



# THE LOVE FOR THREE ORANGES

OPERA  
IN 4 ACTS



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# SERGEI PROKOFIEV

# Love For Three Oranges

**Sergey Prokofiev**



## Love For Three Oranges:

**The Love for Three Oranges** Sergey Prokofiev, 2006 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

*Three Loves for Three Oranges* Dasia N. Posner, Kevin Bartig, Maria De Simone, 2021-09-14 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

*The Love of Three Oranges* Hillary DePiano, 2004-07-01 A play for the theatre that takes the commedia dell'arte of Carlo Gozzi and updates it for the new millennium

*The Love for Three Oranges*, 2007 *The Three Golden Oranges* Alma Flor Ada, 2015-04-21 Far on the other side of the mountains next to an enchanted castle grows a tree with three golden oranges It is there that the three brothers Santiago Tom's and Mat's must journey if they wish to find a wife Once they reach their destination the brothers must carefully pick the oranges and bring them back to the old woman who lives in a cave on the cliffs overlooking the sea But In order to find your wives you will need to work together the old woman has said Woe to you if you do not follow my advice Each of the brothers wants something different Santiago wants a wife who is beautiful Tom's wants one who is both rich and beautiful But Mat's the youngest brother longs for a woman who is kind joyful and loving someone he could love very much in return Will the brothers be able to avert misfortune by working together Will they be strong enough to break the spell that a wicked sorcerer has placed on the castle Master storyteller Alma Flor Ada offers a poetic and magical retelling of a well-loved traditional story about Blancaflor a mythical young woman who appears in various stories throughout the Hispanic world Reg Cartwright's boldly colorful and exquisitely stylized art is a perfect accompaniment

*The Operas of Sergei Prokofiev* Christina Guillaumier, 2020 The operas of Sergei Prokofiev 1891-1953 mark a significant contribution to twentieth-century music and theatre Opera was Prokofiev's preferred genre not counting juvenile and unfinished works he wrote a total of eight Yet to date little has been published about the context rationale or musical and compositional processes behind this output While systematic studies of Prokofiev's symphonies and his ballets exist the operas have come under no such scrutiny This book is the first in the English language to engage with

the composer's operatic output in its entirety and provides a contextual critical and musical analytical account of all of Prokofiev's operas including those juvenile works that are unpublished as well as the incomplete works composed towards the end of his life. It also includes synopses of the operas. Drawing on a wealth of archival material and other sources, the book provides the compelling untold story of Prokofiev, the opera composer. CHRISTINA GUILLAUMIER is a music historian, pianist and writer on music. She is currently Head of Undergraduate Programmes at the Royal College of Music in London.

**Oranges Are Not the Only Fruit** Jeanette Winterson, 2007-12-01 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 **Drawing the Curtain** Rachel

Federman, Liam Doona, Christopher Mattaliano, Avi Steinberg, 2019 Carlo Gozzi John Louis DiGaetani, 2000 Italian playwright Carlo Gozzi 1720-1806 is best known for his plays that have been adapted into opera librettos. Puccini's final opera *Turandot* was based on a play by Gozzi. Prokofiev's *The Love of Three Oranges* is based on a Gozzi play. Richard Wagner's first opera *Die Feen* is based on Gozzi's *La Donna Serpente*. Mozart's *The Magic Flute* contains many elements that are similar to Gozzi's plays. This is a biography of Carlo Gozzi. He is well known for reviving *commedia dell'arte*, an ancient form of Italian improvisational theatre that had fallen out of favour before his time. *Sergey Prokofiev Diaries, 1915-1923* Sergey Prokofiev, 2008 To go to America Here was wretchedness, there life brimming over. Such was the flag under which I greeted the New Year. Surely it will not disappoint my hopes. With these words, Sergey Prokofiev closed his diary for the revolutionary year 1917. He would not be disappointed by 1918. On August 24, after an epic trek that carried him across strife-torn Russia to the Pacific and the breadth of North America, he stepped from a stifling Grand Central Terminal onto the streets of New York. This marked the beginning of his exile, which would last, with one brief exception, until 1934. This second

volume of Prokofiev's diary records an astonishing record of artistic accomplishment against a backdrop of cataclysmic change. The composer dodges gunfire in Petrograd during the February Revolution but as a rule pays attention to political events only as they affect him personally. Composition and performance are the main concerns along with the persistent and ultimately failed struggle to arrange a performance of his opera *The Gambler*. As in his Conservatory years, he also reveals his own aesthetic principles as he reacts to the work of others, sometimes with dark humor, bored out of my life by Mahler's 7th Symphony it is like kissing a still-born child. The years in America were difficult. Always in the shadow of Rachmaninoff, he struggled to establish himself as composer and piano virtuoso. He details the seemingly endless but finally successful battle with the Chicago Civic Opera to mount *Love for the Three Oranges*, falls in love with the young Stella Adler and begins work on his third opera *The Fiery Angel*. Two years later he is in Paris where his music is more warmly received than in Russia or America. Here the galaxy of connections grows exponentially as his fame expands. As always, he documents his encounters with sharp, often sardonic insight. The pages of the diary teem with the names of the period's most celebrated artists. There are the Russians Diaghilev, Chaliapin, Kossevitzy, Stravinsky, Mayakovsky, a fearsome apache Meyerhold, and Bakst. But Prokofiev's world now expands to include Ravel, Szymanowski, Marinetti, Mary Garden, Cocteau, Artur Schnabel, and many others.

**Prokofiev** David Nice, 2003-01-01 The book follows Prokofiev's personal and musical journey from his childhood on a Ukrainian country estate to the years he spent travelling in America and Europe as an acclaimed interpreter of his own works. Nice sheds new light on the striking compositions of Prokofiev's early years, his training at the St. Petersburg Conservatory, and the circumstances of his departure from Russia in 1918 for what the composer thought would be a short tour of America.

**Love for Three Oranges** Sergei Prokofiev, 2008-01 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. 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**, 1966 Classic story of Prince Tartaly and his misadventures in the Terrible Kitchen of the Kingdom of the Giant Cook. *The Love for Three Oranges*

Sergey Prokofiev, Lyric Opera of Chicago, 1976\* *The Tale of the Three Oranges* Christine Goldberg, 1997

**(The Love for Three Oranges** Sergey Prokofiev, *The Love for Three Oranges* Dandi Palmer, 2017-08-26 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.dandipalmer.com>

**Vsevolod Meyerhold** Robert Leach, 1989 This book traces the career of the Russian revolutionary theatre director Vsevolod Meyerhold from his early years as a founding member of the Moscow Art Theatre with Stanislavsky and Nemirovich Danchenko through his Symbolist period, his experiments with commedia dell'arte, and

other popular forms to his demise in the Stalin era Leach describes in detail Meyerhold's system of theatre his attitude to the audience the place of the fore stage biomechanics and actor training and the importance of the mise en scène Finally Leach explores Meyerhold's legacy which can be detected in the work of Brecht Eisenstein Peter Brook and others

**Music and the Language of Love** Catherine Gordon-Seifert, 2011-04-07 Simple songs or airs in which a male poetic voice either seduces or excoriates a female object were an influential vocal genre of the French Baroque era In this comprehensive and interdisciplinary study Catherine Gordon Seifert analyzes the style of airs which was based on rhetorical devices of lyric poetry and explores the function and meaning of airs in French society particularly the salons She shows how airs deployed in both text and music an encoded language that was in sensuous contrast to polite society's cultivation of chaste love strict gender roles and restrained discourse

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