A HISTORICAL AND MUSICAL ANALYSIS OF THE CHARACTERS
IN THE OPERA THE LOVE FOR THREE ORANGES

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Antonio Hipolito Perez, B. M.

Denton, Texas
January, 1963
# TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ........................................ iv  

Chapter  

I. BRIEF HISTORY OF THE COMMEDIA DELL'ARTE AND COMIC OPERA ........................................ 1  

- Commedia dell'arte  
- The Comic Opera  

II. BIOGRAPHICAL SKETCH OF THE COMPOSER PROKOFIEV ........................................ 12  

III. THE OPERA THE LOVE FOR THREE ORANGES ........................................ 17  

- The Libretto  
- The Evolvement of the Story  

IV. THE LINEAGE OF THE COMMEDIA DELL'ARTE CHARACTERS IN THE OPERA THE LOVE FOR THREE ORANGES ........................................ 21  

V. MUSICAL ANALYSIS OF THE CHARACTERS IN THE OPERA THE LOVE FOR THREE ORANGES ........................................ 27  

VI. CONCLUSION ........................................ 52  

BIBLIOGRAPHY ........................................ 56
<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Act I, Scene 1, Measures 109-115, the King's Expression of Fear</td>
<td>28</td>
</tr>
<tr>
<td>2.</td>
<td>Act IV, Scene 2, Measures 113-120, Majestic Utterance of the King</td>
<td>29</td>
</tr>
<tr>
<td>3.</td>
<td>Act II, Scene 1, Measures 40-45, Prince's Stylized Crying Motive</td>
<td>30</td>
</tr>
<tr>
<td>4.</td>
<td>Act II, Scene 2, Measures 222-236, Prince's Stylized Laughter Motive</td>
<td>31</td>
</tr>
<tr>
<td>5.</td>
<td>Act III, Scene 3, Measures 243-250, Prince's Lyric Passage</td>
<td>32</td>
</tr>
<tr>
<td>6.</td>
<td>Act III, Scene 3, Measures 451-461, Prince's Heroic Passage</td>
<td>33</td>
</tr>
<tr>
<td>7.</td>
<td>Act I, Scene 3, Measures 14-20, Princess Clarissa's Delivery in Declamatory Style</td>
<td>34</td>
</tr>
<tr>
<td>8.</td>
<td>Act I, Scene 3, Measures 14-20, Leandro's Dialogue, Declamatory Style</td>
<td>35</td>
</tr>
<tr>
<td>9.</td>
<td>Act I, Scene 1, Measures 244-248, Truffaldino's Leitmotif</td>
<td>36</td>
</tr>
<tr>
<td>10.</td>
<td>Act III, Scene 3, Measures 127-133, Truffaldino's Expressive Sympathy in Lyric Passage</td>
<td>37</td>
</tr>
<tr>
<td>11.</td>
<td>Act I, Scene 1, Measures 77-83, Imitation Between Pantalone and the King</td>
<td>38</td>
</tr>
<tr>
<td>12.</td>
<td>Act I, Scene 1, Measures 84-87, Homophonically Styled Duet Passage Between Pantalone and the King</td>
<td>38</td>
</tr>
<tr>
<td>13.</td>
<td>Act I, Scene 1, Measures 152-157, Pantalone's Dialogue, No Special Effects</td>
<td>39</td>
</tr>
<tr>
<td>14.</td>
<td>Act IV, Scene 1, Measures 10-16, Celio's Exaggerated Declamatory Emphasis</td>
<td>40</td>
</tr>
<tr>
<td>Figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Act II, Scene 2, Measures 297-302, Declamatory Utterances Depicting Fata Morgana's Strong Character</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Act II, Scene 2, Measures 103-106, Conflict Between Fata Morgana and Celio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. Act III, Scene 3, Measures 159-167, Princess Linetta's Thirst Theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. Act III, Scene 3, Measures 356-362, Princess Ninetta's Thirst Theme Transposed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. Act III, Scene 3, Measures 476-483, Princess Ninetta's Response to the Prince</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. Act III, Scene 3, Measures 605-608, Stylized Cry of Ninetta</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. Act III, Scene 2, Measures 196-198, Cook's Lyric Passage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. Act III, Scene 1, Measures 197-203, Smeraldina's Utterance Depicting Self-Importance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Act III, Scene 1, Measures 120-125, Declamatory Utterance of Farfarello without Adornment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. Act I, Scene 1, Measures 26-31, the Doctors' Psalmodic Passage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25. Act I, Scene 2, Measures 29-35, Little Devils' Florid, Stylized Manner</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26. Prologue, Measures 9-17, Tragedians' Theme Reminiscent of Fata Morgana's Curse Theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27. Prologue, Measures 61-65, Interplay of Four Theater-Types</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER I

BRIEF HISTORY OF THE COMMEDIA DELL'ARTE

AND COMIC OPERA

Commedia dell'arte

The Commedia dell'arte was a form of Italian comedy prevalent from about 1560 to 1760. It was rooted in the comedy of ancient Greece and Rome, and it first appeared during the Middle Ages. By the late sixteenth century Commedia dell'arte had acquired definite form and reached the heights of its popularity.¹ It was performed by wandering groups of players, who improvised on an established plot or scenario. Certain of the players wore masks and costumes representing established character types. Other players, especially the romantic leads and servettas, representing youth, did not wear masks. Once an actor had established himself as a character type, he remained that type throughout his career.²

The typical Commedia dell'arte was a racy mixture of rapid fire, satirical dialogues (frequently in dialect),


slapstick farce, gymnastic or mystifying stunts, clowning, music and sometimes dancing. All this more or less obscured the central theme or pretext; the love intrigue.3

The average Commedia dell'arte troupes consisted of about twelve actors all playing more or less fixed roles. Among the players in a typical play would be Dottore Grazione, the old pedant from Bologna; Capitano, the swaggering officer; Arlecchino (Harlequin) the scheming and cunning principal servant; Pantalone (Pantaloon), from Venice; Brighella, the second valet, dishonest and unscrupulous; Pulcinella (Pierrot), hooknosed and stupid, the ancestor of Punch; the young lovers, usually named Flaminio or Flavio; and other characters, often including a Flaminia or a Celia, the saucy and ingenious Colombina (Columbine), and the maid, Franceschina.4

In the middle of the eighteenth century Carlo Goldoni brought about innovations in the theatre which practically caused the disappearance of improvised comedy. Although he retained many of the Commedia dell'arte characters in his plays, he eliminated their masks. Lines were specific and rehearsed. Actors were required to be more versatile. Important also was his introduction to the Italian public of French plays in translation.5

4Herrick, op. cit., p. 212.
The story of *The Love for Three Oranges* came about as a feud between Goldoni and Carlo Gozzi, an actor, critic and writer who criticized Goldoni's innovations. Goldoni in turn claimed that it was easier to criticize a play than to compose one. Gozzi took Goldoni's reply as a challenge and wrote several fables, among them the *Fabia dell'amore delle tre malarancie* (The Love for Three Oranges). The dialogue and plot of this play were intermingled with obvious ridicule of Goldoni's ideas on playwriting. The audience succumbed to Gozzi's wit which proved to be Goldoni's personal downfall. However, while Gozzi's plays achieved success themselves, they did little to retard the general decline and demise of the *Commedia dell'arte*.6

In 1919 the composer Prokofiev, on a commission from the Chicago Opera, utilized this satire to compose the work, *The Love for Three Oranges*.

The Comic Opera

To the Roman musician is attributed the introduction of the comical elements which paved the way for the opera buffa or comic opera. Rome was the connecting link between Florence, the birthplace of opera, and Venice, which

---


contributed the solo aria. In the first attempts at opera there were no comic scenes or elements to humanize the drama. In 1632 Steffano composed *Santo Alessio*, the first opera to contain elements of the Italian popular comedy called *Commedia dell'arte*. In this opera some of the stock characters of the *Commedia dell'arte* are interpolated among other characters representative of every day people in Rome.

Echoing this movement, a musical comedy by Vergilio Mazzochi and Marco Marazzoli, entitled *Che Soffre, Speri* (Who suffers, will have hope), was produced in Rome in 1639 under the patronage of the Barberini, a powerful Roman family who contributed many princes to the Church. The librettist for this opera was Giulio Rospigliosi, who later became Pope Clement IX. To this prince of the church, together with Mazzochi and Marazzoli, is attributed the foundation of Italian comic opera. Apart from the contributions of these people, little is known about the history of comic opera as a separate genre until the rise of the Neapolitan school of the eighteenth century.

The genesis of the southern branch of opera buffa may be traced to the intermezzi, or musical interludes, which

---

were introduced between the acts of operas and dramas, with the object of relieving the mental strain induced by the effort of following long performances of a serious nature. These intermezzi also served to create time for scene changes, which were often rather long. Most of these early works were related to Commedia dell'arte by their distinct plots and character types.

As time went on, these intermezzi took on larger proportions and their general characteristics acquired greater importance, but it was not until well into the eighteenth century that one of them was promoted to the rank of an independent opera, and, instead of being performed in scraps between acts of a tragedy, was given for the first time as a separate work. This honor was accorded to La Serva Padrona by Giovanni Battista Pergolesi, first performed at Naples in 1733. Its successful performance resulted in the writing of innumerable imitations. Until this time Italian opera, founded along the lines of Greek tragedy, had never deigned to touch modern life at any point. Its subjects were taken solely from classical legend. Thus it is easy to conceive the delight of the Italian people in their discovery of opera


16 Grout, op. cit., p. 248.

17 Peyser, op. cit., p. 59.
based upon mirthful and even farcical stories, interpreted by characters who might have stepped out of their own market place or, the *Commedia dell'arte.*

Following the success of Pergolesi's *La Serva Padrona,* opera buffa began to develop in Naples as a separate form equal in importance to the opera seria. Most of its characters were derived from the *Commedia dell'arte,* or the national improvised comedy.

Along with the freedom and variety of subjects with which it dealt, the development of opera buffa in Naples also gave rise to a musical form which is of importance in the history of opera, the ensemble finale.

The man responsible for this series of concurrent but separate vocal lines known as the concerted ensemble finale is Nicola Logroscino (1700-1763). He seems to have been the first composer to conceive the idea of working up the end of an act to a musical climax by bringing all his characters together and blending their voices into a texture of some musical complexity. Logroscino wrote only in the Neapolitan dialect; consequently, his works had little success beyond his own province. However, his invention was quickly adopted by all writers of opera and soon became an important factor

---

18 Wallace Brockway and Herbert Weinstock, *The Opera* (New York, 1941), pp. 4-5.
in the development of the art. Later composers elaborated his idea by extending the finale to include more than one movement. Finally, but not until after many years, it was introduced into opera seria.

Logroscino's reputation was chiefly local, but the work La Serva Padrona by Giovanni Battista Pergolesi made the Neapolitan school famous throughout the world. La Serva Padrona was performed in Paris in 1752, and may be said to have been instrumental in founding the opera comique. Rousseau extolled its beauty as a protest against the arid declamation of the school of Lulli, and it was the subject of one of the bitterest dissensions ever to arise in the history of music, "The War of the Buffoons." This conflict ended with composers all across Europe interpolating the ideas of Pergolesi into their own compositions.

In France there had been for many years a kind of opera comique, a species of musical pantomimes called vaudevilles, which were very popular at fairs. The success of the Italian company which performed the comic operas of Pergolesi, and others, fired the French composers to emulation, and in 1752 the first French opera comique Le Devin du Village, by

---

20 Ibid., p. 250. 21 Ibid., p. 251.
22 Peyser, op. cit., p. 59. 23 Grout, op. cit., p. 256.
26 Grout, op. cit., p. 255.
Jean-Jacques Rousseau, was performed at the Academy of Music.  

At first, lovers of opera comique in Paris had to subsist chiefly upon translations from the Italian works; but in 1755 a Neapolitan composer, Egidio Romualdo Duni, came to Paris and created with his *Fille Mal Gardee* the modern French opera comique.  

The early days of opera comique in Paris were disrupted by the jealousy existing between the French and Italian schools, but in 1762 with the opening of the new Theatre de L'Opera Comique, the Salle Favart, there began a new and brilliant period for the French art.  

A leading composer of the eighteenth century opera comique was Ernest Modeste Gretry (1742-1813) who combined his Italian training with Gallic music. His masterpiece, *Richard Coeur-de-lion*, is considered a landmark of the early romantic opera, and with him closes the first period of opera comique.  

Meanwhile, comic opera in Italy was pursuing its triumphant course. The introduction of the finale brought the two great divisions of opera into closer connection, and most of the great composers of this period succeeded as well in opera buffa as in opera seria. The impetus given to the progress of the art by the brilliant Neapolitan school was ably

---

27 Ibid., p. 256.  
28 Land, op. cit., p. 551.  
29 Ibid., p. 551.  
30 Ibid.  
31 Ibid., pp. 552-553.
sustained by such composers as Nicola Piccinni (1728-1800), a composer who is known principally as the unsuccessful rival brought forward by the Italian party in Paris in the vain hope of crushing Gluck.\(^{32}\)

At the end of the eighteenth century Italian comic opera is best represented by *Il Matrimonio Segreto* written by Domenico Cimarosa, at Vienna in 1792. His talent was thoroughly Italian, untouched by German influence, and he excelled in portraying the gay superficiality of the Italian character without attempting to delve below the surface.\(^{33}\)

A contemporary of Cimarosa was Giovanni Paisiello (1741-1818), a composer whose works, though immensely popular in their day, did not possess individuality enough to withstand the ravages of time. Paisiello deserves to be remembered as the first man to write an opera on the tale of *Il Barbiere di Sivaglia*. This work, though coldly received when it was first performed, ended by establishing so firm a hold upon the affections of the Italian public that when Rossini tried to produce his opera on the same subject, the Romans at first refused to give it a hearing.\(^{34}\)

The traditions of Italian comic opera were sustained in the nineteenth century by Rossini (*Barber of Seville, Italian in Algiers, The Thieving Magpie*), Donizetti's (*Elixir of Love*).


\(^{33}\)Ibid., pp. 253-254.

\(^{34}\)Ibid., pp. 251-252.
Don Pasquale, and his French opera comique The Daughter of the Regiment), and ultimately Verdi with his two comic operas (Un Giorno di Regno and Falstaff). Falstaff may be considered the culmination of the Italian comic opera in the nineteenth century.  

Wars and rumors of wars stunted musical development of all kinds in Germany during the earlier years of the eighteenth century. After the death of Reinhardt Keiser, in 1739, the glory of opera declined at Hamburg, and opera seems to have lain under a cloud until the advent of Johann Adam Hiller (1728-1804), the inventor of the Singspiel. Hiller's singspiels were vaudevilles of a simple and humorous description, interspersed with music, occasionally concerted numbers of a very simple description, but more often songs derived from the traditions of the German lied. Hiller's operettas were very popular, but, in spite of his success, it was felt by many of the composers who imitated him that his combination of dialogue and music was inartistic, and attempts were made to solve the difficulty by relegating the music to a merely incidental position and conducting all the action of the piece by means of the dialogue. Nevertheless, the older form of the singspiel retained its popularity, and although founded upon incorrect aesthetic principles, was the legitimate

\[35^{\textit{Ibid.}}, \text{p. 355.}\]  
\[36^{\textit{Ibid.}}, \text{pp. 265-266.}\]
forerunner of such works as Mozart's *Magic Flute* and Beethoven's *Fidelio*.\(^{37}\)

One of the most important composers of this period is Mozart. With the comic operas *The Marriage of Figaro*, and *Cosi fan tutti*, modeled after the Italian comic idiom, Mozart surpassed them with his sheer musical genius and his underlying concept of opera as a strictly musical affair rather than a drama in which music was a means of expression.\(^{38}\)

Nineteenth century Germany witnessed the appearance of many minor comic opera composers, none of whom contributed in a lasting fashion to the repertoire. The one great operatic influence was Richard Wagner, and his comic opera *Die Meistersingers von Nürnberg* was the outstanding lyric comedy of nineteenth century Germany.

Composers of the late nineteenth and twentieth century continued to follow the precedents of early opera buffa. Particularly notable are Puccini's *Gianni Schicchi*; Strauss' *Der Rosenkavalier*, and Prokofiev's *The Love for Three Oranges*.

\(^{37}\)Ibid., p. 267. \(^{38}\)Ibid., p. 274.
CHAPTER II

BIOGRAPHICAL SKETCH OF THE COMPOSER PROKOFIEV

Sergei Prokofiev was born in the year 1891, in the town of Sontsovkal, Russia. His father, an agronomist, managed the estate of the landowner Sontsov. His mother Marya was an excellent pianist and teacher, and to her Sergei attributes his early musical training. By the time he was six years old he played the piano well and in a primitive way began to fashion compositions.¹

By the age of thirteen he had written the words and music to two operas, The Giant (performed privately by his relatives),² The Feast During the Plague, and also fragments of a third opera, a four-movement symphony, a number of piano pieces, and other miscellaneous compositions.³ He brought some of his music to the composer Sergei Taneyev, who recognized a creative talent in the boy. Taneyev advised intensive study, and at the age of thirteen Prokofiev entered the St. Petersburg conservatory. He remained there ten years, during which time he studied with the composers Rimsky-Korsakov, Tcherepnin, and Lyadov.⁴

¹Israel V. Nestyev, Sergei Prokofiev (New York, 1946), pp. 3-4.
²Ibid., p. 5.
³Ibid., p. 8.
Prokofiev wrote numerous works while still a student. Included among these are the first works: Piano Sonata No. 1, Opus 1; Four Etudes, for piano Opus 2; two choral works, Opus 7; two songs, Opus 9; and Ballade, for the cello and piano, Opus 15. Most of the compositions written during these years were considered rather extreme, so much so that during an examination in 1909 the faculty were taken aback by his departure from convention.\(^5\)

In the spring of 1914 Prokofiev was graduated with diplomas in composition, piano and conducting. He also won the honored Rubinstein Prize for his Second Piano Concerto, though the more conservative professors objected violently to his advanced technique.\(^6\)

Soon after leaving the Conservatory, Prokofiev went on a holiday to London where he met Diaghilev, impresario of the Ballet Russe. So impressed was Diaghilev with the young composer, that he commissioned him to write the music for a ballet. Meanwhile, World War I began in Europe. Prokofiev reentered the Conservatory to study organ, and at this time his classical tendencies were revived.\(^7\) The ballet which he was commissioned to write was put off until a suitable subject was available.

Finding a suitable subject was not easy, but Prokofiev finally found one which intrigued him. This concerned the

\(^5\)Nestyev, *op. cit.*, p. 16.
\(^6\)Ibid., pp. 32-33.
\(^7\)Ibid., p. 50.
ancient race of the Scythians and their gods. Diaghilev did not approve the theme; he felt it unsuitable for ballet treatment. Prokofiev was so taken with the subject that, since Diaghilev did not want it, he decided to write an orchestral suite around it.\(^8\) The \textit{Scythian Suite} (Ala and Lolly) was heard for the first time at a concert conducted by Alexander Siloti on January 16, 1916.

Although Diaghilev did not like the theme of the Scythians, he did approve another subject which engaged Prokofiev at this time. In Russian folklore, Prokofiev came upon a tale of a buffoon. He used it as a text for the ballet \textit{Chout}. On May 17, 1921, the work was introduced in Paris by the Ballet Russe with outstanding success.

There were other works completed during this period: the \textit{Concerto Number 1} for violin and orchestra and the \textit{Classical Symphony}, which he completed in his mountain retreat.\(^9\)

A convenient avenue of escape was afforded Prokofiev when he found that it was becoming entirely unbearable for a composer in Russia under the new regime. He undertook an American tour with funds provided by the Koussevitzky publishing house.\(^{10}\) His American debut took place in New York City on November 20, 1918, in a piano recital featuring some of his own works. The critics were unmerciful with the

\[^8\textit{Ibid.}, p. 41.\]
\[^9\textit{Ibid.}, p. 56.\]
\[^{10}\textit{Ibid.}, pp. 56-57.\]
composer, describing his compositions as Bolshevistic, Russian chaos, and an orgy of dissonant sounds.\textsuperscript{11}

He was better received in Chicago and was given an important commission there. In January, 1919, Italo Campanini, impresario of the Chicago Opera, contracted with him to write a new opera for the company.\textsuperscript{12} Unfortunately, not until the fall of 1921, after Mary Garden became director of the company, was the opera performed by the Chicago Opera.

Prokofiev changed countries again, making his home in Ettal, Bavaria, leaving each year for concert engagements in European centers.\textsuperscript{13} He continued writing major works during this time. The ballet \textit{Le Pas d'acier} (The Age of Steel) was introduced in Paris by the Ballet Russe on June 8, 1927, and scored a triumph when performed in London. The Boston Symphony introduced his Symphony Number 4, written in 1930 to commemorate the fiftieth anniversary of that organization.

In 1932 Prokofiev decided to return to Russia. His music from this point on bore the influence of Soviet ideology and was tailored to specific Soviet needs. He wrote music scores for the films \textit{Lieutenant Kije} and \textit{Alexander Nevsky}, the first adapted into an orchestral suite, the latter revised and expanded into a cantata. For children, he wrote songs and the symphonic tale \textit{Peter and the Wolf}.

Upon the Nazi invasion of the Soviet Union, Prokofiev plunged into the war effort writing military marches and

\textsuperscript{11}\textit{Ibid.}, p. 77. \textsuperscript{12}\textit{Ibid.}, p. 29. \textsuperscript{13}\textit{Ibid.}, p. 92.
anti-fascist popular songs. He composed the Symphonic Suite in 1941 reflecting the impact of the war in this work. In 1942 he composed the piano Sonata Number 7, which is sometimes known as the Stalingrad Sonata. With this sonata he won the Stalin Prize. Two years later the Symphony Number 5 came into being. The Symphony was a success in both Russia and the western world. The most significant work of these war years was the opera War and Peace. This work, which is in five acts, utilizes sixty characters, and also requires two evenings to perform.

Prokofiev spent the last years of his life in Moscow. He died there on March 5, 1953. Of his music, he is quoted as stating in his autobiography:

It is divided into five lines along which my talent is developed: 1. classical, 2. innovatory, 3. dynamic force of music, 4. lyric, 5. grotesque. The classic line I owe to my mother, who was an excellent pianist and used to play Beethoven sonatas regularly.14

CHAPTER III

THE OPERA THE LOVE FOR THREE ORANGES

The Libretto

As stated in an earlier chapter, the story of The Love for Three Oranges is based on an old Venetian fairy tale adapted for the theatre by Carlo Gozzi in 1761 in an attempt to ridicule and overthrow the influence of Carlo Goldoni's literary and theatrical innovations of the same period.

In this modern four-act interpretation of the Commedia dell'arte atmosphere, Prokofiev has incorporated the Gozzi play by means of adapting the libretto himself and adding a card scene between Fata Morgana, the witch, and Celio, the magician, plus a few episodes related to this. In recent adaptations the opera has been divided into two acts, thereby coming closer to the Gozzi original, which was in three acts.1 The final scene, which in the play occurred in the kitchen, in the opera is placed in the throne room.2 Another innovation which Prokofiev has interpolated, is the utilization of a chorus onstage to comment on the


2 Ibid., p. 19.
proceedings of the characters in the course of the opera, creating an audience within an audience as in Leoncavallo’s *Pagliacci* . . . a play within a play.

In this operatic adaptation the libretto retains several of the basic *Commedia dell’arte* characters, and likewise concerns itself with a fairy tale kingdom. The chorus is separated into several contending groups, each clamoring for its particular preference in entertainment. The groups represented are: Lovers of Tragedy, Lovers of Comedy, Lovers of Romantic plays, Lovers of Light Entertainment and the Ridiculers.

The Evolvement of the Story

The Prince, a hypochondriac, is growing worse every day because of the bad poetry being fed to him by the blackguard Prime Minister Leandro. The king’s niece, Clarissa, is in love with Leandro. She and the slave, Smeraldina, plot to gain the kingdom with the aid of a witch, Fata Morgana. On the side of the king are Celio and the court jester, Truffaldino, who is called in by the friend and adviser to the king, Pantalone, to make the prince laugh—the only cure for the prince’s malady. After all of Truffaldino’s efforts have failed, the prince starts to laugh when the witch Fata Morgana appears on the scene and accidentally falls, gesticulating ridiculously. The prince’s unseemly laughter angers the witch, and she in turn pronounces a curse upon him. He must travel
far, blown by rampant winds, in search of three oranges with which he will fall in love. To the dismay of the king and court, the prince departs with Truffaldino in quest of his goal. Guided by the words of the good magician Celio, they finally reach their destination, Creonta's castle. There they encounter a fierce cook, guardian of Creonta's oranges. Truffaldino entrances the cook with a magic ribbon provided for him by Celio; the prince steals the oranges, and the two escape. In a desert, they are all but overcome by thirst. While the prince sleeps, Truffaldino cuts open two of the oranges, only to find in each of them a princess who in turn must have water to survive. Not having any water, they die almost immediately. Truffaldino becomes frightened and runs away. The prince awakes and cuts open the third orange himself, and the Princess Ninetta emerges. They fall madly in love with each other at first sight, but she too must die for lack of water. At the last possible moment she is saved from death by one of the spectators who brings a bucket of water from his seat, and places it on the stage!

The prince leaves the princess to go and fetch his father the king, Fata Morgana appears and stabs the princess with a magic hatpin, transforming her into a pigeon, while Smeraldina takes her place. Returning to the scene with his father, the prince realizes Smeraldina is not Ninetta and he refuses to marry her. However, he is forced by the king to keep his
word. All leave for the castle where amidst preparations for the wedding, the pigeon (Ninetta) appears. The magician Celio pulls the pin and the princess resumes her human form. The king sees the error of the situation, the prince and Ninetta are married, and the culprits, Leandro, Clarissa, and Smeraldina are condemned to sweeping out the kitchen forever.
CHAPTER IV

THE LINEAGE OF THE COMMEDIA DELL'ARTE CHARACTERS IN THE OPERA THE LOVE FOR THREE ORANGES

In tracing the lineage of the Commedia dell'arte character Pantaloon, who is the friend and confidant to the king, both in the fable, Fabia dell'amore della tre malarancie, and the opera, The Love for Three Oranges, one can find a probable beginning in the ancient Roman theatre, in the Fabula Attellana in which the characters used masks. Such characters may have also been derived from earlier Greek farces. Their exact origin is uncertain, for the only history of these Commedia dell'arte characters depends on fragmentary evidence derived from the letters and diaries of the period before 1600.¹

Representing one of the basic masks of the Commedia dell'arte characters, Pantalone is described as a Venetian merchant, good-natured, shrewd and canny; preserving a childish simplicity. As Pantalone grew older historically he developed into a character best described as senile, lecherous and avaricious, sometimes wealthy, sometimes poor. Most of the time he was married and cuckolded. If he was a widower he

pursued younger girls, who often as not married younger men. If he had a daughter he tried to deter young men from marrying her (e.g., Bartolo in *The Barber of Seville*). His costume or mask was aquiline with a long drooping moustache and a pointed beard that gave him a rather sharp face. He walked across the stage with robinhood-type slippers, his withered thighs exposed in scarlet tights, with a flowing black or purple coat on his long thin frame. He had a tall, red, woolen cap used by Venetian merchants of that time, and occasionally carried a leather-like purse, resembling a phallus, the subject of pertinent jokes from his fellow actors.²

Next to be considered is the doctor attired in the flowing robes symbolic of the medical profession, elderly in appearance and exuding a sinister effect similar to that of Pantalone. He was originally a Doctor of Law, but in the seventeenth century became a Doctor of Medicine. From his mouth flowed the worst conceivable Latin, in which tongue he vainly attempted to express himself. As to his knowledge of medicine, he often prescribed panaceas that were dangerous to the health of his patient. In his earlier law practice he invariably lost the cases of his clients because of his inadequate acquaintance with the law. Like Pantalone he was avaricious and lecherous. His speeches bored the audience and his love

---

affairs or advances often elicited yawns and giggles from the object of his amorous pursuit. Consequently, he never succeeded, much to his chagrin. His regalia consisted of a mask with a black nose and forehead, and veined-like cheeks, indicating an addiction to the bottle.

With the growth of the Commedia dell'arte throughout Italy, these characters took on regional names and slight costume changes, never changing the original mask. In time, Pantalone and the doctor became one character. The doctor disappeared to some extent but in places like Naples he became Bisegliese or Pasquariello. In Rome he became Ciccombimbo, Cassandrino, and in Sicily, Il Barone. In other places he became a variation with certain of the doctor's characteristics still apparent. Pantalone finally emerges as Pantaloon in nineteenth century English comedy, and presently, Pantaloon, friend and confidant of the king in Prokofiev's opera The Love for Three Oranges.

Arlecchino, the oldest and most typical of the Italian masks, is the most fascinating and mysterious of characters ever created. He has endured the rigors of time from the Renaissance to present day. With his inception in the Commedia dell'arte he has traveled all over the world in pottery, painting, poetry, literature and sculpture. His costume

---

3Ibid., p. 38. 4Ibid. 5Ibid., p. 39.
6Ibid. 7Ibid., p. 18. 8Ibid.
consisted of a multi-colored, tight-fitting suit, which represented his humble station in life. On his head he wore a round cap with a tuft made of a rabbit's foot. His mask was black with a bristly moustache and he carried a sword or bat in his belt. Always agile and always gay he amused audiences with his absurdities and his perpetual motion. In the hands of able actors he sired a succession of gradually modified offspring with the names of Zaccagnine, Trivelino, Mestolino, Bagatino, Guazeto, and Truffaldino--the name he assumes in *The Love for Three Oranges*.

In this opera Truffaldino and Pantalone are the only true masks in that they do not deviate from the original *Commedia dell'arte* prototypes. Other mimes in the opera (notably Celio and the doctors) carry the names of *Commedia dell'arte* characters, but they neither wear the masks nor identify themselves with the characteristics of their original namesakes.

In association with Arlecchino comes Brighella. He is the clever but cowardly servant who helps his master to deceive his relations. He also seduces his neighbor's wife or daughter. He wore a costume consisting of white, banded with green, a short cloak, a green and white cap, and a well-filled purse. A sharp dagger in his belt symbolized his unscrupulous

---


character. Like Arlecchino, Brighella gave birth to a variety of assimilated types, including the unscrupulous Beltramo, Scapino (Pergolesi's *La Serva Padrona*), Fenocchino, Flautino, Gradelino, Mezzetino and Figaro (*The Barber of Seville*).  

The four main masks, with their attendant groups, were accompanied by a multitude of other characters far too numerous and varied to be described in toto. Discussion will be limited therefore to those additional characters whose types figure importantly in *The Love for Three Oranges*.

Perhaps, first consideration should be given to Colombina, servetta or soubrette, the sweetheart of Arlecchino. Like her lover Arlecchino she underwent a long series of transformations. Her other names included Olivetta, Nespolia, Spinetta, Franceschina, Diamantina, Susanna (*Marriage of Figaro*), Colombina, and in her historical development she acquired some degree of sophistication. In *The Love for Three Oranges* she is represented by Smeraldina, Fata Morgana's servant. She is also represented, in name only, by the first two princesses in the oranges: Linetta and Nicoletta.

The next woman on the list is the mistress of Colombina—Colombina is only allowed to play the roles of the young soubrette. This woman, appearing under the pseudonym of Beatrice, Valeria, Isotta, Ginerva, running the gamut of

---

female roles from noble woman to courtesan, has, through the years, added refinement to her original naivete. She became Lavinia, Lucrezia, Rosina (e.g. Marriage of Figaro), Isabella, Lucia, Pandolfina, Flaminia and Ortensia, with Isabella being her generic name.\textsuperscript{14} In The Love for Three Oranges she assumes the role of Clarice, niece of the king. Throughout the course of her development she had no special costumes, simply dressing to fit her period and station in life.\textsuperscript{15}

Next in the passing review of characters were the straight characters under the names of Fabio, Ottavio (Don Giovanni), Silvio (Pagliacci), Leandro, Lelio and Flavio. They were important to the plot in that they served as a foil for the comic characters and won the girl in the end. These men used no masks as they represented the epitome of youth.\textsuperscript{16} In The Love for Three Oranges the straight characters are represented by the prince, and Leandro, the prime minister.

These are the basic characters of the Commedia dell'arte as represented in Prokofiev's The Love for Three Oranges, together with a survey of their generic background and their part in the sixteenth century art form.

\textsuperscript{14}Ibid., pp. 47-48.  \textsuperscript{15}Ibid., p. 48.  \textsuperscript{16}Cleaver, \textit{op. cit.}, p. 64.
CHAPTER V

MUSICAL ANALYSIS OF THE CHARACTERS IN THE OPERA

THE LOVE FOR THREE ORANGES

As with several of Prokofiev's early works, the libretto to The Love for Three Oranges is based on a quite unpoetic conversational text, which would seem completely unsuited to musical treatment. For Prokofiev, however, this type of libretto served as a point of departure in his efforts to broaden the expressive possibilities of the operatic genre.\(^1\) His aim was to set the text in a style of vocal declamation fashioned upon a flexible reproduction of natural speech inflections.

In The Love for Three Oranges this declamatory style is further complicated by the plot in which everything is stylized, ironic, and unreal. Consequently, the singer is often transformed into a mime who, instead of singing beautiful arias, is obliged to demonstrate the most diverse and eccentric vocal effects.\(^2\)

Twenty-seven of the opera's thirty-one characters or groups of characters sing in a speech-inflected declamatory manner. Within this framework, however, each character or

\(^2\)Ibid., p. 163.
group of characters has its own identifying peculiarities. The first character of importance to consider is the king.

In one instance, occurring in Act I, Scene 1, the king, alone with Pantalone who is his confidant, expresses the fear that his son will die of melancholia, leaving no one to inherit the throne. The vocal line, as shown in Figure 1, is keenly sensitive to the emotional content of the words and to their stresses and inflections, and rises and falls in an artistic approximation of real speech patterns.

---

Fig. 1—Act I, Scene 1, measures 109-115, the king's expression of fear.
Although *The Love for Three Oranges* is a comedy, the king is not a comic figure. He is a warm and human father, and he has regal authority. Prokofiev delineates these differing aspects of the king's character by interpretive modifications of the declamatory style. In contrast to the above example, Figure 2 shows the king in Act IV, Scene 2, pronouncing judgement upon Smeraldina, Leandro, and Clarissa.

Fig. 2—Act IV, Scene 2, measures 113-120, majestic utterances of the king.
Here his majestic utterances are sustained musically by long note values in the vocal line, forceful dynamics for the voice and orchestra; and in the orchestra a pedal point in the low register, above which harmonic and melodic figures hover repetitiously.

The main figure in The Love for Three Oranges, and the one to whom Prokofiev gives the most elaborate musical treatment, is the prince. The plot of the opera hinges upon the fact that the prince is dying of melancholia and can only be cured if he can be made to laugh. In Act II, Scene 1, as shown in Figure 3, the hypochondriacal prince, grieving characteristically and bemoaning his melancholic fate, breaks into a stylized crying motive which lasts for twenty-nine measures.

Fig. 3--Act II, Scene 1, measures 40-45, prince's stylized crying motive.
After all intentional efforts to make the prince laugh have failed, he bursts into laughter at the accidental gyrations of the old witch Fata Morgana when she is tripped by Truffaldino, the court jester. This passage, seen in Figure 4, occurs in Act II, Scene 2, in Prokofiev's stylized percussive-harmonic manner, and continues for fifty-seven measures.

Fig. 4--Act II, Scene 2, measures 222-236, prince's stylized laughter motive.
After having the curse of the three oranges placed upon him by the enraged Fata Morgana, the prince succeeds in enduring the misfortunes awaiting him in his search for the oranges. It is during the acknowledgement of his love for the once-imprisoned Princess Ninetta that the prince sings one of the few completely lyrical passages in the opera, as shown in Figure 5.

Fig. 5—Act III, Scene 3, measures 243-250, prince's lyric passage.
In the preceding example, it can also be noted that while the word treatment is still syllabic, the vocal line becomes melodic in character, rising high in the tessitura. It is supported by a richly colored accompaniment.

Later in the same scene, as shown in Figure 6, the heroic element, similar to Siegfried’s sword scene in Wagner’s Die Walküre, appears.

Fig. 6—Act III, Scene 3, measures 451-461, prince’s heroic passage.
The preceding passage, which is thirty-nine measures in length, rises from pianissimo to fortissimo, then returns to pianissimo again, forming a *messa di voce* of magnificent proportions.

The ungainly Princess Clarissa, niece of the king, is a straight character whose function is to pose a threat to the throne should the prince die. Her speeches are delivered in a straight-forward, declamatory style without any special musical motive, as may be seen in Figure 7 below.

Fig. 7--Act I, Scene 3, measures 14-20, Princess Clarissa's delivery in declamatory style.

Clarissa's cohort in her plan to take over the throne is Leandro. Like Clarissa, he is portrayed without any
comical bent, and, as shown in Figure 8, his dialogue is purely declamatory in nature.

Fig. 8--Act I, Scene 3, measures 14-20, Leandro's dialogue, declamatory style.

Truffaldino, friend of the prince and jester to the court, is delineated in an expressive declamatory style. There is occasionally a trace of the grotesque in his clumsy physical movements. An orchestral dance-like representation of this character trait constitutes the only element in the opera resembling a leitmotif. It occurs as in Figure 9. At several other points in the score the dance-like motive can be found in fragmented and varied forms.
Fig. 9--Act I, Scene 1, measures 244-248, Truffaldino's leitmotif.

Figure 10 portrays Truffaldino, who, being a sympathetic confidant of the prince, is also capable of a warmly expressive human emotion which is somewhat imitative of the prince.
Fig. 10—Act III, Scene 3, measures 127-133, Truffaldino's expressive sympathy in lyric passage.

As has been noted, the association between the characters Truffaldino and the prince was one of devoted friendship. This is also true of the relationship between the characters Pantalone and the king. Their empathy is at once conveyed musically in two brief instances. First, as may be seen in Figure 11, by the use of imitation:
Fig. 11—Act I, Scene 1, measures 77-83, imitation between Pantalone and the king.

and secondly, in a homophonically styled duet passage shown in Figure 12.

Fig. 12—Act I, Scene 1, measures 84-87, homophonically styled duet passage between Pantalone and the king.
Pantalone's character throughout the opera is one of simplicity. As may be seen in Figure 13, his dialogues are almost always presented without any unusual vocal effects.

The magician Celio and the witch Fata Morgana are two characters who may be discussed together in order to point out the contrast between them. First, Celio's magic is used to assist the king and the prince, whereas Fata Morgana's evil craft is directed so as to aid the cause of Leandro and Clarissa against the king. Secondly, Celio, although possessing extraordinary powers of magic, is nevertheless portrayed as a human character, and his musical substance is mainly
limited to exaggerated declamatory passages. Figure 14 shows an example of this.

Fig. 14—Act IV, Scene 1, measures 10-16, Celio's exaggerated declamatory emphasis.

On the other hand, Fata Morgana's witchery is more clearly revealed. Also, her musical character appears stronger than Celio's in that her negativistic power seems to produce music that is outweighed only by such other musical occurrences as the heroic theme of the prince, and the strength of the king's pronouncements of judgement. In Figure 15 may be seen a characteristic example of Fata Morgana's musical style.
Finally, the conflict between Fata Morgana and Celio, which is clearly illustrated at the conclusion of the card game in Act II, Scene 2, may be seen in Figure 16. It is here that Fata Morgana laughs triumphantly (supported by her Little Devils) while Celio curses her vehemently.
Fig. 16—Act II, Scene 2, measures 103-106, conflict between Fata Morgana and Celio.

The next group of characters to be discussed are the three Princesses, Linetta, Nicoletta, and Ninetta, who have been imprisoned within the three oranges. Each of the princesses appears as a "straight" character. Each is doomed to die when emerging from her orange unless there is water for her to drink. Each princess speaks the same words as she emerges from her orange; and each princess has the same musical theme, except that upon the appearance of the second and third princesses, Prokofiev transposed the musical motive a whole tone higher each time. Thus, in Figure 17, the first princess' (Linetta) motive appears:
Fig. 17—Act III, Scene 3, measures 159-167, Princess Linetta's thirst theme.

while the third princess' (Ninetta) motive begins a major third higher, as shown in Figure 18.

Fig. 18—Act III, Scene 3, measures 356-362, Princess Ninetta's thirst theme transposed.

A touch of delicate lyricism (that succeeds in sending the lyricists happily on their way home) is found in Princess Ninetta's brief melody, shown in Figure 19, as she responds to the prince's impassioned heroic theme (see Figure 6).
After the prince has left, Ninetta, alone on the desert, is set upon by Smeraldina, one of Fata Morgana's servants. Smeraldina sticks Ninetta with a pin, turning her into a pigeon. Ninetta's cry, seen in Figure 20, is highly stylized, becoming less and less audible as she is transformed.
Fig. 20--Act III, Scene 3, measures 605-608, stylized cry of Ninetta.

The menacing cook, guardian of Creonta’s oranges, is a grotesque figure who is characterized by a rather disjointed, wide-range declamation in the bass register. Under the spell of Celio’s magic ribbon, however, the cook becomes entranced and sings as lyrically as a songbird, as may be seen in Figure 21.

Fig. 21--Act III, Scene 2, measures 196-198, cook’s lyric passage.
The character, Smeraldina, fits several descriptions. She is Leandro's servant, and at the same time she is in collusion with Fata Morgana. Through her endeavors, Leandro and Clarissa are united with Fata Morgana in attempting to usurp the throne. Smeraldina is always somewhat over-dramatic, and exudes self-importance, as may be seen in Figure 22.

Fig. 22--Act III, Scene 1, measures 197-203, Smeraldina's utterance depicting self-importance.
Another of Fata Morgana's helpers is Farfarello, a devil, who scornfully provides Celio with information, but will not swerve in his devotion to Fata Morgana. His musical depiction has few distinguishing features, and as shown in Figure 23, his dialogue is declamatory without adornment.

Fig. 23--Act III, Scene 1, measures 120-125, declamatory utterance of Farfarello without adornment.

There remain three very interesting groups of characters to be discussed. First, consider the characters known as doctors. In Act I, scene 1, the doctors give the king a diagnosis of the prince's malady. Their diagnosis is given in a fast, chant-like, syllabic, declamatory style, shown in Figure 24, and shifting in meter from 5/8 to 3/4 to 6/8 to 5/8 to 2/4, etc., the full value of each measure always being expended in successive eighth notes (see Fig. 24). This effect is similar to the one achieved by Moussorgsky in the "Song of the Idiot" in his opera, Boris Godounov.
A second group of interest is the chorus of little devils. They sing in a florid, stylized manner, which makes little use of words, but strives rather for repetition of weird or fantastic sounds, as may be seen in Figure 25.
Fig. 25—Act I, Scene 2, measures 29-35, little devils' florid, stylized manner.

The final group includes the tragedians, the comedians, the empty heads, and the lyricists. These characters appear together in the Prologue, demanding various styles of theater to suit their own whims. Their arguments continue throughout the course of the opera. It is interesting to note that the tragedians' first theme, shown in Figure 26, is strikingly similar to the curse of Fata Margana.
Fig. 26--Prologue, measures 9-17, tragedians' theme reminiscent of Fata Morgana's curse theme.

The comedians' theme is also quite imitative of the tragedians' theme, perhaps an attempt by Prokofiev to distinguish the fine line which exists between comedy and tragedy. The empty heads chatter in a quick, incessant manner, while the lyricists sing lyrically of romance and happy endings. The musical interplay of these four theater-types is clearly represented in Figure 27.
Fig. 27--Prologue, measures 61-65, interplay of four theater-types.
CHAPTER VI

CONCLUSION

The purpose of this research has been to seek out the historical and musical elements in relationship to the characters used by Prokofiev in his opera, *The Love for Three Oranges*.

The essential quality of *The Love for Three Oranges* is a satire on the whole make-up of opera. The plot's basis is a romantic fairytale; the characterizations reveal the pretentiousness and the would-be estheticism of the traditional operatic stage (as has been seen in Gozzi's original intent to ridicule Goldoni); and the musical texture finds interwoven the mannerisms of Rimsky-Korsakov (the toy-like march), Mussorgsky (declamatory style), Wagner (leitmotif), and Verdi (choral interjections). What the audience sees is not a real drama, but a parody performed by mimes; everything is stylized, ironic, and unreal.

Using the basis of the plot, taken from the Carlo Gozzi play, Prokofiev worked out a phantasmagoria in four acts and ten scenes. The scenes go by swiftly and efficiently. Prokofiev does not delve into his characters psychologically, but merely amuses himself in satirizing theatrical conventions and unreal situations. For example, the magician Celio and
Fata Morgana are shown furiously playing cards while little demons fiendishly dance and howl; at the royal festivities monsters with huge heads arrive followed by gluttons and drunkards who immediately start a fracas; and the fierce cook, supposedly a female but sung by a basso profundo who guards the magic oranges, threatens to kill the prince and Truffaldino with a soup ladle. All of the characters are stylized, portrayed ironically and are exaggerated. For instance, the character of the prince is that of a hypochondriac, perpetually sick, groaning and whining, while the king grieves inconsolably over the condition of his son and heir.

As was pointed out in Chapter V of this research, Prokofiev delineated the characterizations of the prince, the king, Leandro, Clarissa, Pantalone and other personages of the opera with concise strokes. The aptly caught speech inflections on the part of the composer are the success of these characterizations. He subjects them to good intentioned caricature, but mainly he tried to capture realistically the idiosyncrasies of Russian speech. There are many examples of Prokofiev's sensitivity to the nuances of human speech. He ingeniously embodied it in a musical declamation to bring out this speech-inflected idea.

Prokofiev completely shunned the use of the aria (with the exception of Fata Morgana's quasi-aria in Act II). He also avoided the ensemble and choral interlude and cast the musical structure in a declamatory style with an orchestral
accompaniment continuously weaving about descriptively. The recitative, or the dialogue of the characters, is lively, short and witty. There are also brief remarks in recitative or equally short leitmotive phrases in the orchestra such as the leitmotive of Truffaldino, which is reminiscent of many of Prokofiev's scherzo themes. The prince's love theme, the theme of the king's suffering and many others have the character of brief orchestral themes. The choral parts are reduced to short recitative phrases and dynamic exclamations, except for the doctors' chorus in the beginning of the first scene of the opera. If Prokofiev had extended the doctors' utterances, they would sound reminiscent of the declamatory style of Moussorgsky.

The recitative of the opera varies from expressively melodic phrases to psalmody and to purely odd devices such as the howling of the little demons, the moaning glissando of the prince, and the hoarse bass sonorities of the fat cook. There are also lyrical passages occupying significant places in the opera such as the prince's love theme, heard immediately after the witches curse; the brief episodes of the three princesses, and the armorous entreaties between the prince and Ninetta. Fearful of being caught unaware, the composer quickly interjects the love scene with the lyricists jesting, for they have at last seen love and kisses.

The texture of the music throughout the opera is of a light, simple, and transparent quality. Also, in the music,
there are images of contrasting worlds—the make-believe world of the theatre and the real world with caricatured people. This is nothing new, for in many classical operas there can be found the mixture of the imaginary with the real. But in The Love for Three Oranges the characters are brought out in a rather grotesque and ironic manner. Boris Asafyev, a champion of Prokofiev's music has said:

One could hardly imagine an opera more antithetical to Wagnerian opera than The Love for Three Oranges. Here, instead of endless stretches from word and reflection, we find adventure, theatrically formulated and tersely characterized in music; instead of complicated dramatic clashes, the improvisation of masques; instead of the romantic and the mystical, a good-natured theatre magic which deceives no one.¹

Despite all of its varied ingredients, The Love for Three Oranges has not become a part of the standard repertoire. The reason for this is probably due to the peculiarities of Prokofiev's operatic style. There are many distractions in the opera which tend to draw the listener's attention away. But for the March and the Scherzo the opera lacks good development in its music and for this reason these usually are the only two numbers that are performed. Since the use of the voice is one of the distinguishing characteristics of the operatic genre, it is an oddity that the vocal parts are seldom sung in performance and the numbers are nearly always performed as orchestral compositions.

¹Ibid., p. 200.
BIBLIOGRAPHY

Books


Lee, Vernon (Violet Paget), Studies of the Eighteenth Century in Italy, Chicago, A. C. McClure and Company, 1907.


Peyser, Ethel and Bauer, Marion, How Opera Grew, New York, G. P. Putnam's Sons, 1956.


Articles


"Again, Oranges," *Newsweek*, XXXIV (November 14, 1948), 86.


Encyclopedia Articles

