

PROKOFIEV

THE LOVE FOR THREE ORANGES



le Roi de Trèfle - Latko Koroshetz	Fata Morgana - Vanda Guerlovich	Sméraldine - Elza Karlovatz
le Prince - Janec Lipusek	Linette - Vanda Zikherl	le Maître de Cérémonies - Slavko Shtrukel
la Princesse Clarice - Bogdana Stritar	Nicolette - Bogena Glavak	le Hérault - Simeon Tzar
Léandre - Danilo Merlak	Ninette - Sonja Kochevar	Slovenian National Opera
Truffaldino - Drago Chuden	la Cusinière - Friderik Lupsha	Conductor Bogo Leskovich
Tchélio - Zdravko Kovac	Farfarello - Vladimir Dolnichar	

Disc One: Acts 1 & 2

- 1 **Prologue** - Tragediy! Tragediy! (4:26)
- 2 **Act 1 Scene** - Bedniy sdn (6:03)
- 3 **Igrī? Spektakli?** (4:25)
- 4 **Scene 2** - Mag Cheliy! (3:53)
- 5 **Scene 3** - Moi zhelaniya vstrechayut prepyatstviya (4:19)
- 6 **Kto etot chelovek?** (6:48)
- 7 **Act 2 Scene 1** - Smeshno? (7:23)
- 8 **Scene 2** - Divertisment nomer pervdy! (3:05)
- 9 **Divertisment nomer vtoroy!** (3:19)
- 10 **Kha-kha... Kha-kha-kha** (1:47)
- 11 **Varvar! Slushay!** (2:27)
- 12 **Tri apelsina... tri apelsina** (2:45)
- 13 **Td podnimayesh ruku na ottsa?** (2:40)

Disc Two: Acts 3 & 4

- 1 **Act 3 Scene 1** - Farfarello! Farfarello! (4:32)
- 2 **Veter stikh** (3:55)
- 3 **Scene 2** - Gde mī? (2:44)
- 4 **Kto tut pishchit?** (6:39)
- 5 **Scene 3** - Nu kakzhe nam idti (4:46)
- 6 **Ya Printsessa Linetta** (3:38)
- 7 **E... Truffaldino... Truffaldino** (3:14)
- 8 **Da, ya Printsessa Ninetta!** (8:12)
- 9 **Smeraldina... s bulavkoy** (5:37)
- 10 **Act 4 Scene 1** - Akh! Negodnaya vedma (3:37)
- 11 **Scene 2** - Tron v poryadke? (5:41)
- 12 **Strazha, veryovku!** (2:46)

Recorded in 1955, issued as Philips ABL3150/51

Transfers and XR remastering by Andrew Rose at Pristine Audio, September 2010

Cover artwork based on a photograph of Prokofiev

Total duration: 1hr 48:41 ©2010 Pristine Audio.

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THE LOVE FOR THREE ORANGES

PREMIÈRE RECORDING, 1955
SUNG IN THE ORIGINAL RUSSIAN

LATKO KOROSHETZ
JANEC LIPUSEK
BOGDANA STRITAR
DANILO MERLAK
DRAGO CHUDEN
ZDRAVKO KOVAC
VANDA GUERLOVICH
VANDA ZIKHERL
BOGENA GLAVAK
SONJA KOHEVAR
FRIDERIK LUPSHA
VLADIMIR DOLNICHAR
ELZA KARLOVATZ
SLAVKO SHTRUKEL
SIMEON TZAR

SLOVENIAN NATIONAL OPERA
ORCHESTRA & CHORUS

CONDUCTOR
BOGO LESKOVICH

PROKOFIEV

THE LOVE FOR THREE ORANGES

The Love for Three Oranges (Russian: Любовь к трём апельсинам, or Lyubov k Tryom Apelsinam in transliteration) is an opera composed in 1919 by Sergei Prokofiev (his opus 33) to a libretto based on the play L'Amore delle tre melarance by Carlo Gozzi.

The opera was the result of a commission during Prokofiev's successful first visit to the USA in 1918. After successful concerts in Chicago (including his First Symphony), he was approached by the director of the Chicago Opera Association, Cleofonte Campanini, to write an opera. Conveniently, Prokofiev had already drafted a libretto on the journey over based on Gozzi's play in the Commedia dell'Arte tradition, (which was itself based on Giambattista Basile's fairy tale "*The Love for Three Oranges*"). The eventual libretto was adapted by Prokofiev from Vsevolod Meyerhold's translation of Gozzi's play. The adaptation modernized some of the Commedia dell'Arte influences and also introduced a dose of Surrealism. Due to Prokofiev's own scanty knowledge of English, and as Russian would have been unacceptable to American audiences, the initial version was set in French, with the possible assistance of the soprano Vera Janacopoulos, as *L'Amour des trois oranges*.

The opera was given its premiere performance on December 30, 1921, at the Auditorium Theatre, with the composer himself conducting. It received its first Russian production in Petrograd (now St. Petersburg) in 1926 and has since entered the standard repertoire of many opera companies.

Probably the best-known piece in the opera is the "March", which was used by CBS in the series *The FBI in Peace and War* that was broadcast 1944-58. Prokofiev also quotes the march in Act II of his ballet *Cinderella* (Op. 87).

The initial criticisms of the Chicago production were often harsh, e.g., 'it left many of our best people dazed and wondering', 'Russian jazz with Bolshevik trimmings' and 'The work is intended, one learns, to poke fun. As far as I am able to discern it pokes fun chiefly at those who paid money for it'.

The opera was abandoned in the United States until 1949 when The New York City Opera bravely resurrected it. This time, as staged by Vladimir Rosing and conducted by Laszlo Halasz, the production was a smash hit. Life Magazine celebrated it in a color photo spread. The production went on to tour with New York City Opera company and was brought back by popular demand for three successive seasons.

The opera is now widely performed around the world. A production by the English National Opera in the 1980s used 'scratch'n'sniff' cards handed out to the audience, suggesting various scents matching events in the staging (gunshots, Truffaldino's 'wind', the aroma of oranges).

NOTES FROM WIKIPEDIA - FURTHER NOTES ONLINE AT WWW.PRISTINECLASSICAL.COM