 29. Its premiere in Vienna at the Burgtheater follows on May 7.

1789 Little is known of Da Ponte and Mozart's work developing *Così fan tutte*, but record exists of Da Ponte originally offering the text to Mozart's rival Antonio Salieri. Salieri composed two musical numbers to Da Ponte's libretto, then titled *La Scuola Degli Amanti* (The School for Lovers), before abandoning the project. By December 31, Mozart's setting of the text was in rehearsal at his home. According to Mozart's widow, Salieri would later become jealous over Mozart's success with the work.

1790 *Così fan tutte* premieres on January 26 in Vienna at the Burgtheater. After only five performances, all Viennese theaters close in commemoration of the death of Emperor Joseph II, and *Così* is not revived until the summer, when it receives five further performances.

1791 Mozart falls ill on November 22 and dies on December 5, likely from rheumatic fever.

1858 A production of *Così fan tutte* in Stuttgart alters the story so that Ferrando and Guglielmo seduce their original partners, which allows the women to be faithful to their fiancés—a change that presumably made the opera less objectionable to the moral sensibilities of the audience. Over the next century, the opera will repeatedly be subjected to revisions and plot alterations that aim to eliminate the opera's supposed immorality.

Guglielmo Amadi: Mozart

English /Language Arts

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide entitled *It Was Just an Allusion*, a copy of the synopsis, *Who's Who in Così fan tutte*, and the sidebar *Da Ponte's Literary Toolkit*. Students will also need access to the internet for a pre-activity assignment. The teacher will need the audio selections from *Così fan tutte* available online or on the accompanying CD.

CURRICULAR CONNECTIONS

English/Language Arts, Poetry, Creative Writing, Classics, Italian, Popular Culture

LEARNING OBJECTIVES

- To become familiar with the plot and characters of *Così fan tutte*
- To study the literary technique of allusion and investigate its use in the opera's libretto
- To trace the impact of literary quotation on the understanding of character

It Was Just an Allusion

Mozart's opera buffa *Così fan tutte* possesses one of the most allusive librettos in all of operatic history. The libretto as a whole, and in particular, the character of Don Alfonso, frequently speak in veiled (and occasionally direct) quotations of famous works of Classical, Renaissance, and 18th-century literature. In fact, Don Alfonso is depicted as so self-consciously learned that these literary allusions take on even greater import: Far from being merely a neutral use of prior material, they reveal Don Alfonso's philosophical intent and his immersion in high scholarship. But these quotes are also often played for comedic effect, and searching out the opera's sources can play like a "Where's Waldo" of literature. This activity encourages students to delve into the opera's rich web of source material and discover the fun in piecing together its puzzle of diverse allusions.

Students will:

- learn and become familiar with the literary concept of allusion
- closely read excerpts from diverse works of literature and the opera's libretto to identify references
- apply their knowledge in a creative writing assignment

STEPS

In this activity, students will investigate allusions and quotations in *Così fan tutte*'s libretto and learn about their authors, who range from antiquity through the 18th century. Students will then create an original character, place him or her in a brief scene, and compose dialogue using quotations from sources of their own choice as well as newly-written material.

PRE-CLASS ASSIGNMENT: In preparation for this classroom activity, students will need to gather a collection of "sources," which may take the form of song lyrics, poetry, advertising jingles, famous sayings, and more. They should gather their material from



internet searches, printed books, recording liner notes, or memory; the only requirement is that they have a printed collection of their sources when they arrive at class so that they can quote their sources correctly. Students should aim to have 4–5 sources.

In explaining this assignment to students, you should also direct their searches by asking them to identify a particular attitude or personality trait and to choose sources that reflect that quality. Alternatively, they may elect to choose sources that they feel match their own personalities.

STEP 1: Begin by familiarizing your students with the characters of *Così fan tutte*. Distribute the chart of *Who's Who in Così fan tutte* found in this guide and give your students a minute or two to read it silently. Next, move on to the specifics of the plot by having students read the synopsis or the summary found in this guide. You may prefer to have them take turns reading it aloud. Either way, the most important takeaway for students is that the opera tells the story of two couples and their romantic manipulation by Don Alfonso (an old philosopher) and a maidservant (Despina).

STEP 2: Next, explain that Lorenzo Da Ponte, who wrote the opera's text (called a "libretto"), included many quotations and allusions to previous works of literature when crafting the lyrics to Mozart's opera *Così fan tutte*. Confirm that students understand the term *allusion*: an expression in speech or the written word that calls to mind another literary work, place, or idea. Allusions typically occur in passing, with little fanfare attached to their utterance.

Pass out copies of the sidebar *Da Ponte's Literary Toolkit* to students (or alternatively put a digital copy up on your smartboard), and have them review it on their own. After giving them a few moments, call their attention to the impressive range of sources and their distribution across the history of literature.

STEP 3: Turn to the actual text of the opera. Pass out the reproducible handouts under *It Was Just an Allusion* found at the back of this guide and begin working through the textual examples. Each example includes an excerpt of text from a prior work of literature as well as a section of text from the opera's libretto (both excerpts include the original Italian and an English translation). Audio tracks of the excerpts from *Così fan tutte* are provided on **Tracks 1–3**. Students should locate instances of repeated words and phrases and underline them. They may identify words either in Italian (even if they do not know what they mean) or in the English translation; they may also read the text for meaning and identify similar themes, even if the exact language differs.

After working through the examples, lead the students in an open discussion investigating what Da Ponte's allusions and quotations might indicate about the characters who say them. Students can refer back to the chart of *Who's Who in Così fan tutte* as well as the sidebar *Da Ponte's Literary Toolkit*. Is it significant that Don Alfonso is described as an "old philosopher" or that Fiordiligi is the stronger and

COMMON CORE STANDARDS AND COSÌ FAN TUTTE

This activity directly supports the following ELA-Literacy Common Core Strands:

CCSS.ELA-Literacy.RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-Literacy.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-Literacy.W.9-10.3.a

Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

FUN FACT: *Così fan tutte* is well known for its numerous and often arcane references to Classical literature and mythology. In this, it is similar to one of its operatic predecessors, Antonio Salieri's opera *La Grotta di Trofonio*—which, like Mozart's work, also features a pair of lovers who temporarily switch partners. Unlike Da Ponte's libretto for Mozart, however, Salieri's work is weighed down by its overly cerebral text: Its libretto even includes scholarly footnotes.

An illustration for Metastasio's *Demetrio*, another plot involving disguise. Metaphors in Metastasio's text find echoes in Da Ponte's libretto.



more serious of the two sisters? What might it indicate about a character if he or she spoke in phrases taken from a very different body of literature than these important and serious works? For instance, what might it signify about a character if she spoke using quotations from songs by The Beatles? Or Saturday-morning cartoons?

STEP 4: Turn to Mozart's musical setting of "È la fede delle femmine," Da Ponte's textual allusion to Metastasio as seen in Excerpt 3 above. Have students follow along to the full text of the aria, which also includes a portion of the following scene, as printed in the reproducible handouts under **Track 4**. Have students pay particular attention to when Don Alfonso quotes Metastasio and how Ferrando and Guglielmo respond. After listening to the excerpt, open a discussion by asking the following questions:

- Do Ferrando and Guglielmo seem to recognize that Don Alfonso is quoting something? (A clue is provided in Ferrando's line, "poets' nonsense." Is the "poet" Don Alfonso, or could it be an author that Don Alfonso is quoting ... specifically, an author from a previous generation, indicated by Guglielmo's comment about "old men"?)
- Does the musical tone Don Alfonso uses in his quotation differ from the musical style of Ferrando and Guglielmo? (It isn't necessary for students to use musical vocabulary, but merely to respond to more general indicators such as the speed and gesture of these characters' lines as sung speech.)
- How would you describe Don Alfonso's attitude? Is he humble or pompous? Is he proud of his learning? How does his quotation of Metastasio and his style of singing help you in your judgment of his character?

STEP 5: Now, have students turn their attention to the characters that they will create. Explain that they will create original characters and write dialogue for them using the source materials they have brought with them to class. Remembering that they have chosen their sources based on a particular personality trait or using their own personalities as the basis, students should use the Character Organizer handout at the back of this guide to make notes and flesh out their thoughts. They should also begin extracting specific lines from their sources that they think would work well in a brief scene. These lines may describe the character him or herself, a particular belief held by the character, a piece of advice for others, or any other utterance that could come up in conversation. Students may find it helpful to refer back to the ways that Mozart's characters use quotations as seen in Step 3 above.

STEP 6: Next, divide the class into groups of three students and put them to work drafting brief scenes in which each student's character interacts and has a brief conversation with the other characters in that group. Thus, each character in this

Da Ponte's Literary Toolkit

In crafting his libretto for *Così fan tutte*, Lorenzo Da Ponte drew on a wide variety of sources ranging from Classical literature through 18th-century contemporary works. Da Ponte's use of these sources includes not only general references to plots and situations, but occasionally outright—and unattributed—quotation. The texts he cites number among the foundational texts of Western culture, although some authors will be less familiar than others to students. The following list describes a few of the literary forbears of Da Ponte's libretto for *Così fan tutte*.

OVID A Roman poet of the late 1st century BCE, Ovid ranks among the finest writers of Latin poetry. His 15-book-long *Metamorphoses* (*Transformations*) is a collection of Greek and Roman myths, written in the meter and style of epic poetry. It is thus stylistically related to such works as Homer's *Odyssey* and Virgil's *Aeneid*.

BOCCACCIO Giovanni Boccaccio (1313–1375) was a 14th-century Italian writer and early Renaissance humanist. Boccaccio's works elevated vernacular poetry for the first time to the esteemed level of Classical Latin literature. His collection of short stories in the *Decameron* (*Ten Days*, the period of time in which the stories occur) relates tales of fortune, vice, and love that are alternatively comic and tragic, and is a masterpiece of Italian poetry. Echoes of Boccaccio can be found in the works of Chaucer, Shakespeare, Molière, and many others.

ARIOSTO Ludovico Ariosto (1474–1533) was an Italian Renaissance poet; his masterpiece is *Orlando furioso*, an epic chivalric romance featuring countless characters and interwoven story lines. Its style

includes not only comedy and tragedy but also fantasy, with its sprawling cast that includes an orc and a hippogriff, and one episode featuring a trip to the moon. Ariosto composed his poetry using the rhyme scheme that Boccaccio is credited with inventing. *Orlando furioso* is one of the most influential works in European literature.

SANNAZARO Jacopo Sannazaro (1458–1530) is best known for his pastoral romance *Arcadia*. In it, Sannazaro depicts an idealized rural world inhabited by lovesick shepherds. Sannazaro's idea of a lost Arcadian world is represented throughout the literature of the next several centuries.

SHAKESPEARE William Shakespeare (1564–1616) stands as one of the greatest dramatists of all time. His plays depict the complete range of human behavior, using a vocabulary of unparalleled scope and originality. While his plots are often drawn from previous sources (such as Ovid, Boccaccio, and more), Shakespeare's works display endless invention. His plays were widely disseminated after his death both in English and in translations. Today,

Shakespeare has been translated into over 100 languages, including Esperanto and Klingon.

METASTASIO Pietro Antonio Domenico Trapassi (1698–1782; now known by his pen name, Metastasio) was one of the most well-known opera librettists of any age. Metastasio wrote in the genre of opera seria—Italian serious operas based on tragic, heroic, or Classical subjects. His output includes 27 opera seria librettos and a number of smaller-scale works, which have been set by more than 400 composers and translated into English, French, Spanish, German, and Greek. His stories hearken back to the style and function of ancient Greek drama, with simple but direct language and an underlying intention of inspiring moral behavior.

MARIVAUX Pierre Carlet de Chamblain de Marivaux (1688–1763) wrote comedic French dramas and novels that explored the psychology of love. Marivaux took care in depicting the emotional realism of his characters. They also engage in quick and witty wordplay, in a style that is now known as "marivaudage," based on the author's name.

FUN FACT: The operatic titan Richard Wagner, never at a loss for strong opinions or invective, found *Così fan tutte* to be musically weaker than Mozart's operas *Le Nozze di Figaro* and *Don Giovanni*. In a back-handed compliment for these earlier works, Wagner wrote in his treatise *Opera and Drama*, "O, how doubly dear and above honor is Mozart to me that it was not possible for him to invent music ... for *Così fan tutte* like that to *Figaro*! How shamefully would it have desecrated Music!"

brief scene will speak using quotations. In order to create an intelligible conversation, students will also need to write original text. The inspiration for these scenes may be three people who meet at a party and are getting to know one another; a teacher meeting two students who forgot their homework; a girl who has been invited to the same party by two different guys; or any other situation that occurs to the group. The only requirement is that students create a meaningful dialogue that includes several quotations by each character.

STEP 7: Have each group perform their scenes in front of the class. Following each performance, ask the class if they recognized the sources that the scene quoted, and if so, what they were. Depending on the obscurity of students' sources, this may or may not be possible. With feedback from the group, discuss what the quotations added to scene and how they informed students' understanding of that character, if at all.

FOLLOW-UP: As a take-home assignment, have students expand their brief scenes into a larger dramatic situation with the addition of new characters and longer dialogue. They may enjoy thinking about what style of music their characters would use, and whether they would also use musical quotations or not, in addition to their textual quotations.

MORE HORNS: A BRIEF DISCUSSION OF CUCKOLDRY

The subject of marital infidelity—and the suspicion of it—has inspired example after example of dramas, novels, and operas. And to be more precise, it is the narrower topic of a husband with an unfaithful wife (or fiancée) that has been the subject of the most anxiety, and hence, creativity. It is even the topic of an archaic-sounding but remarkably descriptive word, cuckoldry. The word cuckold locates its etymology in the Old French *cucuault*, based on the word *cocu*, the cuckoo bird. Cuckoo birds lay their eggs in the nests of other birds, but today, the word cuckold refers to the outwitted male spouse whose wife has cheated on him.

Early examples of literature based on cuckoldry include the tragedy *Hippolytus* by the ancient Greek dramatist Euripides and the comedy *Amphitryon* by the Roman writer Plautus. But one of the most memorable (as well one of the bawdiest and most hilarious) instances of the notion occurs in Geoffrey Chaucer's *The Canterbury Tales*. In "The Miller's Tale," Chaucer writes,

This carpenter hadde wedded newe a wyf,
(*had recently wedded a wife*)
Which that he lovede moore than his lyf;
(*loved more than his life*)
Of eighteteene yeer she was of age.
Jalous he was, and heeld hire narwe in cage,
(*kept her locked up tight*)
For she was wylde and yong, and he was old
(*she was wild and young*)
And demed hymself been lik a cokewold.
(*he thought himself likely to be a cuckold*)

Other examples abound, from copious works based on the commedia dell'arte—in which the stock character of Il Dottore is frequently cuckolded—to the works of Shakespeare, nearly half of which deal with the topic of female infidelity.

Since at least as early as the Middle Ages, the cuckold has been symbolized with horns; and by

Shakespeare, references to horns abound in any discussion of marital infidelity. The American slang "horn in" obliquely refers to the same concept: it means "to intrude." To this day, forming a hand gesture against one's head to indicate horns is a

"O curse of marriage,
that we can call these delicate creatures ours
and not their appetites. I had rather be a toad
And live upon the vapor of a dungeon
Than keep a corner in the thing I love
For others' uses."

—Shakespeare, *Othello*, Act III

potent insult in many countries. The symbolism has even extended into music. It is not unusual to hear the unique timbre of the French horn accompanying texts and situations that deal with female adultery. In *Così fan tutte*, whose plot hinges on women's fidelity and the men's horror at the threat of their falling prey to seduction, Mozart includes the horns notably at moments when the women's resolve begins to weaken. For the carefully attuned ear, it's an instance of subtle but comic word painting!



Music

IN PREPARATION

For this activity, students will need the reproducible resources available at the back of this guide as well as the audio selections from *Così fan tutte* available online or on the accompanying CD.

CURRICULAR CONNECTIONS

General Music, Chorus, Band, Orchestra, Humanities

LEARNING OBJECTIVES

- To learn the structure of musical phrases
- To listen to musical examples critically and to recognize cadences
- To explore the musical attributes of Viennese Classical style
- To become familiar with some of the music of *Così fan tutte* in advance of attendance at the HD broadcast

Formal Beauty

Wolfgang Amadeus Mozart's status in Western art music is unparalleled. Over the course of his brief life, he wrote more than 600 compositions, including many of the most justifiably beloved works of the concert hall and opera house. His musical style combines an intense lyricism with simple but affecting harmonies with a wonderfully expressive quality. Beyond his limitless inventiveness and dramatic expression, moreover, Mozart's music is characterized by a flawless craftsmanship, clarity, and balance. This activity will introduce students to the hallmarks of Mozart's musical style through an investigation of his craft in developing melodic and harmonic shapes, balanced phrase structure, and larger formal areas. In this activity, students will:

- study musical excerpts from *Così fan tutte* and respond to their musical characteristics
- learn new musical terminology to describe phrase structures
- engage in formal analysis and learn about the elements of Viennese Classical style

STEPS

Students will learn new musical and descriptive language and investigate the qualities of Mozart's music that give it its distinctive sound. Students will listen to musical examples and use their new vocabulary and understanding to describe their interpretation of each excerpt. Through their listening, students will also study the phrase structure of Mozart's operatic numbers and develop an ear for the Viennese Classical style.

STEP 1: Distribute copies of the *Ten Essential Musical Terms* sidebar. Have your students look it over as a pre-lesson assignment or at the beginning of the class. If your students already know most of these terms, feel free to jump right into the exercise after a quick review.

STEP 2: Open up the class by explaining to students that the particular sound of Mozart's music results from its balance and symmetry, and that this activity will encourage them to find these qualities for themselves in musical examples.



STEP 3: Continue a discussion of the terms balance and symmetry by asking students what they think they could mean in the context of music. Usually the notion of balance implies disparate parts that interact and offset one another. What could these disparate parts be? Any number of answers will stimulate a fruitful conversation; students may bring up the notions of instruments, voices, dynamic range, and more. What about symmetry? What are the parts of music that may be symmetrical? This introductory discussion will encourage students to begin thinking of the component parts of music and how they may interact with one another.

STEP 4: Next, begin a more detailed discussion of music's parts and characteristics by introducing the topic of melody and harmony, ensuring that students understand the terms' definition and referring as necessary back to the *Ten Essential Musical Terms*. Explain that in Mozart's music, and in the style of music written in his time and area (called the "Viennese Classical style"), melodies are usually brief, singable, and organized into regular patterns of typically four (or a multiple of four) measures in length. Underneath the melody, the harmonic accompaniment in the Viennese Classical style is relatively simple, functioning as an unobtrusive support to the melody. Chords may remain unchanged for several measures while the melody spins out in a leisurely fashion above it. In order to maintain a sense of movement while the harmony remains static, chords may be broken up into arpeggios or other decorative figures.

STEP 5: Turn to Mozart's music to discover concrete examples of these melodic and harmonic qualities. Distribute the reproducible handouts entitled *Formal Beauty* at the back of this guide, and have students turn to the first musical example, which is the opening to Ferrando's aria "Un'aura amorosa." While you play the audio example found on **Track 5** have students follow along to the printed music, also provided on the next page. The text and a translation are provided in the reproducible handouts.

COMMON CORE STANDARDS AND COSÌ FAN TUTTE

This activity directly supports the following ELA-Literacy Common Core Strands:

CCSS.ELA-Literacy.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks





You may need to play the example a few times so that students can adequately get the music in their ears.

Next, have students describe what they hear from the standpoint of melody and harmony. Where is the melody? Where is the harmony? What grabs the listener's attention the most? What seems to fall more into the background? Which instruments have the harmony, and what is the style of their playing?

STEP 6: Turn students' attention to the specific shape of the melody and its organization into phrases—again, reminding students as necessary of the meaning of the term. Where does each phrase end in this example? Dissecting the music further, what makes these phrases feel balanced? Do they have symmetry? You may play the audio example as many times as necessary.

Note that the first phrase, which ends after "tesoro," divides the first line of text neatly in half. The first half of the phrase and the second half of the phrase have the same rhythm, and the second half replicates the melody of the first half, only moved down a whole step.

The second phrase sets the second line of text, but without quite as clear a division in half. But whereas the first phrase contained a gentle melodic descent over its course, the second phrase balances this downward motion with its movement back up.

The second phrase ends with a cadence, as is typical, on the dominant (e.g., since the aria is in the key of A major, an E major chord)

These two phrases are structured in an antecedent-consequent format, in which one phrase makes a statement and the following phrase responds to it.

STEP 7: Now turn to **Track 6**, which continues after the end of the previous track. Although the music is new, the text repeats the two lines heard in the previous example. This time, have students listen for the characteristics of balance and symmetry without having the musical notation to follow along to. You may have them raise their hands

when they think they hear the end of a phrase. Students may also use the text (provided in the handouts) to refer to specific musical moments. Have them pay attention to whether they hear the repetition of any prior musical material, and how the melodies and phrases join together to form a cohesive whole.

Finally, point out that this example ends on a cadence on the tonic. Taken together, the first audio example and the second audio example form a period, in which the first section is the antecedent, and the second section is the consequent. Further discussion of these terms can be found in the *Ten Essential Musical Terms*.

The entire aria, as well as its full text, are provided on **Track 7**.

STEP 8: Now that students have become familiar with how Mozart created balance and symmetry in “Un’aura amorosa,” they are equipped to look for these elements in the melody, harmony, and phrasing of another musical example from *Così fan tutte*. Have them turn to the next musical example in the reproducible handouts, which is taken from the Act I trio “Soave sia il vento.” Play the audio excerpt on **Track 8**. Can students describe the elements of the harmony that make it seem like a colorful backdrop? Do they find the harmony distracting, or does it fade into the background? Using the printed text on the handout, have students mark the divisions of phrases as they understand them. How do students understand the phrases to relate to one another? Can they discern where a cadence on the dominant occurs (on the first statement of “desir”)?

The entire trio is provided on **Track 9**.

OPTIONAL: Have students work through another example, in this case, Despina’s Act II aria “È amore un ladroncello,” which presents quite a different musical attitude than the previous two examples. Nevertheless, it maintains the same approach to melody, harmony, and phrase construction, as the previous two excerpts. The entire aria is provided on **Track 10**.

FOLLOW UP: As an optional homework assignment, have students pick a popular song and analyze its phrasing. Students should work from the song’s lyrics, marking phrases, and where possible, marking antecedent and consequent phrases, reflecting their role as part of the larger period structure.



FUN FACT: This new production by Phelim McDermott is certainly not the first to shift the setting to an environment more recent than the 18th-century seaside Naples of the original opera. One of the most notorious of such updates is the theater director Peter Sellars’ 1986 production, pictured above, for Pepsico Summerfare, which set the action in “Despina’s Diner by the Sea” on Cape Cod.

Ten Essential Musical Terms

Antecedent The first phrase in a period (see below). The antecedent typically ends with a half cadence on the dominant.

Cadence Also called “resolution,” a cadence is the musical equivalent of a period at the end of a sentence. It provides closure, resolves dissonance, and reaffirms the key of a phrase, formal section, or composition as a whole. A “half cadence” ends on the dominant rather than the tonic and does not feel as final as cadences on the tonic. Cadences can also be deceptive, interrupted, or delayed, all of which thwart the expectation of the listener and frustrate the harmonic resolution.

Consequent The second phrase in a period. If the antecedent ends on the dominant, the consequent will usually close by returning to the tonic. Some consequents begin by repeating the same melodic material as the antecedent.

Dominant The fifth step in a major or minor scale, as well as chords built on this step. After the tonic, the dominant is the most important chord in tonal music. The dominant chord is an integral part of cadences (which often move from the dominant to the tonic). Most music written between 1600 and the early 19th century modulated first to the key of the dominant.

Harmony The simultaneous sounding of pitches to produce chords, and the relationship between different chords as they succeed one another. Tonal harmony is based on progressions of chords in relationship to a tonic key (see below). Harmony is also understood as the supportive underpinning of melody, providing a context in which melodic material is understood tonally.

Melody A succession of pitches that form an understandable unit. The melody of a piece consists of the tune that a listener can hum or sing. During arias, the singer will usually sing the main melody, though other instruments may play parts of the melody. Sometimes, such as during ensembles, multiple melodies can occur simultaneously.

Modulation A shift to a new key within a musical composition. Tonal music—most music written between the early 17th and early 20th centuries—usually begins and ends in the same key, with modulating material in the middle. Modulations can be close or distant, depending on how drastically the key signature must change. Distant modulations can sound surprising or jarring to the listener. In the Viennese Classical style, most compositions first modulated to the key of the dominant.

Period A musically complete idea, consisting of two balanced phrases: the antecedent and the consequent.

Phrase A self-contained unit of music, comprising melody and harmony, ending with a cadence. A phrase is usually several musical bars long. It has a sense of coherence within itself, but also combines with adjacent phrases into a larger whole. The term is borrowed from the analogous linguistic concept.

Tonic The home key of a composition. The tonic is also the first note in a major or minor scale, and the source for the name of a key, as in the “key of D major.” In the Viennese Classical style, compositions begin and end in the tonic, although material in the middle modulates away from the home key.

Supporting the Student Experience during *The Met: Live in HD* Transmission

Watching and listening to a performance is a unique experience that takes students beyond the printed page to an immersion in images, sound, interpretation, technology, drama, skill, and craft. Performance activities help students analyze different aspects of the experience and engage critically with the performance. They will consider the creative choices that have been made for the particular production they are watching and examine different aspects of the performance.

Each Performance Activity incorporates a reproducible sheet. Students should bring this activity sheet to the *Live in HD* transmission and fill it out during intermission and/or after the final curtain. The activities direct attention to details of the production that might otherwise go unnoticed.

For *Così fan tutte*, the first activity sheet, *Naples in America*, directs students' attention to Phelim McDermott's adaptation of the opera's original setting. As a port city, Naples boasted a sea-side location that was famous historically for inspiring love intrigues, a reputation strengthened by its proximity to Mount Vesuvius, which was associated with passion in literature and opera. In the Met's production, the opera is reimagined as taking place in a 1950s American setting inspired by Coney Island. *Naples in America* asks students to pay close attention to the stage pieces, costumes, and props that indicate the opera's setting, making notes on how the opera's designers bring *Così fan tutte* into this new location and era.

The second, basic activity sheet is called *My Highs & Lows*. It is meant to be collected, opera by opera, over the course of the season. This sheet serves to guide students toward a consistent set of objective observations, as well as to help them articulate their own opinions. It is designed to enrich the students' understanding of the art form as a whole. The ratings system encourages students to express their critique: Use these ratings to spark discussions that require careful, critical thinking.

The Performance Activity reproducible handouts can be found in the back of this guide. On the next page, you'll find an activity created specifically for follow-up after the *Live in HD* transmission.

IN PREPARATION

For this activity, students will need the Performance Activity reproducible handouts found in the back of this guide.

COMMON CORE STANDARDS AND COSÌ FAN TUTTE

CCSS.ELA-Literacy.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-Literacy.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

IN PREPARATION

This activity requires no preparation other than attendance at the *Live in HD* transmission of *Così fan tutte*.

LEARNING OBJECTIVES

- To review and synthesize students' understanding of *Così fan tutte*
- To consider the portrayal of human nature in the opera
- To discuss the opera's equivocal status as a comedy

COMMON CORE STANDARDS AND COSÌ FAN TUTTE

CCSS.ELA-Literacy.SL.11-12.1.c

Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-Literacy.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Getting Schooled: Is *Così fan tutte* a Sexist Joke or a Philosophical Lesson?

Start the class with an open discussion of the Met performance. What did students like? What didn't they? Did anything surprise them? What would they like to see or hear again? What would they have done differently? The discussion offers an opportunity to apply the notes on students' *My Highs & Lows* sheet, as well as their thoughts about the visual design of the Met production—in short, to see themselves as *Così fan tutte* experts.

From its title, *Così fan tutte*—which could be translated as “thus do all women” or more colloquially, “women are all like that,” it's obvious that the opera has a point to make about the essential character of women. Like any work of this type, the opera thus deals with generalizations and stereotypes, many of which may be uncomfortable for today's audiences. But in another light, the opera is less a problematic (though comic) battle between the sexes than an experiment studying human nature. As such, the opera reflects a distinctly Enlightenment-era interest concerned with the philosophical study of humanity—a notion supported by the opera's subtitle, *La Scuola degli Amanti* (*The School for Lovers*). It is this precarious balance between situations played for laughs and scenes that hint at a deeper philosophical import that is the inimitable feature of *Così fan tutte*, Mozart's final opera buffa.

Refer students to the sidebar *More Horns: A Brief Discussion on Cuckoldry* for further information on the history of infidelity through literature and opera. To help your students probe the various facets of comedy and philosophy in *Così fan tutte*, feel free to draw on the following questions:

- What are the most comic moments in the opera? What is the most ridiculous situation the characters find themselves in?
- What are some stereotypes that you can identify in the opera?





FUN FACT: Throughout the 19th century, critics objected to *Così fan tutte*'s libretto, faulting it for what they saw as its trivial, immoral, and altogether too "Italian" plot. An 1863 French adaptation attempted to elevate the words to match the beauty and purity of Mozart's music by re-setting the music to the text of Shakespeare's *Love's Labour's Lost*.

- Do any scenes make you feel uncomfortable? What do you think about the men's decision to put their fiancées' love to the test? Is all fair in love and war?
- Does the music seem to match what the story tells you, or do you feel they are at odds?
- Don Alfonso is an enigmatic figure. What do you think his motivations are? Does he have a point to make?
- Who is guilty in this opera? Is anyone blameless?
- Is the ultimate point of the opera a comic one or a serious one? What are the most memorable musical moments of the opera? Does this music support or undermine your conclusions?

To conclude the discussion, raise the point that the Met's production of *Così fan tutte* shifts the setting nearly two centuries forward from the time period of the opera. Ask students whether this change makes them consider the story more seriously or less. With characters that are attired similarly to figures students have seen in movies, on stage, or even in family photographs, does the opera seem to ask important questions and deal with real situations, or is it all a comic farce? Students may address this question in a group discussion or as a written homework assignment.

**Excerpts taken from the
Metropolitan Opera broadcast of
January 20, 1990**

FIORDILIGI

Marilyn Mims

FERRANDO

Jerry Hadley

DORABELLA

Tatiana Troyanos

GUGLIELMO

Thomas Hampson

DESPINA

Hei-Kyung Hong

DON ALFONSO

Richard Van Allan

Conducted by
James Levine

Metropolitan Opera Orchestra
and Chorus

- 1 Excerpt from "Come scoglio"
- 2 Excerpt from "Non son cattivo comico"
- 3 Excerpt from "È la fede delle femmine"
- 4 "È la fede delle femmine" in full and the following recitative
- 5 Opening phrase of "Un'aura amorosa"
- 6 Second phrase of "Un'aura amorosa"
- 7 "Un'aura amorosa" in full
- 8 Excerpt from "Soave sia il vento"
- 9 "Soave sia il vento" in full
- 10 "È amore un ladroncello" in full

CLASSROOM ACTIVITY

It Was Just an Allusion

EXCERPT 1:

Ariosto's *Orlando Furioso*, 44:61

...immobil son di vera fede scoglio
che d'ogn'intorno il vento e il mar percuote:
né già mai per bonaccia né per verno
luogo mutai, né muterò in eterno.

I am motionless like a rock of truth
before the howling wind and the crashing sea:
Through neither the calm of May nor the winter
have I changed place, nor shall I ever change for all eternity.

TRACK 1

Così fan tutte, Act I

FIORDILIGI: Come scoglio immoto resta
contra i venti, e la tempesta,
così ognor quest'alma è forte
nella fede, e nell'amor...

As a rock remains unmoved
against the winds and the tempest,
thus this soul is still strong
in faith, and in love...

EXCERPT 2:

Jacopo Sannazaro, *Arcadia*, Eclogue 8

Questi non par Clonico. —
Forse che per fuggir la solitudine
or cerchi le cittadi, ove Amor gemina
suo' strai temprati ne la calda incudine?
Nell'onde solca e nell'arene semina,
e 'l vago vento spera in rete accogliere
chi sue speranze funda in cor di femina.

Thus says Clonico,—
Perhaps to escape loneliness
he searches out places where Love wails
its wretched paralysis against a warm defense?
He who places his hopes on the heart of a woman
may as well plough the sea, sow the sands,
and catch the fickle wind in a net.

TRACK 2

Così fan tutte, Act I

DON ALFONSO: Non son cattivo comico, va bene;
al concertato loco i due campioni di Ciprigna e di Marte
mi staranno attendendo: or senza indugio raggiungerli conviene...
quante smorfie...quante buffonerie!
Tanto meglio per me, cadran più facilmente;
questa razza di gente è la più presta a cangiarsi d'umore.
O poverini, per femmina giocar cento zecchini?
"Nel mare solca,
e nell'arena semina
e il vago vento spera
in rete accogliere
chi fonda sue speranze
in cor di femmina."

I'm not a bad actor, that's fine;
the two champions of Venus and Mars will be wait for me
at the place we agreed upon. Now it's best to join them without
delay...So many grimaces!...So much buffonery!
It's all the better for me: They will fail more easily.
This kind of person is the quickest to change mood.
Oh, poor men, to gamble a hundred gold pieces for a woman?
"He who places his hopes
on the heart of a woman
may as well plough the sea,
sow the sands,
and catch the fickle wind
in a net."

CLASSROOM ACTIVITY

It Was Just an Allusion (CONT'D)

EXCERPT 3

Metastasio, *Demetrio*

Eh! che in amore
fedeltà non si trova. In ogni loco
si vanta assai, ma si conserva poco.

È la fede degli amanti
come l'araba fenice:
che vi sia, ciascun lo dice;
dove sia, nessun lo sa.

Se tu sai dov'ha ricetto,
dove muore e torna in vita,
me l'addita, e ti prometto
di serbar la fedeltà.

Eh! There is no such thing
as fidelity in love. Everywhere
lovers boast of it, but no one practices it.

The constancy of lovers
can be compared to the Arabian phoenix:
Almost everyone says that it exists,
but no one can find it.

If you know where it can be found,
where it dies and then returns to life,
tell me, and I promise you
to be constant forever.

TRACK 3

Così fan tutte, Act I

DON ALFONSO: È la fede delle femmine
come l'araba fenice,
che vi sia ciascun lo dice...
dove sia nessun lo sa.

Women's faithfulness
is like the Arabian phoenix.
Everyone says it exists...
where it is, no one knows.

TRACK 4

DON ALFONSO: È la fede delle femmine
come l'araba fenice,
che vi sia ciascun lo dice...
dove sia nessun lo sa.

FERRANDO: La fenice è Dorabella.

GUGLIELMO: La fenice è Fiordiligi.

DON ALFONSO: Non è questa, non è quella;
non fu mai, non vi sarà.
È la fede, etc.

FERRANDO, GUGLIELMO: La fenice, etc.

FERRANDO: Scioccherie di poeti!

GUGLIELMO: Scempiaggini di vecchi.

DON ALFONSO: Or bene, udite: ma senza andar in collera:
qual prova avete voi che ognor costanti
vi sien le vostre amanti?
Chi vi fè sicurtà che invariabili sono i lor cori?

Women's faithfulness
is like the Arabian phoenix.
Everyone says it exists...
where it is, no one knows.

Dorabella is the phoenix.

Fiordiligi is the phoenix.

Neither this one nor that one is;
it never existed and never will.
Women's faithfulness, etc.

The phoenix, etc.

Poets' nonsense!

Old men's foolishness.

Very well, listen...but without flying into a rage:
What proof do you have that your mistresses
are always constant?
Who promised you that their hearts are not fickle?

CLASSROOM ACTIVITY

It Was Just an Allusion (CONT'D)

Character Organizer

The sources I have found to quote are:

My character is:

Lines I want to quote from my sources:

THE MET: LIVE IN HD
COSÌ FAN TUTTE

CLASSROOM ACTIVITY

Formal Beauty

TRACK 5

FERRANDO: Un'aura amorosa del nostro tesoro
un dolce ristoro al cor porgerà.

The loving breath of our beloved
will offer a sweet restorative to the heart.

TRACK 6

FERRANDO: Un'aura amorosa del nostro tesoro
un dolce ristoro al cor porgerà.

The loving breath of our beloved
will offer a sweet restorative to the heart.



TRACK 7

FERRANDO: Un'aura amorosa del nostro tesoro
un dolce ristoro al cor porgerà.

The loving breath of our beloved
will offer a sweet restorative to the heart,

Al cor che nudrito da speme d'amore
d'un esca migliore bisogno non ha.
Un'aura amorosa, etc.

to that heart which, fed on the hope of love,
needs no better lure.
The loving breath, etc.

TRACK 8

FIORDILIGI, DORABELLA, DON ALFONSO:

Soave sia il vento,
tranquilla sia l'onda,
ed ogni elemento
benigno risponda
ai nostri desir.

May the wind be gentle,
may the waves be tranquil,
and may every element
respond kindly
to our desires.

The entire number is provided on **Track 9**.

THE MET: LIVE IN HD
COSÌ FAN TUTTE

CLASSROOM ACTIVITY

Formal Beauty (CONT'D)

TRACK 10

DORABELLA: È amore un ladroncello,
un serpentello è amor.
Ei toglie e dà la pace,
come gli piace, ai cor.

Per gli occhi al seno appena
un varco aprir si fa
che l'anima incatena
e toglie libertà.
È amore un ladroncello, etc.

Porta dolcezza e gusto
se tu lo lasci far;
ma t'empie di disgusto
se tenti di pugar.
Porta dolcezza, etc.
È amore, etc.

Se nel tuo petto ei siede,
s'egli ti becca qui,
fa tutto quel ch'ei chiede
che anch'io farò così.
Se nel tuo petto, etc.

Love is a little thief,
Love is a little serpent.
He steals peace from our hearts
and gives it back, just as he likes.

He opens a path
to the heart through the eyes
and then imprisons the soul
and takes away its freedom.
Love is a little thief, etc.

He brings sweetness and pleasure
if you let him have his way;
but he inspires disgust
if you try to fight him.
He brings sweetness, etc.
Love is, etc.

If he lodges in your breast,
if he catches you here,
then do everything he asks,
just as I will do.
If he lodges in your breast, etc.



At the Met: *Naples in America*

Pay attention to the director's adaptation of the opera's original setting of Naples. As a port city, Naples boasted a sea-side location that was famous historically for inspiring love intrigues, a reputation strengthened by its proximity to Mount Vesuvius, which was associated with passion in literature and opera. In the Met's production, the opera is reimagined as taking place in a 1950s American setting inspired by Coney Island. In this exercise, pay close attention to the stage pieces, costumes, and props that indicate the opera's setting, making notes on how the opera's designers bring *Così fan tutte* into this new location and era. See how many you can identify!

<p>Set:</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p>Interior Decoration (furniture, appliances, etc.):</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>Clothing:</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p>Behaviors and Gestures:</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Così fan tutte: My Highs & Lows

MARCH 31, 2018

CONDUCTED BY DAVID ROBERTSON

REVIEWED BY _____

THE STARS	STAR POWER	MY COMMENTS
AMANDA MAJESKI AS FIORDILIGI	☆☆☆☆☆	
SERENA MALFI AS DORABELLA	☆☆☆☆☆	
KELLI O'HARA AS DESPINA	☆☆☆☆☆	
BEN BLISS AS FERRANDO	☆☆☆☆☆	
ADAM PLACHETKA AS GUGLIELMO	☆☆☆☆☆	
CHRISTOPHER MALTMAN AS DON ALFONSO	☆☆☆☆☆	

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
FERRANDO AND GUGLIELMO BRAG ABOUT THEIR FIANCÉES MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
DON ALFONSO CHALLENGES THE MEN TO A BET MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THE SISTERS ARE INTERRUPTED BY DON ALFONSO MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THE MEN BID ADIEU MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
A PRAYER FOR SAFEKEEPING MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
DESPINA RESPONDS TO THE SISTERS' AGONY MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
A PAIR OF HANDSOME STRANGERS ARRIVES MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5

THE SHOW, SCENE BY SCENE	ACTION	MUSIC	SET DESIGN/STAGING
THE SISTERS ARE INCENSED MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THE STRANGERS PRETEND TO TAKE POISON MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
AN ELABORATE CURE MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
DESPINA'S LESSON IN FLIRTATION MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
A SECLUDED WALK MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
DORABELLA AND GUGLIELMO PAIR OFF MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
FIORDILIGI'S DECISION MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
PLANS FOR A DOUBLE WEDDING MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
FERRANDO AND GUGLIELMO RETURN MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5
THE ORIGINAL COUPLES REUNITE MY OPINION OF THIS SCENE:	1 2 3 4 5	1 2 3 4 5	1 2 3 4 5