

# The Love Of Three Oranges

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## PAUL RIGOBERTO

**Love for Three Oranges, Op.33, Opera. Arr. ; March from Love of the Three Oranges ; for Piano Solo** Indiana University Press

A play for the theatre that takes the commedia dell'arte of Carlo Gozzi and updates it for the new millennium.

*Suite from The love for three oranges* The Love of Three Oranges

The Love of Three Oranges Priced Nostalgia Press

*Opera in Four Acts with Prologue* Indiana University Press

The author of *The Love of Three Oranges*, *Turandot* and *The Snake Lady* is an almost forgotten figure who, despite calling his reminiscences *Useless Memoirs*, would surely have hated our stage for the neglect we've provided him with. Gozzi was one of Italy's greatest playwrights. This brief biography, an introduction to the three above mentioned plays in translation, is the best that's come along and one should be grateful for it. The plays themselves have until now remained inaccessible and now here they are. Welcome. Stages Until now, three of Gozzi's most influential dramas -- *The Love of Three Oranges*, *Turandot*, and *The Snake Lady* -- have remained inaccessible to English-speaking audiences. This important contribution in theatre studies offers translations of Gozzi's best known works that are accurate, idiomatic, and highly theatrical, promoting awareness of the achievements of the commedia dell'arte and Venice's rich and unique culture in the 18th century. An insightful biographical and critical introduction offers new insights into the work of this influential 18th-century Italian dramatist.

*The Love for Three Oranges* Priced Nostalgia Press

Adapted from the opera by Sergei Prokofiev, this is the first book in the *¿Musical Stories Series¿* collection designed to create an awareness of

classical music among young children, featuring picture books based on the famous children¿s operas & ballets. Take a prince who cannot laugh, a witch who curses him with a consuming passion for not one but three oranges, a devil with magic bellows, a rat, & a giant cook; place the whole thing in a fairy tale kingdom & you have one of the most surreal masterworks written for children: *¿The Love for Three Oranges.¿* This story is a combination of humor, sorrow, fantasy, & grotesquery. Ages 5-10. Illustrations. [The Love for Three Oranges \(program\)](#). Boydell Press

In 1921, Sergei Prokofiev's *Love for Three Oranges*—one of the earliest, most famous examples of modernist opera—premiered in Chicago. Prokofiev's source was a 1913 theatrical divertissement by Vsevolod Meyerhold, who, in turn, took inspiration from Carlo Gozzi's 1761 commedia dell'arte-infused theatrical fairy tale. Only by examining these whimsical, provocative works together can we understand the full significance of their intertwined lineage. With contributions from 17 distinguished scholars in theater, art history, Italian, Slavic studies, and musicology, *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev* illuminates the historical development of Modernism in the arts, the ways in which commedia dell'arte's self-referential and improvisatory elements have inspired theater and music innovations, and how polemical playfulness informs creation. A resource for scholars and theater lovers alike, this collection of essays, paired with new translations of *Love for Three Oranges*, charts the transformations and transpositions that this fantastical tale underwent to provoke theatrical revolutions that still reverberate today. [Opera in a Prologue and Two Acts](#) Greenwood

Retells the story from a Prokofiev opera of a prince who is cursed by a witch to fall in love with three oranges, which he then must obtain from the giant who guards them in a desert castle. Pumpkin House Company

A hypochondriac prince is cursed with the love for three oranges for laughing at the disguise of the wicked witch, Fata Morgana. Adapted from the opera by Sergei Prokofiev which is based on the commedia dell'arte play by Carlo Gozzi. All the pictures in this book can be viewed for free at <https://www.dandipal.u> [The Love for Three Oranges, with an Introd. by Prokofiev; Based on the Opera by Sergei Prokofiev, in Cooperation with the Metropolitan Opera Guild, Inc. -- Lulu.com](#)

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Sergei Prokofiev's *A Love for Three Oranges* is the operatic version of a 16th-century Italian fable with a French libretto written in the Russian 20th-century modernist style for an American audience. The opera's problematic reception at its premiere is not altogether surprising, but the reasons for its lack of early critical

success merit closer inspection. American audiences did not yet have the grounding in the techniques of modernism then being employed by European composers at the time *Oranges* was premiered in 1921, nor did they understand the commedia dell'arte traditions of the story and its stock characters. The musical language Prokofiev chose for his opera was also largely misunderstood by its first audiences. The dramatically logical, declamatory melodies were interpreted as altogether unmelodic and the "lack of singable tunes" was taken as a mark of insubstantiality. The considerable number of themes and motives employed to progress the plot are not subjected to extensive development and in many cases are repeated only rarely. Initially, it can be difficult to hear the subtle connections interwoven among the associative material, and as the opera was given only two performances during its premiere run, many critics and connoisseurs were unable to discern Prokofiev's sophisticated compositional ideal. This thesis attempts to assess Prokofiev's theory of opera as a dramatically logical entity and the level of success with which he manifested that theory in *A Love for Three Oranges*. In addition, the reasons for its lack of popular success will be addressed and analyzed.

**The Love for Three Oranges** Farrar Straus & Giroux

The first book in the English language to engage with Prokofiev's operatic output in its entirety.

*An Opera in Four Acts After Carlo Gozzi's Comedy Open Road* + Grove/Atlantic  
The New York Times–bestselling author's Whitbread Prize–winning debut—"Winterson has mastered both comedy and tragedy in this rich little novel" (The Washington Post Book World). When it first appeared, Jeanette Winterson's extraordinary debut novel received unanimous international praise, including the prestigious Whitbread Prize for best first fiction. Winterson went on to fulfill that promise, producing some of the most dazzling fiction and nonfiction of the

past decade, including her celebrated memoir *Why Be Happy When You Can Be Normal?*. Now required reading in contemporary literature, *Oranges Are Not the Only Fruit* is a funny, poignant exploration of a young girl's adolescence. Jeanette is a bright and rebellious orphan who is adopted into an evangelical household in the dour, industrial North of England and finds herself embroidering grim religious mottoes and shaking her little tambourine for Jesus. But as this budding missionary comes of age, and comes to terms with her unorthodox sexuality, the peculiar balance of her God-fearing household dissolves. Jeanette's insistence on listening to truths of her own heart and mind—and on reporting them with wit and passion—makes for an unforgettable chronicle of an eccentric, moving passage into adulthood. "If Flannery O'Connor and Rita Mae Brown had collaborated on the coming-out story of a young British girl in the 1960s, maybe they would have approached the quirky and subtle hilarity of Jeanette Winterson's autobiographical first novel. . . . Winterson's voice, with its idiosyncratic wit and sensitivity, is one you've never heard before." —Ms. Magazine

*L'Amour des trois oranges (The love for three oranges)*

Forget all your dusty misconceptions about the traditions of Commedia dell'Arte as *The Love of Three Oranges*, based on a scenario by Carlo Gozzi, provides a wild, raucous slapstick comedy that is completely retooled and revised for today's audiences. Prince Tartaglia's life is filled with misery until an evil witch and her equally evil henchmen curse him to search for three giant oranges. But this quest proves more fruitful than anyone could have imagined as a once-lonely prince discovers love, friendship, and laughter when he encounters wizards, monarchs, and a wild narrator who isn't sure how far removed from the story he really is.

**an old play unpeeled**

This account of Corsaro's and Sendak's

creation of a new production of Prokofiev's opera details their frustrations and their unique methods of working together

[The Love for Three Oranges](#)  
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*The Love of Three Oranges*

*A Puppet Show*

**Modernism Meets the Midwest:**

**Prokofiev's *A Love for Three Oranges***

[suite symphonique, op. 33 bis](#)

**The Love for Three Oranges**

*Gozzi, Meyerhold, Prokofiev*