

UNITING *COMMEDIA DELL'ARTE* TRADITIONS WITH THE
SPIELTENOR REPERTOIRE

Corey Trahan, B.M., M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2012

APPROVED:

Stephen Austin, Major Professor
Paula Homer, Committee Member
Lynn Eustis, Committee Member and
Director of Graduate Studies in the
College of Music
James Scott, Dean of the School of Music
James R. Meernik, Acting Dean of the
Toulouse Graduate School

Trahan, Corey, Uniting *Commedia dell'Arte* Traditions with the Spieltenor repertoire. Doctor of Musical Arts (Performance), May 2012, 85 pp., 6 tables, 35 illustrations, references, 84 titles.

Sixteenth century *commedia dell'arte* actors relied on gaudy costumes, physical humor and improvisation to entertain audiences. The spieltenor in the modern operatic repertoire has a similar comedic role. Would today's spieltenor benefit from consulting the *commedia dell'arte*'s traditions?

To answer this question, I examine the *commedia dell'arte*'s history, stock characters and performance traditions of early troupes. The spieltenor is discussed in terms of vocal pedagogy and the *fach* system. I reference critical studies of the *commedia dell'arte*, sources on improvisatory acting, articles on theatrical masks and costuming, the *commedia dell'arte* as depicted by visual artists, *commedia dell'arte* techniques of movement, stances and postures. In addition, I cite vocal pedagogy articles, operatic repertoire and sources on the *fach* system.

My findings suggest that a valid relationship exists between the *commedia dell'arte* stock characters and the spieltenor roles in the operatic repertoire. I present five case studies, pairing five stock characters with five spieltenor roles. Suggestions are provided to enhance the visual, physical and dramatic elements of each role's performance. I conclude that linking a *commedia dell'arte* stock character to any spieltenor role on the basis of shared traits offers an untapped resource to create distinctive characterizations based on theatrical traditions.

Copyright 2012

by

Corey Trahan

TABLE OF CONTENTS

	Page
CHAPTER 1. INTRODUCTION.....	1
CHAPTER 2. THE <i>COMMEDIA DELL'ARTE</i>	3
Etymology and its Characteristics	
Theories of Origin	
Significant Historical Events 1550-1750	
The <i>Commedia dell'Arte</i> 's Revival	
CHAPTER 3. STOCK CHARACTERS OF THE <i>COMMEDIA DELL'ARTE</i>	14
Categories of Stock Characters	
Influence of Stock Characters on Other Genres	
CHAPTER 4. THE SPIELTENOR.....	18
CHAPTER 5. TRADITIONS OF THE STOCK CHARACTERS.....	23
Visual Traditions	
Physical Traditions	
Dramatic Traditions	
CHAPTER 6. UNITING <i>COMMEDIA DELL'ARTE</i> STOCK CHARACTERS WITH SPIELTENOR ROLES.....	43
Arlecchino Meets his Verismo Doppelgänger, Beppe in <i>I Pagliacci</i>	
Scaramuccia Morphs into Mozart's Monostatos in <i>Die Zauberflöte</i>	
Dottore Summons Dr. Blind in Viennese Operetta in <i>Die Fledermaus</i>	
Pulcinella Squawks as Frantz in <i>Les Contes d'Hoffmann</i>	
Brighella Loans His Lazzi to Lehár's Njégus in <i>The Merry Widow</i>	
CHAPTER 7. CONCLUSION.....	72
APPENDIX A: <i>COMMEDIA DELL'ARTE</i> STOCK CHARACTERS.....	73
APPENDIX B: SPIELTENOR ROLES.....	76
REFERENCE LIST.....	80

CHAPTER 1

INTRODUCTION

Sixteenth century *commedia dell'arte* actors relied on gaudy costumes, physical humor and improvisation to entertain audiences. The comic burden was largely borne by the *commedia dell'arte*'s stock characters such as *Arlecchino*, *Dottore* and *Brighella*. The Upieltenor in the modern operatic repertoire has a similar comedic role. Would today's Upieltenor benefit from consulting the *commedia dell'arte*'s traditions? My initial findings suggest that a valid relationship exists between the *commedia dell'arte* stock characters and the Upieltenor roles in the operatic repertoire.

Within the *commedia dell'arte*, three categories of male characters exist: lovers, masters and servants. I propose pairing a male stock character of the *commedia dell'arte* with a Upieltenor role of similar qualities. The chart below suggests characters that are related by visual, physical and comedic characteristics (Example 1):

Example 1: Character pairings between *commedia dell'arte* stock characters and the operatic Upieltenor

<i>Commedia dell'arte</i> Stock Character	Spieltenor Role
Arlecchino	Beppe from <i>I Pagliacci</i>
Scaramuccia	Monostatos from <i>Die Zauberflöte</i>
Dottore	Dr. Blind from <i>Die Fledermaus</i>
Pulcinella	Frantz from <i>Les Contes d'Hoffmann</i>
Brighella	Njégus from <i>The Merry Widow</i>

Pairing characters, based on common characteristics,

...enables us to re-orient ourselves with respect to the drama of sixteenth, seventeenth and eighteenth centuries. Hopefully it may encourage present-day actors and directors to restore to the moribund theatre of today the spontaneity that made the theatre the liveliest of the arts in the Renaissance.¹

I will demonstrate how visual, physical and dramatic traditions from the *commedia dell'arte* can be incorporated into the following Upieltenor arias and ensembles (Example 2):

Example 2: Five operatic excerpts from the Upieltenor's operatic repertoire

Beppe's "Arlecchin!Columbina!" from Ruggero Leoncavallo's *I Pagliacci*
Monostatos' "Alles fühlt der liebe Freuden" from W. A. Mozart's *Die Zauberflöte*
Dr. Blind's "These Lawyers Don't Deliver" from Johann Strauss II's *Die Fledermaus*
Frantz's "Jour et Nuit" from Jacques Offenbach's *Les Contes d'Hoffmann*
Njegus' "Trés Parisienne" from Franz Léhar's *Die Lustige Witwe*

Today's Upieltenor who plans to include *Commedia dell'Arte* traditions in his performance should follow the advice of Italian philosopher, Antonio Gramsci. Gramsci states, "If you do not know where you come from, it is hard to understand what are you are aiming for."² The singer must understand the *commedia dell'arte*'s origin, historical significance and resurgence before applying the traditions.

¹ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) XV.

² Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abrahams, 1998) 187.

CHAPTER 2

THE *COMMEDIA DELL'ARTE*

Etymology and Its Characteristics

The *commedia dell'arte* “represents comic art at its most basic.”³ However, this ‘basic’ term “encompasses the actors and the companies, their patrons and audiences, the stages they played on and the kinds of plays they performed.”⁴ *Commedia dell'arte* was “the counterpart of the *commedia sostenuta*, or learned drama, performed from a written text.”⁵ While the etymology of *commedia dell'arte* may seem self-explanatory and simplistic, scholars believe the term has multiple meanings. Barry Grantham’s definition is as follows: *commedia* refers to “comedy, pastorals, fantasies, tragedies”, *dell* to “of the” and *arte* represents “skill or craft.”⁶ Grantham suggests *commedia dell'arte* is “comedy presented by skilled professional actors (as opposed to *commedia erudite*, presented by amateurs).”⁷ Furthermore, Grantham provides five characteristics of the *commedia dell'arte*:⁸

1. It is a style of broad performing, in which the visual element is given equal, if not greater, emphasis than the verbal. It includes the audience as part of the performance, and their presence is frequently acknowledged.
2. It makes use of the multiple skills of the performer—the spoken word, mime, dance, acrobatics, music and other abilities to tell a story or create a dramatic situation.
3. It may be improvised, but employs memorized and rehearsed material (including *lazzi* or stage tricks) to back up the spontaneous invention of the actual performance.

³ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 9.

⁴ Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 8.

⁵ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 11.

⁶ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 4.

⁷ Ibid. 4.

⁸ Ibid. 9.

4. It may feature permanent characters that can be carried over from one play to another: either those drawn from the Italian Comedy, or new ones developed on the same principles.
5. It can make use of facemasks for many of the characters.

Grantham provides aliases for the *commedia dell'arte*, such as *commedia improvviso* (improvised comedy), *commedia alla maschera* (masked comedy), *commedia a sogetto* (comedy on a theme) and *commedia a braccia* (off the cuff comedy) that occasionally appear in scholarly writing.⁹

Other authors define the genre in slightly different ways. Lynn Lawner supports Grantham's view that *arte* "seems to signify not only the special talents and skills of these actors, but also professionalism in the practice of a trade that is autonomous and commercially profitable."¹⁰ Winifred Smith's explanation has a nationalistic tone. Smith writes, "Improvisation, masked fools, acrobatic tricks, intrigue plots, satire and music are widespread in the sixteenth century theatre. But only the Italians combined them all on outlines roughly resembling regular plays."¹¹ Giacomo Oreglia's definition captures the atmosphere generated by the *commedia dell'arte*:

The *commedia dell'arte* was to the Renaissance entertainment for both high-brow and low-brow, comprising tried and true situations endlessly varied, always undemanding intellectually, often raunchy and vulgar, and at its best, vigorous and spirited as only popular art can be. The *commedia dell'arte* provided a total theatre in which color, music and acrobatics contributed to the overall effect.¹²

Martin Katrinsky emphasizes the collaboration as "the product of teamwork by professional actors associated in traveling troupes who themselves provided the dialogues for performing improvised around scenarios involving stock characters, situations and *lazzi*."¹³

⁹ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 4.

¹⁰ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 17.

¹¹ Winifred L. Smith, *The Commedia dell'Arte* (New York: Benjamin Blom, 1964) 18.

¹² Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 4.

¹³ M.A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records* (Amsterdam: Rodopi, 2006) 31.

Ironically, “the term *commedia dell’arte* was never used until the eighteenth century, when we find Carlo Goldoni (playwright) employing it to distinguish the masked and improvised drama from the scripted comedy of characters that as a dramatist he himself favored.”¹⁴

Theories of Origin

Several theories of origin exist for the *commedia dell’arte*. Kenneth Richards’ research indicates “resemblances and correspondences identified between *Atellan* farce, later mime entertainment, and the Italian improvised comedy are striking, and there are clearly similarities between them in costuming and masking.”¹⁵ *Atellan* farces were performed in Rome and consisted of comedies, parodies and political satires. From these early comedies, “the *commedia dell’arte* retained the principal characters but developed new types of its own.”¹⁶

The influence of *Atellan* farces is further discussed in the theories of James Fisher and Allardyce Nicoll. Fisher believes the *commedia dell’arte* is the combination of three earlier genres:¹⁷

1. Ancient Roman comedies of Plautus and Terence
2. *Atellan* farces
3. *Commedia erudite*

Nicoll cites three preexisting works that contributed to the *commedia dell’arte*’s inception:¹⁸

1. Maurice Sand’s thesis on *Atellanae* (mimic drama)
2. Hermann Reich’s 1903 study of Eastern mime

¹⁴ Kenneth Richards and Laura Richards, *The Commedia dell’Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 8.

¹⁵ Ibid. 131.

¹⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell’Arte* (New York: Dover Publications, 1966) 18.

¹⁷ James Fisher, *The Theatre of Yesterday and Tomorrow: Commedia dell’Arte on the Modern Stage* (New York: The Edwin Mellen Press, 1992) 4.

¹⁸ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell’Arte* (Cambridge University Press, 1963) 214.

3. Constantine Mic's beliefs that the renewed study of Classical plays and the Renaissance's movement toward satire contributed to the *commedia dell'arte*'s initial development

Pierre Louis Duchartres' theory of origin for *commedia dell'arte* is geographically based, crediting the Greeks as a major influence of the *commedia dell'arte* troupes:¹⁹

1. Susarion, in 8th Century B.C., formed a band of comedians in Icaria and wandered throughout Greece.
2. The Cordaces gave spectacles interspersed with burlesque dances and pantomimes.
3. The Mountebanks (those who mount stages) of Athens and Sparta lured crowds with comedy and then attempted to sell their tawdry wares.

While the *commedia dell'arte* excelled in the improvisatory option, they were less successful at recording their rehearsal and preparatory processes.

Significant Historical Events

During the sixteenth century, the most significant factor that differentiated theatrical productions was whether a play was memorized from a preexisting source or spontaneously improvised from a chosen scenario.²⁰ Martin Katrinsky suggests that the following four primary sources offer the best accounts:²¹

1. The scenarios or plot outlines. Flaminio Scala published volumes containing 700 scenarios.
2. Records concerning the licensing of performances and control of performers, censorship, legal disputes and contracts between actors.
3. *Zibaldoni*, the actor's handbooks of reference materials, contained prologues, speeches, *lazzi*, and acrobatic routines.
4. Iconography

¹⁹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 24.

²⁰ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 4.

²¹ M.A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records* (Amsterdam: Rodopi, 2006) 21.

In these sources, one encounters accounts of daily life as experienced by the professional *commedia dell'arte* actor. Staging notes are written in many of the scenario's margins, actor's journals offer glimpses of the typical daily routine and visual depictions of the actor's processes are rendered by prominent and lesser-known visual artists of the era. Ironically, many of the examples and illustrations are similar to the methodologies commonly used by today's actors.

Kenneth Richards designates the *commedia dell'arte* as initially spanning from 1550-1750, with its *Golden Age* occurring in its first century of existence.²² The two hundred year reign of *commedia dell'arte* is divided into four distinct periods:²³

1. Early decades of the sixteenth century consisted of organizing troupes and establishing popularity in local venues such as market squares, fairgrounds and street corners.
2. 1560-1630: Major companies were established such as the *Gelosi*, *Confidente* and *Accessi* troupes. Women were allowed to perform within selected troupes.
3. 1630-1700: Troupes began touring abroad, most importantly to France.
4. 1700-1750: The decline of the *commedia dell'arte* was instigated by scripted plays replacing improvisation.

The first documented troupe, established in 1545, consisted of eight actors in Padua, Italy.²⁴ Once a company was assembled, the *capocomico* (head of troupe) prepared the actors for performances by devising a scenario, presenting the scenario to the troupe, and assigning roles to each member. The scenarios were typically divided into three acts with twelve scenes in each act. The *capocomico* established what action had to occur in each scene and relied on the actor's improvisatory skills to make coherent transitions between scenes.²⁵

Barry Grantham suggests the troupes were run like a modern day co-operative in which money was distributed among the actors at the end of each season. Actors were paid equally as

²² Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 55.

²³ Ibid. 55.

²⁴ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 11.

²⁵ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 5-7.

each role was considered essential to the success of every performance. The expectation of professionalism was enforced with “...fines for unpunctuality, drunkenness and even swearing.”²⁶ Wealthy patrons and royalty who supported most troupes could “...insist the troupes attend confession, refrain from profanity, limit indecent dialogue or action in performance and never perform while church services were in progress.”²⁷

The early troupes were eager to establish a following and “played indoors or in the open, in court theatres or market, in the gardens of Princes or in fairgrounds, in ancient amphitheatres or in taverns, on ferries and carts.”²⁸ The *commedia dell’arte* troupes “...developed large audiences composed of all social classes.”²⁹ By the mid sixteenth century, major troupes such as the *Gelosi*, *Confidenti*, *Accessi* and *Fedeli* dominated sixteenth century Italian theatre. Their names are derivations of literary academies, a leading actor within the troupe or a principal patron.³⁰

The “inclusion of women in troupes during the sixteenth century was one of *commedia dell’arte*’s greatest contributions.”³¹ Prior to an invitation from these troupes, women “...throughout the Christian world were prohibited from acting in theatre.”³² The *commedia dell’arte* broke tradition, casting women as “...*inamoratas*, servants, *ingénues*, mistresses and matrons. Women did not wear a mask like their male counterparts.”³³ The addition of actresses

²⁶ Ibid. 140.

²⁷ Ibid. 140.

²⁸ Giacomo Oreglia, *The Commedia dell’Arte* (New York: Hill and Wang Dramabook, 1968) 128.

²⁹ Mel Gordon, *Lazzi: The Comic Routines of the Commedia dell’Arte* (New York: Performing Arts Journal Publications, 1983) 3.

³⁰ John Rudlin and Ollie Crick, *Commedia dell’Arte: A Handbook for Troupes* (London: Routledge, 2001) 3.

³¹ Lynn Lawner, *Harlequin on the Moon: Commedia dell’Arte and the Visual Arts* (New York: Harry N. Abrams, 1998) 87.

³² Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell’Arte* (New York: Dover Publications, 1966) 262.

³³ Ibid. 20.

allowed the troupes to expand to 10-15 players and perform scenarios that included the stock roles of Pantalone, Dottore, innamorati, Capitano, Colombina, Arlecchino, Brighella, Zanni, musicians and singers.³⁴

As the *commedia dell'arte*'s popularity spread throughout Italy, invitations came from "...France, Germany, Spain and to a lesser degree England."³⁵ Their best reception came from French audiences. Pierre Louis Duchartre says the troupes' success was due to their perpetual movement on stage, the inclusion of music and elaborate costumes to invoke fantasy and the inclusion of women in staged productions.³⁶

As the *commedia dell'arte* became established in France, troupes were no longer solely associated with portable stages or street fairs. Troupes began performing in theatrical venues that accommodated their revolutionary stagecraft. In 1658, the *commedia dell'arte* troupes shared the Petit-Bourbon Théâtre with Molière. "*Commedia dell'arte* companies played on Tuesdays and Sundays, Molière and his company on every other day of the week."³⁷

By 1697, the *commedia dell'arte*'s performances were attracting the attention of French nobility. Louis XIV attended a performance of *La Pausse Prude* (The False Prude) in which the *commedia* actors unfavorably depicted the king's mistress, Madame de Maintenon. Louis XIV's outrage resulted in the *commedia dell'arte*'s exile from Paris: "...they found the doors locked against them. They were not permitted to work elsewhere in Paris and the company dispersed."³⁸ "Some of them returned to Italy, some found work in other countries and the rest

³⁴ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 140.

³⁵ Ibid. 140.

³⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 22.

³⁷ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 141.

³⁸ Ibid. 142.

joined small companies that were still permitted to perform around France provided they didn't come within thirty miles of Paris."³⁹

Following the death of Louis XIV, the Duke of Orleans invited Riccoboni to assemble a troupe and return to Paris in 1715, performing in the Hôtel de Bourgogne.⁴⁰ The Italian actors soon faced two barriers: the French audiences demanded the performances be given in French and they complained about the actor's excessive on-stage vulgarity.⁴¹ By 1762, the Italian troupes' pairing with the Opéra Comique signaled the demise of the *commedia dell'arte*. The new format discouraged improvisation and dialogue in favor of songs and music.⁴² By 1780, *commedia dell'arte* faded into obscurity.⁴³

The *Commedia dell'Arte*'s Revival

As the *commedia dell'arte* disappeared in the late sixteenth century, the theatrical world was transformed. A major proponent for this change, Carlo Goldoni (1707-1793), sought to abandon the improvisatory nature of *commedia dell'arte* in favor of memorized texts from Classical works. For nearly a century, the *commedia dell'arte* seemed insignificant until theatrical scholars began reviving the forgotten genre. Allardyce Nicoll denotes three periods when the *commedia dell'arte* was rediscovered and revived internationally. Nicoll relates Maurice Sand's 1860 observation that a "new movement to survey the development of the

³⁹ Ibid. 144.

⁴⁰ Ibid. 145.

⁴¹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 114.

⁴² Ibid. 115.

⁴³ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 210.

theatre and to assess its value”⁴⁴ was underway. By 1880, scholars began publishing scenarios extracted from manuscripts and letters belonging to *commedia dell’arte* troupes of earlier centuries. The scenarios encouraged improvisation over “...realism, overwrought melodramas and artificial acting styles of the nineteenth century.”⁴⁵

In 1920, Jacques Coupeau, famed director, established the Théâtre du Vieux Colombier. Coupeau favors the return to masks and stock characters associated with the *commedia dell’arte*. Actors trained in traditions of the *commedia dell’arte* “...rediscovered improvisation, masks, stereotypical characters and movement through their understanding of the *commedia dell’arte*.”⁴⁶ Not since Pergolesi’s *La Serva Padrona* or Wolfgang Amadeus Mozart’s *opera buffas* was the *commedia dell’arte* prominently featured in opera.⁴⁷

Allardyce Nicoll credits early twentieth century opera composers and librettists for reviving the *commedia dell’arte* stock characters in their compositions. For example, Richard Strauss (1864-1949) and Hugo von Hofmannsthal’s (1874-1929) *Ariadne auf Naxos* (1912) features a *commedia dell’arte* troupe performing a play within a play. The pair also uses *commedia dell’arte* elements in *Der Rosenkavalier* (1911) and *Arabella* (1933). Ferruccio Busoni’s (1866-1924) *Arlecchino*, based on the most famous character of the *commedia dell’arte*, premiered in 1913. *Verismo* composer Pietro Mascagni (1863-1945) includes elements of the *commedia dell’arte* in his opera, *Le Maschere* (1901). Carlo Gozzi (1720-1806) featured stock characters in his librettos of *Turandot* and *The Love of Three Oranges*. Giacomo Puccini’s (1851-1924) setting of *Turandot* (1926) and Sergei Prokofiev (1891-1953) setting of *The Love of*

⁴⁴ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell’Arte* (Cambridge University Press, 1963) 218.

⁴⁵ James Fisher, *The Theatre of Yesterday and Tomorrow: Commedia dell’Arte on the Modern Stage* (New York: The Edwin Mellen Press, 1992) 10.

⁴⁶ *Ibid.* 10.

⁴⁷ *Ibid.* 286.

Three Oranges revived Gozzi's stock characters.⁴⁸ The revival appealed to composers of atonal music, such as Alban Berg (1885-1935), in his opera *Lulu* (1937).

Throughout the twentieth century, *commedia dell'arte* training programs and professional troupes surfaced. In 1960, the San Francisco Mime Troupe gained notoriety for its reliance on "...*commedia dell'arte* techniques and styles in their search for fresh and revitalized drama."⁴⁹ The actors were made aware of the influence *commedia dell'arte* has on puppetry, marionettes, ballet, opera and the visual arts.⁵⁰ The fascination with the *commedia dell'arte*'s "...portrayal of real characters traced from remote antiquity down to the present day"⁵¹ has influenced nearly every artistic discipline. The longevity of these stock characters has endeared them to generations of actors.

Renewed interest in the *commedia dell'arte*'s historical background and performing traditions can generate historically informed and innovative performances. "Modern artists accommodate what they understand and find usable of past styles, techniques and materials, to the concerns and interests of the audiences for and with whom they work."⁵² Kenneth Richards offers four reasons why many actors consult *commedia dell'arte* traditions:⁵³

1. The *Commedia dell'Arte*'s improvisatory nature of performing is free of literary emphasis of the playwright.
2. This form of 'popular' theatre appealed to all social classes.
3. Gags and masks can apply to stage satire relevant to modern audiences.
4. The visual components provide a decorative spectacle.

⁴⁸ Ibid. 222.

⁴⁹ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 95.

⁵⁰ Ibid. 11.

⁵¹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 17.

⁵² Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 304.

⁵³ Ibid. 304.

The *commedia dell'arte* is non-discriminatory; "...no one is debarred; you can never be too young or too old, too fat or too thin, too tall or too short, too ugly or too beautiful. Oddness of form or feature, even disabilities, can be turned to advantage."⁵⁴ The fascination with the *commedia dell'arte*'s "...portrayal of real characters traced from remote antiquity down to the present day"⁵⁵ has influenced nearly every artistic discipline. The longevity of these stock characters has endured them to generations of actors.

⁵⁴ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) IX.

⁵⁵ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 17.

CHAPTER 3

STOCK CHARACTERS OF THE *COMMEDIA DELL'ARTE*

Categories of Stock Characters

The *commedia dell'arte* divided the stock characters into three broad categories. *vecchio* (old men), *innamorati* (young lovers) and *zanni* (servants).⁵⁶ Within each category, characters are assigned traits and mannerisms that remain consistent "...regardless of the plot."⁵⁷ Stock characters are further designated as either serious or comic.⁵⁸ *Pantalone*, the Venetian merchant, leads the *vecchio*. He and his counterpart, *Dottore*, are known for their love of younger women and usually are parents or wards of the *innamorati*.

The *innamorati* (young lovers) are "...indispensable parts of almost all plots, providing a straight backdrop for the comic action."⁵⁹ In particular, the *innamarato* (male lover) is "well bred, has a handsome appearance and pleasant manners."⁶⁰ Nicoll provides three scenarios in which the *innamarato* is commonly found:⁶¹

1. He is restrained by parental command.
2. He is a rival to his father.
3. He is the lover of another man's wife.

In the *zanni* (servant) category, Nicoll presents Andrea Perrucci's (1651-1704) explanation of the 1st and 2nd *zanni*. Perrucci, a prominent interpreter of multiple *zanni* characters, makes the following distinction between the servant categories:⁶²

⁵⁶ John Arden Hopkin, "The Influence of the *Commedia dell'Arte* on *Opera Buffa*" (M.M. thesis, North Texas State University, 1974) 3.

⁵⁷ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 4.

⁵⁸ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 231.

⁵⁹ John Arden Hopkin, "The Influence of the *Commedia dell'Arte* on *Opera Buffa*" (M.M. thesis, North Texas State University, 1974) 11.

⁶⁰ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 235.

⁶¹ *Ibid.* 231.

⁶² Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 265.

- a. The 1st *zanni* must be clever, apt, witty, and keen; one who can perplex, cheat trick and delude everyone.
- b. The 2nd *zanni* must be foolish, clumsy, and so dull that he cannot tell his right from his left.

As the actors began to develop the stock characters, each interpretation featured human traits that distinguished them for each other.⁶³ Duchartres speaks extensively of each stock character's human qualities that have been maintained since their earliest performances.

They (each stock character) have their own manner of speaking, gesturing, peculiar intonations and dress. They represent people of living and growing cities like Venice and Bergamo.⁶⁴

In the early stages of character development, the actors included local dialects and mannerisms that would perpetually be associated with the town in which the stock character originated.

“Thus, the roles became stylized.”⁶⁵

The actors had incentive to excel in whichever role or roles were assigned. For a job well done, actors were rewarded with citizenship and protection from the Gods and the legal system.”⁶⁶ Allardyce Nicoll states two methods that contributed to the *commedia dell'arte* actor's success:⁶⁷

1. As a general rule, an actor adopted a character and stayed with that character throughout his whole life.
2. Each actor created a notebook of speeches that would be reviewed periodically. The actors would use the premise of a speech as a foundation for improvisatory episodes.

Nicoll further asserts the actors devoted time to studying any historical and literary contexts that pertained to the characters they prepared.⁶⁸ Throughout the *commedia dell'arte*'s history, a

⁶³ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 19.

⁶⁴ Ibid. 19.

⁶⁵ Ibid. 19.

⁶⁶ Ibid. 25.

⁶⁷ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 35.

⁶⁸ Ibid. 32.

handful of actors achieved fame for their signature roles.⁶⁹ Tristante Martinelli, who was the preeminent interpreter of Arlecchino in the fifteenth century, was as famous as any of today's leading Hollywood actors. Offstage, his adoring fans often identified Martinelli as Arlecchino.

The Influence of Stock Characters on Television and Film

In addition to visual art, the *commedia dell'arte* had a significant influence on the television and film industry.⁷⁰ Many trademarks that modern audiences associate with comedy can be related to the *commedia dell'arte*. Beginning with the silent films of Charlie Chaplin (1889-1977), music historian James Fisher connects Chaplin's antics to *lazzi* used by early *commedia dell'arte* actors. The Marx Brothers (1890-1977) are each compared with stock characters with which they share similar traits. Fisher discusses the interaction between comic television duos that resemble the 1st and 2nd *zanni* relationship. For example, Oliver Hardy (1892-1957) with Stan Laurel (1890-1965), Bud Abbot (1895-1974) with Lou Costello (1906-1959) and Jackie Gleason (1916-1987) with Art Carney (1918-2003) made careers out of developing contrasting characters whose vast differences supplied comedy.

Actors and actresses such as Monty Python, Mel Brooks, Lucille Ball (1911-1989) and Imogene Coca (1908-2001) are mentioned for their use of *lazzi* on television and film. Although many of the stage antics were updated to relate to modern audiences, the premise of each joke or comic action can be traced to tactics used in early troupes.⁷¹

Fisher further suggests the improvisational ability of *commedia dell'arte* actors is shared by comedians such as Johnny Carson (1925-2005), Jonathan Winters (b. 1925), Richard Pryor

⁶⁹ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 75.

⁷⁰ James Fisher, *The Theatre of Yesterday and Tomorrow: Commedia dell'Arte on the Modern Stage* (New York: The Edwin Mellen Press, 1992) 282.

⁷¹ *Ibid.* 283.

(1940-2005) Lily Tomlin (b. 1939) and Robin Williams (b. 1952).⁷² In addition, he proposes that the weekly television show, *Saturday Night Live*, is a modern example of the improvisatory nature and collaborative effort by a cast of actors seen in fifteenth –seventeenth century *Commedia dell'Arte* performances. Carol Burnett (b. 1933), Harvey Korman (1927-2008) and Tim Conway (b. 1933) showed amazing improvisatory abilities during their 11-year collaboration on *The Carol Burnett Show*. Outtakes, featuring moments when the three actors sidetracked from their scripts, capture comic improvisation at its best. Actor and comedian Drew Carey (b. 1958) hosts the American version of *Who's Line is it Anyway?* Like the *commedia dell'arte* troupes, comedians are given a topic must improvise a scenario before a live audience within a specified time.

⁷² Ibid. 284.

CHAPTER 4

THE SPIELTENOR IN OPERA

The Upieltenor, also referred to as “character tenor” or “buffo tenor,” is a specialized operatic repertory encompassing a wide spectrum of characters. While the Upieltenor’s roles are often secondary, they are pivotal to the dramatic structure of each opera. “Henchman, minor villains, obsequious servants, buffoons or the lower-class friend of the hero”⁷³ are examples of character types found throughout the Upieltenor’s repertoire.

The Upieltenor repertoire includes a broad spectrum of characters from the Nurse in Claudio Monteverdi’s *L’incoronazione di Poppea* (1642) to Pepe in Jorge Martin’s *Before Night Falls* (2010). Wolfgang Amadeus Mozart designated roles for the Upieltenor in *Le Nozze di Figaro* (Don Basilio, Don Curzio), *Die Entführung aus dem Serail* (Pedrillo) and *La Finta Giardiniera* (Don Achise). In the genre of operetta, there are numerous Upieltenor roles in pieces such as Jacques Offenbach’s *Les Contes d’Hoffmann* (Four Servants), *La Grande-Duchesse de Gerolstein* (Prince Paul) and Johann Strauss’ *Die Fledermaus* (Dr. Blind and Frosch). Giacomo Puccini featured the Upieltenor in *Madama Butterfly* (Goro), *Turandot* (Pang, Pong) and *Tosca* (Spoletta). In German opera, the Upieltenor appears as Mime in Richard Wagner’s *Das Rheingold* and *Siegfried*, the Witch in Engelbert Humperdinck’s *Hansel und Gretel* and the Captain in Alban Berg’s *Wozzeck*. Benjamin Britten intended the roles of Mayor Upfold in *Albert Herring* and both Flute and Snout in *A Midsummer Night’s Dream* for the Upieltenor.

American operas such as Gian Carlo Menotti’s *Amahl and the Night Visitors* (King Kaspar), Igor Stravinsky’s *The Rake’s Progress* (Sellem) and Carlisle Floyd’s *Susannah* (Little Bat) also feature substantial Upieltenor roles.

⁷³ Richard Miller, *Training Tenor Voices* (New York: Schirmer, 1993) 10.

Vocal Pedagogy's Explanation of the Spieltenor

Vocal pedagogue Richard Miller describes the Upieltenor's vocal weight as something between the *tenore leggero* and the *tenore lirico*.⁷⁴ The Upieltenor's "...distinctive timbre usually identifies his vocal type."⁷⁵ The Upieltenor makes choices to produce vocal sounds for comic effect that would not be "acceptable" in other circumstances (excessive nasality, falsetto and linguistic mockery of whichever language he is singing). Corte Figuras y Motivos writes, "...often the comic tenor was able to provoke laughter with the contrast between the natural voice and falsetto."⁷⁶ While the Upieltenor is not lauded for the aural appeal of his voice, the comic possibilities of the Upieltenor's voice are diverse.

Miller insists the Upieltenor "...must be a fine singing actor. Because of his slight physical build, the Upieltenor is often vocally and physically the male counterpart of the soubrette."⁷⁷ On the contrary, there are singers specializing in Upieltenor repertoire that are successful despite having an appealing, svelte physique. Like Miller's description, this type of performer is typically an outstanding actor but may be limited on the amount of physicality he brings to his characterizations. Regardless of body appearance, the Upieltenor rarely plays romantic roles unless there is a comic twist involved.⁷⁸

Miller notes that the Upieltenor is sometimes referred to as a musical comedy tenor. Both types of singers generate comic performances, only in separate genres. Miller describes the technical means in which the musical comedy tenor conveys humor:⁷⁹

⁷⁴ Ibid. 10.

⁷⁵ Ibid. 10.

⁷⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 9.

⁷⁷ Ibid. 10.

⁷⁸ Ibid. 10.

⁷⁹ Ibid. 11.

The musical comedy tenor is generally trained as a ‘classical’ singer. He must modify his singing in matters of diction and timbre to fit the entertainment circumstances under which he performs.

Thus, the linguistic approach used by the operatic *Upieltenor* is nearly identical to that of the musical comedy tenor. In both genres, the singer may employ devices such as excessive brightening or darkening of vowel sounds, including speech impediments such as lispings or stuttering and purposely mispronouncing words solely for comic effect. The primary goal, especially in comic repertoire, is to make sure the audience is able to comprehend the text without it being overtly distorted by the singer’s effort to “make” it funny.

Differences between the two genres are most evident in vocal choices made by the performer. In musical comedy, the majority of productions are amplified. This allows the singer to sing in a way (“crooning”) that would be overpowered in an operatic venue with no amplification and larger orchestrations. While the musical comedy singer can choose when and when not to use vibrato, operatic repertoire favors a spun tone, even for the *Upieltenor*. However, the use of vocal coloration or onomatopoeia devices to dramatize the text can contribute to a comic performance in either genre.

The *Fach* System’s Definition of the *Spieltenor*

The singers who are engaged to perform these roles typically excel in acting, dance and comic delivery. In Pearl Yeadon McGinnis and Marith McGinnis Willis’ *The Opera Singer’s Career Guide: Understanding the European Fach System*, the authors define *fach* as a “specialty or category.”⁸⁰ Additionally, *fach* “...refers to voice type or vocal category-not just soprano,

⁸⁰ Pearl Yeadon McGinnis and Marith McGinnis *The Opera Singer’s Career Guide: Understanding the European Fach System* (Lanham, MD: Scarecrow, 2010) 2.

alto, tenor and bass, but what ‘kind’ of soprano, alto, tenor and bass.”⁸¹ “*Fach* represents an individual singer’s complete vocal package and types of roles they feel qualified to perform.”⁸²

A singer’s *fach* is determined by the following four factors:⁸³

1. Basic vocal equipment (voice, range, size, timbre)
2. Physical appearance (height, build, personality)
3. Age
4. Experience (more dramatic roles require more experience)

The authors state there are twenty-five standard *fach* categories that are currently used in the *fach* system.

European opera companies use the *fach* system as a means to hire singers to fulfill the casting needs of their season.⁸⁴

The system is similar to typecasting in movies, TV, and the theatre, all of which also cast people based on vocal characteristics, physical characteristics and age. In opera, a young person can be cast as an older person, but only if his or her vocal characteristics are suitable.

The Upieltenor *fach* is a subcategory for the tenor voice in which the roles demand high-level acting and movement skills. The duration of the roles are typically brief and sometimes challenge the singer to use his voice to speak and sing in unconventional ways.⁸⁵ The vocal range for the Upieltenor repertoire spans the pitches A2 to B4. The Upieltenor is especially adept at denoting his characters age, emotional state and any afflictions that may contribute to his uniqueness through his mode of on-stage movement.⁸⁶

⁸¹ Ibid. 2.

⁸² Ibid. 3.

⁸³ Ibid. 3.

⁸⁴ Ibid. 2.

⁸⁵ Ibid. 11.

⁸⁶ Ibid. 33.

It is possible to have a fulfilling career performing Upieltenor repertoire exclusively. Nearly every opera has a Upieltenor character that must be cast with an actor capable of fulfilling its dramatic and physical requirements. Fortunately, there is no age limitation for the actor choosing to specialize in these roles. In fact, aging singers who had successful careers performing lyric or dramatic roles often enter this repertory to continue performing until retirement.⁸⁷

⁸⁷ Ibid. 35.

CHAPTER 5

TRADITIONS OF THE STOCK CHARACTERS

Many actors found success in developing characterization of one or more of the stock characters over the span of their career. A *commedia dell'arte* actor specializing in a particular role "...retained his character's name, costume and essential basic characteristics in successive plays, but he was made to appear in diverse circumstances and in diverse relationships with his companions."⁸⁸ The actor allotted himself time to adopt and refine traditions that embellished his on-stage performances. Similarly, familiarization with *commedia dell'arte* traditions by today's Upieltenor can enhance his interpretation of operatic performances. The traditions of the stock characters can be divided into three categories:

1. Visual traditions such as costumes and masks
2. Physical traditions pertaining to gestures, bodily stances and courtesies.
3. Dramatic traditions involving the types of stages used, stage zones, dialects, *lazzi* (gimmicks), improvisation and breaking the 4th wall (audience interaction).

Every stock character has its own unique way of utilizing the traditions in live performance.⁸⁹

Visual Traditions

The visual traditions of the *commedia dell'arte* involve the use of costumes and facial masks to assist in establishing characterization. Allardyce Nicoll asserts the audience was able to recognize every character based solely on their costume.⁹⁰ As an example, Arlecchino (Harlequin), the most universally recognized *commedia dell'arte* character, appears in multiple

⁸⁸ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 21.

⁸⁹ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 3.

⁹⁰ *Ibid.* 35.

artistic disciplines.⁹¹ Consulting historical images of Arlecchino's patched costume would generate two results. First, a historically accurate costume could be designed for the character's appearance on modern stages. Secondly, audiences would recognize Arlecchino instantly based on imagery they associate with this historical figure's costume.⁹²

In Leoncavallo's *I Pagliacci*, Beppe (the Upieltenor role) portrays the Arlecchino character in the opera within an opera. These following images suggest how the costume of noted 17th century Arlecchino interpreter Tristano Martinelli (Example 3a) could be reproduced for Beppe/Arlecchino in a current production of *I Pagliacci* (Example 3b).

Examples 3a and 3b: Historic and modern renditions of Arlecchino



Example 3a: 17th century Arlecchino⁹³



Example 3b: 21st century Beppe (as Arlecchino)⁹⁴

⁹¹ M.A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records* (Amsterdam: Rodopi, 2006) 102.

⁹² Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 119.

⁹³ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 124.

⁹⁴ *Production Photos*, Opera San Jose, <http://operasj.org/news-events/press-room/press-photos/pagliacci-and-la-voix-humaine/production-photos/>, (accessed December 13, 2011).

Lynn Lawner suggests actors interested in incorporating historically accurate costuming into their performances should consult iconographic sources that depict the stock character's costuming trends "...from the Renaissance through successive waves of Classicism, Romanticism, Symbolism and other *avant gardes*."⁹⁵

The use of facial masks by *commedia dell'arte* actors was "...the most dynamic and clearest way of giving identity to a character."⁹⁶ There are two types of masks associated with the *commedia dell'arte*:⁹⁷

1. Profile masks that are characterized by strongly marked features. The profile mask is best viewed sideways (Example 4a).
2. Frontal masks have flat features and are best viewed from the audience (Example 4b).

Examples 4a and 4b: Two types of *commedia dell'arte* facial masks



Example 4a: Profile Mask⁹⁸



Example 4b: Frontal Mask⁹⁹

⁹⁵ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abrahms, 1998) 103.

⁹⁶ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 13.

⁹⁷ *Ibid.* 116.

⁹⁸ *Commedia dell'Arte Masks*, <http://www.goldenfingers.info/wp-content/uploads/2011/08/45.jpg>, (accessed March 5, 2012).

⁹⁹ *Commedia dell'Arte Masks*, http://www.delpiano.com/carnival/php/venice_carnival_harlequin_mask.php, (accessed March 5, 2012).

The use of masks had advantages and disadvantages for the *commedia dell'arte* actors. Because their faces were hidden from the audience, the actor experienced a level of unrestricted freedom during performances.¹⁰⁰ The masks were scaled to the size of the performance venue (larger features for outdoor venues and smaller features for intimate theatres).¹⁰¹ Like costumes, audiences associated each stock character with its personalized mask.¹⁰² Conversely, some viewed the masks limited actors from displaying emotion with their most important interpretive tool, the face.¹⁰³ Once masked, the actor's eyes, eyebrows and any means of facial expression were completely concealed and of no value to the performance. The masks did not cover the mouth, which would have interfered with vocal projection and clarity of speech. As an alternative, the *commedia dell'arte* relied on the half-mask.

The *commedia dell'arte*'s use of the half-mask was a welcomed solution for those who felt full-facial masks limited the actors. The half-mask "...covers the face from the hairline to the upper lip, dipping at the sides to cover the cheeks and leaving the mouth, chin and jaw free, so as not to prohibit speech (Example 5)."¹⁰⁴

¹⁰⁰ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 17.

¹⁰¹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 44.

¹⁰² Ibid. 41.

¹⁰³ Ibid. 70.

¹⁰⁴ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 116.

Example 5: The *Commedia dell'Arte*'s half-mask¹⁰⁵



While half-masks tended to display a neutral emotion, they allowed the actor to rely on the entire body to display emotion.¹⁰⁶

Physical Traditions

Many of the physical traditions associated with the *commedia dell'arte* were responses to the conditions in which they performed. The first challenge the actors faced were the crowded outdoor venues where they initially performed.¹⁰⁷ Their dialogue, usually saturated with regional dialects, was often overpowered by the extraneous noise. To counteract this challenge, the actors devised a system in which they would mime the main idea of their dialogue as they spoke each line.¹⁰⁸ Duchartre adds, "...because they make a strong point of gesture and represent many

¹⁰⁵ Theatre Masks, <http://www.theater-masks.com/commedia-masks/commedia-mask-arlechino-2>, (accessed March 5, 2012).

¹⁰⁶ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 40.

¹⁰⁷ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 11.

¹⁰⁸ *Ibid.* 11.

things through action, even those who do not understand their language cannot fail to understand the subject of the piece.”¹⁰⁹

The second challenge *commedia dell'arte* actors faced was having their language understood by audiences, especially when touring abroad. Allardyce Nicoll addresses the language barrier in the following quote:¹¹⁰

Since the language spoken by the Italians was a foreign one, many of the star actors increased the measure of pantomime in their performances; since words were largely meaningless, they sought to appeal by means of movement.

The *Commedia dell'Arte*'s Use of Gesture

One of the most effective means of movement the *commedia dell'arte* used was hand and arm gesturing. *Saltatio*, defined as the art of gesture, was a major communicative device used by *commedia dell'arte* actors.¹¹¹ Duchartre supports the importance of gestures “...that speak a language, hands that have a mouth and fingers that have voices.”¹¹² The following examples illustrate symbols that actors used in their journals to denote gestures (Example 6):¹¹³

¹⁰⁹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 22.

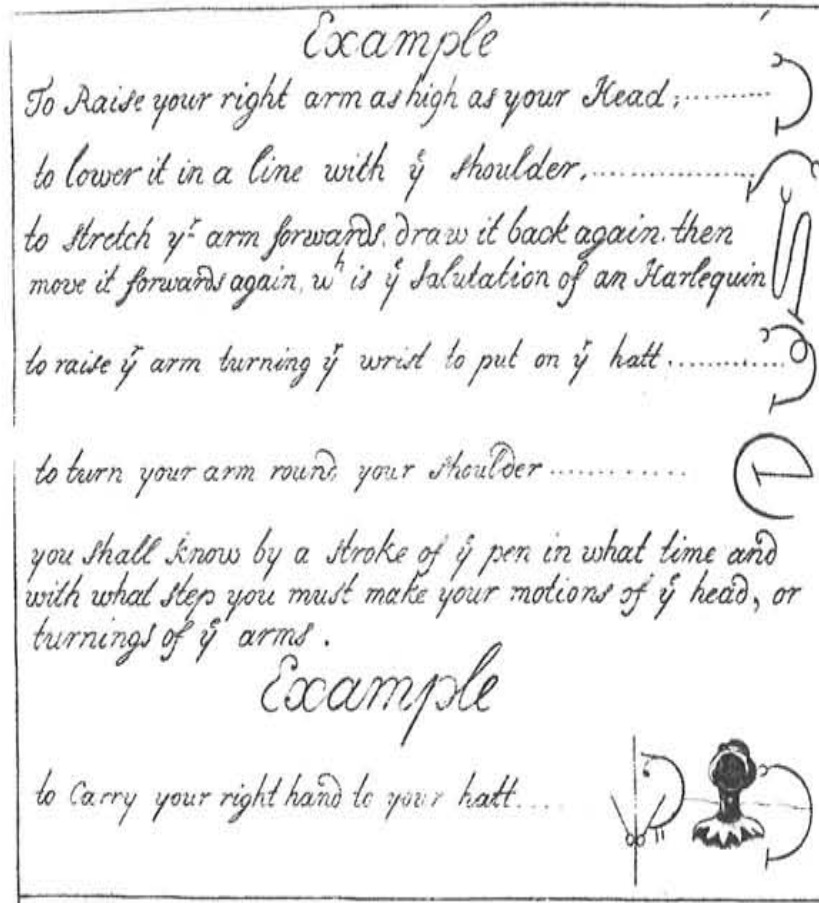
¹¹⁰ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 181.

¹¹¹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 25.

¹¹² *Ibid.* 42.

¹¹³ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 71.

Example 6: *Commedia dell'arte*'s symbols to denote gestures



In addition to gestures, Duchatre believed varying the position of the head and neck could be effective for communication (Example 7).¹¹⁴

¹¹⁴ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 71.

Example 7: *Commedia dell'arte* variations of the head and neck positions¹¹⁵



Duchartre further emphasizes actors should use their body, especially through stylized stances, for communicative purposes.¹¹⁶

The *Commedia dell'Arte*'s Use of Stances

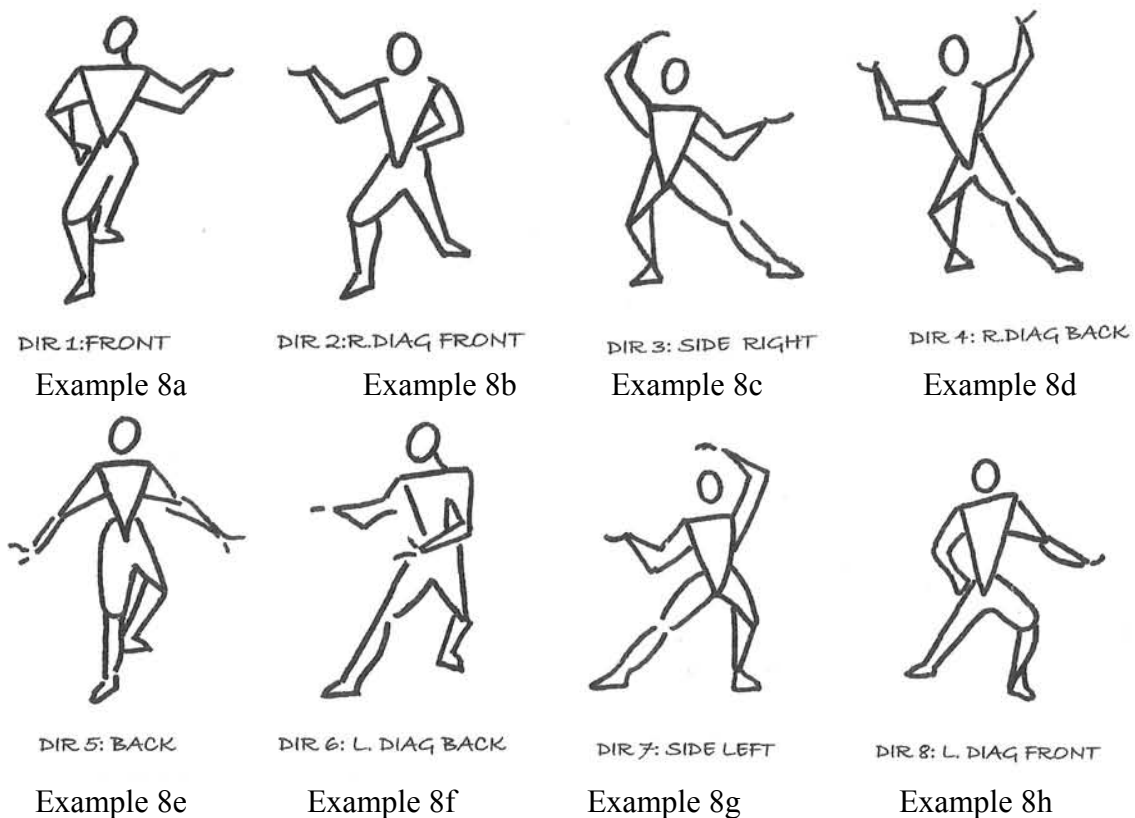
The use of the body to project drama, particularly with specific stances, insured that the actor's intended message would be understood even if the text's delivery were

¹¹⁵ Ibid. 71.

¹¹⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 42.

incomprehensible.¹¹⁷ Barry Grantham provides exercises for today’s actor to incorporate authentic *commedia dell’arte* stances into modern characterizations. The following illustrations show eight variations of stances that actors may use to enhance communication (Example 8a-8h):¹¹⁸

Examples 8a-8h: Eight stances of the *commedia dell’arte* used to enhance communication



In addition to stances, “...the body must bend and sway, leap and prance, stride and stamp, skip and hop. Acrobatic dexterity will extend comedic possibilities.”¹¹⁹

¹¹⁷ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 11.

¹¹⁸ Ibid. 47.

¹¹⁹ Ibid. 16.

The *Commedia dell'Arte*'s Feet Position

In order to facilitate “acrobatic dexterity”, Barry Grantham suggests the following six positions of the feet used by *commedia dell'arte* actors (Examples 9a-9f):¹²⁰

Examples 8a-8f: Six positions of the feet used by the *commedia dell'arte*



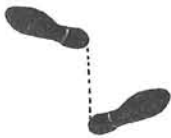
Example 9a: 1st Position



Example 9b: 2nd Position



Example 9c: 3rd Position



Example 9d: 4th Position



Example 9e: 4th Position
“closed”



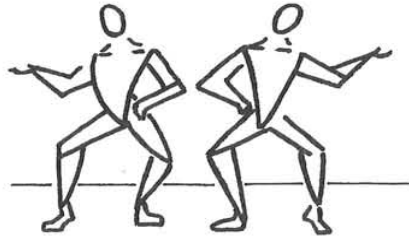
Example 9f: 5th Position

With regards to the feet, Grantham states the major differentiation between balletic position and *commedia dell'arte* stance is found in the actor's heel. In the *commedia dell'arte* stance, one heel is lifted while the other heel is bears the body's weight, allowing maximum flexibility in the knees (Example 10).¹²¹

¹²⁰ Ibid. 67.

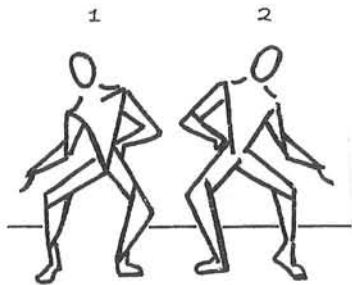
¹²¹ Ibid. 68.

Example 10: The *Commedia dell'Arte* Stance¹²²

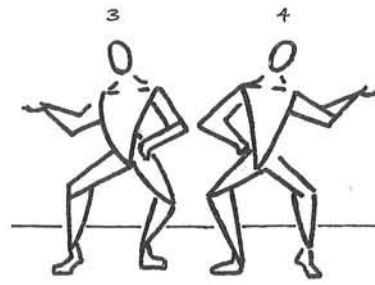


The “courtesies” (exaggerated politeness) is another physical tradition that modern actor’s may borrow.¹²³ Variations occur in the height of the hands and whether one arm or both arms are used. Grantham offers eleven options that combine gestures with stances (Examples 11a-11K).¹²⁴

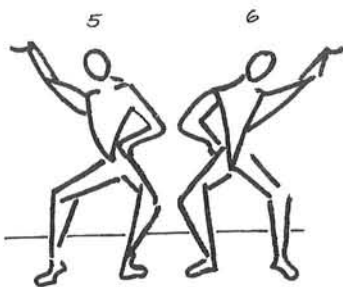
Examples 11a-11k: The eleven courtesies used by the *commedia dell’arte*



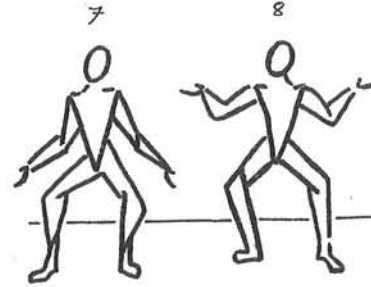
Example 11a Example 11b



Example 11c Example 11d



Example 11e Example 11f

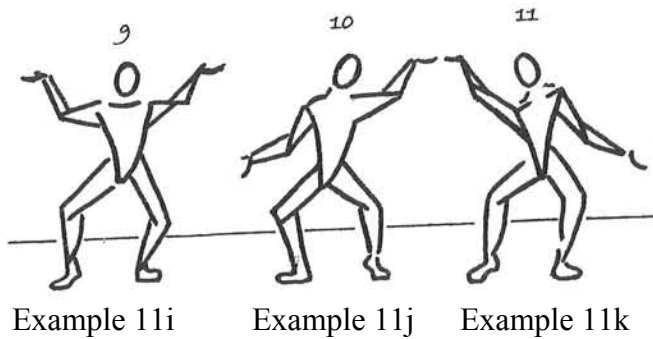


Example 11g Example 11h

¹²² Ibid. 69.

¹²³ Ibid. 70.

¹²⁴ Ibid. 71.



Through all of its physical variations, the *commedia dell'arte*'s use of the human body to communicate drama is one of its greatest traditions that continue to enhance modern performances.

Dramatic Traditions

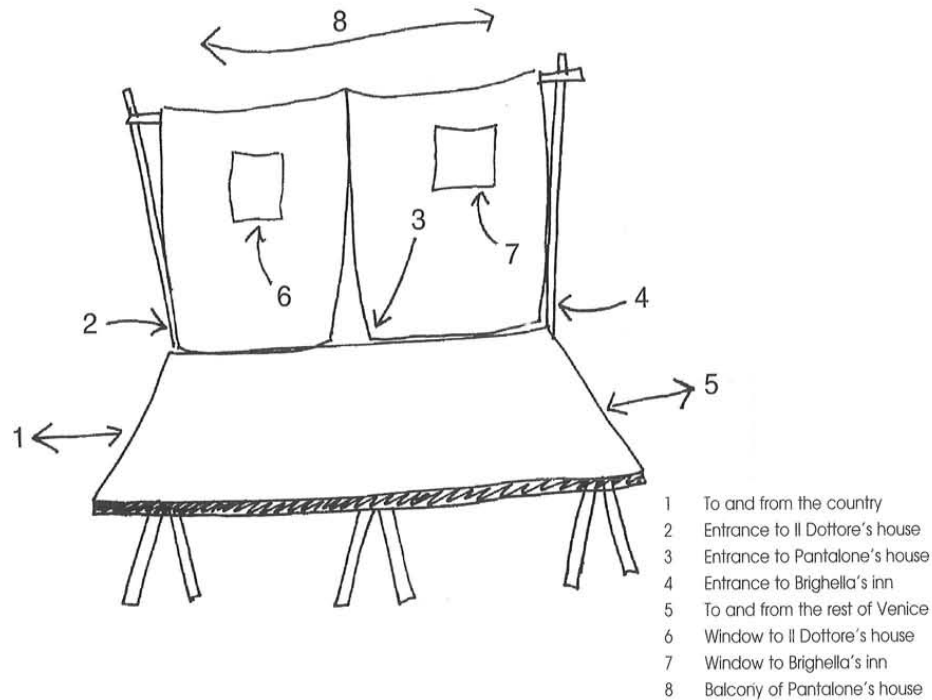
The dramatic traditions of the *commedia dell'arte* are the most extensive and the easiest to utilize in modern performances. The types of stages on which troupes performed and the way the stage was zoned offers insight into the staging possibilities available to the actors. The inclusion of regional dialects, *lazzi* (gimmicks), improvisation and breaking the 4th wall to interact with the audience are characteristics unique to the *commedia dell'arte*.

The stages on which the *commedia dell'arte* troupes varied from primitive (street fairs) to extravagant (palaces and theatres). The troupes traveled with a portable stage, curtains, drops, costumes and props.¹²⁵ The following sketch depicts a typical stage of the troupes (Example 12):¹²⁶

¹²⁵ Ibid. 57

¹²⁶ John Rudlin and Olly Crick, *Commedia dell'Arte: A Handbook for Troupes* (London: Routledge, 2001), 190.

Example 12: Typical Stage of the *commedia dell'arte* Troupes



These portable stages tended to follow four criteria:¹²⁷

1. The stage was eye-level to anyone standing watching from the audience.
2. The stage provided storage underneath and a place for performer's to dress.
3. Stage curtains extended to the ground.
4. Backdrops with painted scenes were used.

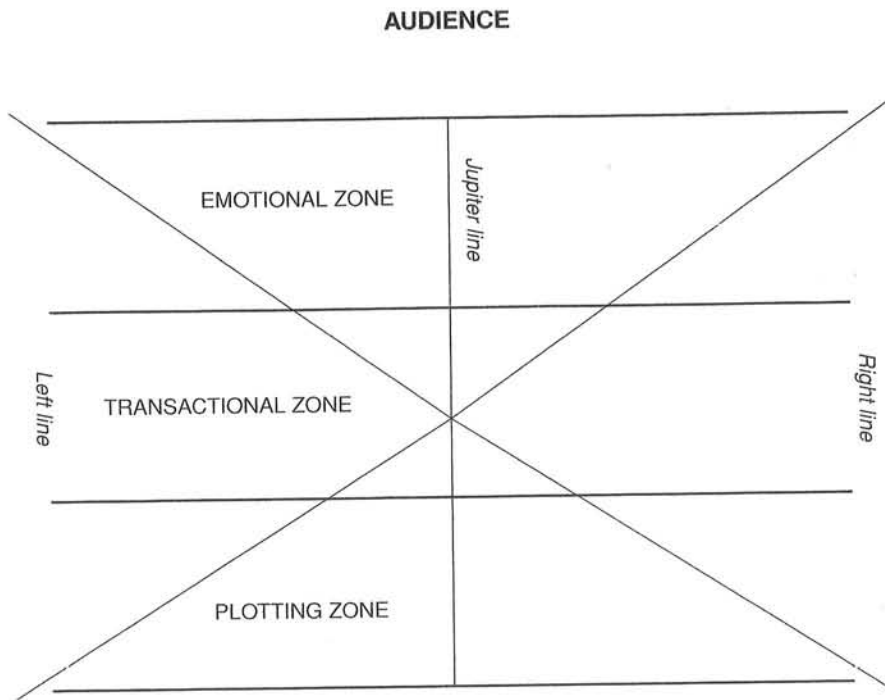
Whether simple or grand in structure, *commedia dell'arte* actors divide the stage into three zones: emotional, transactional and plotting.¹²⁸ In their handbook for troupes, John Rudlin and Ollie Crick provide the following diagram and explanation of stage zones (Example 13):¹²⁹

¹²⁷ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 57.

¹²⁸ John Rudlin and Ollie Crick, *Commedia dell'Arte: A Handbook for Troupes* (London: Routledge, 2001) 165.

¹²⁹ *Ibid.* 166.

Example 13: Rudlin and Crick's Diagram of Stage Zones



The diagram indicates where, traditionally it was considered that specific kinds of action works best...the lovers usually occupy the foreground, the front third of the stage, directly contacting the audience with their emotional overload; all deals whether financial or marital are stuck in the middle ground, the central third of the stage where actions such as picking of pockets and drinking of potions takes place; and in the background, in front of the backdrop, in the furthest third of the stage, is conducted all conniving, plotting and dark business.¹³⁰

Within these stage zones, the actors' entrances and exits were as important as the action they presented on stage. Rudlin and Crick provide three general rules for making a traditional *commedia dell'arte* entrance:¹³¹

1. The actor's entrance should be established vocally from backstage.
2. Upon entering, actors should adopt a basic stance.
3. An actor's first entrance can be acrobatic.

¹³⁰ Ibid. 165.

¹³¹ John Rudlin and Olly Crick, *Commedia dell'Arte: A Handbook for Troupes* (London: Routledge, 2001)

As for an *uscite* (exit), it “...should be more powerful than entrances. Imagine there is applause even if you do not get it...on an exit you are offering them a punctuation mark between what you have just done and the following scene.”¹³² Occasionally an exit is preceded by a *chiusette* (closure) in which the actor began speaking in “rhymed couplets.”¹³³ Following the *chiusette*, *commedia dell’arte* actors would present a brief memorized speech as they exited the stage.¹³⁴

The *commedia dell’arte* troupes performed from memory without the aid or hindrance of a script.¹³⁵ The troupes devised scenarios that they experienced in everyday life and found humor in mocking all ranks of society.¹³⁶ For each scenario, troupes compiled a notebook detailing casting requirements, costumes, props and basic staging.¹³⁷ Many of the scenarios contained “...bawdy or obscene action with semi-nudity occasionally playing a part.”¹³⁸ However, all of the *commedia dell’arte* scenarios aimed to follow Plautus’ Italianate Plot Recipe:¹³⁹

1. One or more pair of lovers being forced into parting and betrothal to others of their parent or guardian’s choice.
2. Usually the female is not allowed to marry her true love who has been banished from town.
3. Lovers’ efforts to reunite are aided by the servants of both households.
4. Subplots: Foolishness and greed of the respective fathers and amorous adventures of the lovers.
5. Pantalone or Dottore portrays a parent or guardian.

¹³² Ibid. 165.

¹³³ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 219.

¹³⁴ Ibid. 219.

¹³⁵ John Arden Hopkin, “The Influence of the *Commedia dell’Arte* on Opera Buffa” (M.M. thesis, North Texas State University, 1974) 2.

¹³⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell’Arte* (New York: Dover Publications, 1966) 18.

¹³⁷ Giacomo Oreglia, *The Commedia dell’Arte* (New York: Hill and Wang Dramabook, 1968) 17.

¹³⁸ John Arden Hopkin, “The Influence of the *Commedia dell’Arte* on Opera Buffa” (M.M. thesis, North Texas State University, 1974) 60.

¹³⁹ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 151.

6. Rival is portrayed by Capitano, typically the parent's choice for his daughter to marry.
7. Servants provide the comic action.

Pier Maria Cecchini, a 16th century *commedia dell'arte* actor, designated three traditional rules of performing scenarios that are still enforced on today's stages.¹⁴⁰

1. Do not allow digressions to make the audience forget the plot.
2. Recognize a second actor upon his entrance and do not interrupt him.
3. Do not engage in 'ridiculous business' while a serious speech is being delivered.

However, the *commedia dell'arte* relied on the actor's ability over the subject matter found in the scenarios.¹⁴¹ In regards to the *commedia dell'arte*'s style of acting, President Charles de Brosses is quoted as follows:¹⁴²

Their acting gives a far different effect of naturalness and truth from what one sees in the French theatre, where four or five actors stand in a line at the front of the stage, and each declaims his discourse in turn.

The actor was required to be an acrobat, dancer, orator and person of imagination.¹⁴³ It was common practice for a role to be passed down for three or four generations.¹⁴⁴

In addition to using the visual and physical possibilities previously mentioned, actors included regional dialects to supplement their characterizations. "Dialects introduced for their humorous, odd sounds could be further distorted, mutilated and bastardized for comic effect."¹⁴⁵

Lazzi were frequently used by the *commedia dell'arte*. These gimmicks were "...independent routines that more often than not interrupted or unraveled the *commedia*

¹⁴⁰ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 18.

¹⁴¹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 30.

¹⁴² Ibid. 34.

¹⁴³ Ibid. 70.

¹⁴⁴ Ibid. 73.

¹⁴⁵ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 16.

dell'arte's plots and guaranteed laughs for its participants."¹⁴⁶ Barry Grantham states *lazzi* "...are 'prepared' in the sense that they are rehearsed beforehand and 'slipped in' by the actors at appropriate times."¹⁴⁷ In comic performances, *lazzi* are typically welcomed by an audience and are used in the following circumstances:¹⁴⁸

1. The audience becomes restless or bored by a scene that appeared to drag on too long.
2. The actor needs to cover a dropped line or cue.
3. The actor needs to inject new and irrelevant amusements at the conclusion of a scene.

Mel Gordon, a *lazzi* scholar, states, "...most of what is known of *lazzi* is from descriptions, performers' autobiographical statements and notations of *lazzi* sequences that have been recovered from *commedia dell'arte* scenarios."¹⁴⁹ Gordon suggests the *lazzi* were not published by early *commedia dell'arte* actors for the following two reasons:¹⁵⁰

1. Patents were non-existent and would have allowed other troupes to copy original *lazzi*.
2. *Lazzi* tended to be obscene in nature and could be troublesome to troupes funded certain patrons.

Although numerous *lazzi* exist, Gordon provides twelve modes of *lazzi* that are most used by *commedia dell'arte* actors.¹⁵¹

1. Acrobatic and mimic *lazzi*
2. Comic violence/sadistic *lazzi*
3. Food *lazzi*
4. Illogical *lazzi*
5. Stage properties as *lazzi*
6. Sexual/Scatalogical *lazzi*
7. Social-class rebellion *lazzi*
8. Stage/Life duality *lazzi*
9. Stupid/Inappropriate behavior *lazzi*
10. Transformation *lazzi*

¹⁴⁶ Mel Gordon, *Lazzi: The Comic Routines of the Commedia dell'Arte* (New York: Performing Arts Journal Publications, 1983) 4.

¹⁴⁷ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 7.

¹⁴⁸ Mel Gordon, *Lazzi: The Comic Routines of the Commedia dell'Arte* (New York: Performing Arts Journal Publications, 1983) 5.

¹⁴⁹ Ibid. 5.

¹⁵⁰ Ibid. 5.

¹⁵¹ Ibid. 7.

11. Trickery *lazzi*
12. Word play *lazzi*

One of the most admired skills of *commedia dell'arte* actors is their improvisational ability. Traditionally, improvisation was the most unique characteristic of the *commedia dell'arte*.¹⁵² The skill is comparable to singers who could improvise ornamentation to embellish an *opera seria* aria.¹⁵³ Because the actors of early troupes were not educated in literary subjects, memorizing a written script would have presented far more challenges than improvising a scenario.¹⁵⁴ In essence, "...the actors themselves became their own authors."¹⁵⁵

The process of improvisation resulted in a positive collaboration between the actors.¹⁵⁶ The coordinated efforts between colleagues is explained in the following excerpt by Evaristo Gherardi (seventeenth-century *commedia dell'arte* actor):¹⁵⁷

The troupe possesses infinite resources and resourcefulness, playing more from imagination than from memory; they match their words and actions so perfectly with each other that they enter into whatever acting and movements are required to give the impression that all they do has been prearranged.

However, Duchartre points out that the *commedia dell'arte*'s definition of improvisation was not "absolute improvisation."¹⁵⁸ Instead, he suggests "...each performer would have in his command a large stock of speeches and bits of 'business' which we would draw on, in much the

¹⁵² Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 25.

¹⁵³ John Arden Hopkin, "The Influence of the Commedia dell'Arte on Opera Buffa" (M.M. thesis, North Texas State University, 1974) 85.

¹⁵⁴ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 139.

¹⁵⁵ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 25.

¹⁵⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 30.

¹⁵⁷ Ibid. 30-31.

¹⁵⁸ Ibid. 34.

same way that a modern stand-up comedian can provide a joke or ‘one-liner’ for any topic, any situation or any fortuitous event.”¹⁵⁹

Mastering improvisation is a skill that current actors often find difficult. Duchartre stipulates the success or failure of improvisation relies on coordination with one’s on-stage colleague. “If he has to act with a colleague who fails to reply exactly at the right moment or who interrupts him in the wrong place, his own discourse falters and the liveliness of his wit is extinguished.”¹⁶⁰ To insure successful improvisation, Pier Maria Cecchini lists four guidelines that an actor should follow:¹⁶¹

1. The actor must possess a lively and fertile imagination.
2. The actor needs a great felicity in expression.
3. The actor should possess all the graces of language.
4. The actor must be fully acquainted with all of the situations in which the role places him.

Lynn Lawner suggests improvisation is a joint experience for both the actors and audience. In fact, the *commedia dell’arte* believes communication with the audience was and is crucial “...because it IS there.”¹⁶² Barry Grantham lists six devices the *commedia dell’arte* uses to communicate with their audience:¹⁶³

1. Address: directly addresses the audience to set the scene, narrate off-stage events or explain relationships.
2. Appeal: Ask the audience to judge on a matter within a play, suggest a solution or offer advice.
3. Soliloquy: Talks to himself but includes the audience as silent witnesses to his dilemmas or ambitions.
4. Aside: comment on a scene in progress directed at the public ‘behind the hand’.

¹⁵⁹ Giacomo Oreglia, *The Commedia dell’Arte* (New York: Hill and Wang Dramabook, 1968) XII.

¹⁶⁰ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell’Arte* (New York: Dover Publications, 1966) 32.

¹⁶¹ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 217.

¹⁶² Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 12.

¹⁶³ *Ibid.* 47.

5. Action shared: state of heightened awareness of the public's presence when the actor communicates the intention of his actions or spoken words to them at the same time or before the onstage recipient.
6. Reaction shared: the actor shares feelings with the audience. This is a silent form of the 'aside' using expression or gestures.

The *commedia dell'arte*'s recognition and interaction with their audiences may seem radical to fans of live opera performances. Opera audiences have been conditioned to observe the unspoken rules of concert etiquette (silence, stillness and withholding any outburst of emotion until the performers 'allow' the audience an appropriate opportunity to applaud their performance). Perhaps breaking the 4th fourth to assign an active role to audiences could enliven modern operatic performances, particularly the Upieltenor. Throughout the Upieltenor's repertoire, vast opportunities exist to include the audience and other traditions of the *commedia dell'arte*.

CHAPTER 6

UNITING *COMMEDIA DELL'ARTE* STOCK CHARACTERS WITH SPIELTENOR ROLES

As the *commedia dell'arte* progressed, subsequent actors took the existing roles and traditions, adapting them to showcase their strengths and disguise their weaknesses.¹⁶⁴ Scholars provide evidence that music has always coexisted with *commedia dell'arte* performances.¹⁶⁵ I propose stock characters of the *commedia dell'arte* coexist within characters in operatic repertoire, particularly the Upieltenor roles.

Modern Upieltenors are challenged to take on numerous roles, requiring varied interpretations. Having the capacity to...”change the expression, voice and personality according to the demands of every role” is necessary for success.¹⁶⁶ In the following examples, today’s Upieltenor is offered suggestions of how his role preparation and on-stage performance can benefit from incorporating *commedia dell'arte* traditions (visual, physical and dramatic) into his operatic repertoire.

Arlecchino Meets his *Verismo Doppelgänger*, Beppe in *I Pagliacci*

Arlecchino, the most famous of all *commedia dell'arte* stock characters, appears in literature, visual arts, dance, theatre and opera. Unlike other stock characters, most scholars agree Arlecchino originated in France and was made famous in Italy by actor Tristano Martinelli.¹⁶⁷

¹⁶⁴ John Arden Hopkin, “The Influence of the *Commedia dell'Arte* on Opera Buffa” (M.M. thesis, North Texas State University, 1974) 5.

¹⁶⁵ Ibid. 15.

¹⁶⁶ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 33.

¹⁶⁷ M.A. Katritzky, *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records* (Amsterdam: Rodopi, 2006) 102.

Barry Graham supports this notion, adding Arlecchino represented Herlequin, the medieval demon of French literature who “...drove souls of the damned to hell.”¹⁶⁸ Graham provides four additional theories of Arlecchino’s origin.¹⁶⁹

1. Arlecchino originated as an African servant who was transported to Venice, the center of slave trade. Once in Venice, he was sold to the Arabians.
2. Arlecchino was a descendant of the Erlkönig (King of the elves) in Germanic literature.
3. Arlecchino is a derivation of Hoillequin of Hellequin of Boulogne, a ninth-century Knight.
4. Arlecchino was a creation of the *commedia dell’arte* in Italy. As the poorest stock character, his costume represented extreme poverty with its multiple patches to cover holes and other imperfections.

Once Arlecchino became a stock figure of the *commedia dell’arte*, Italian actors gained notoriety for their portrayals of the French import. Notable interpreters included:¹⁷⁰

- a. 16th century: Alberto Naselli who was the first actor to portray Arlecchino on the Italian stage, Ganassa and Simone, of Bologna.
- b. 17th century: Tristano Martinelli (regarded as the most famous Arlecchino of the *commedia dell’arte*), Jean Baptiste Andreini, Fremeri, Belotti, Francesco Girolamo, Domenico Biancolelli, Evariste Gherardi and Babron.
- c. 18th century: Antonio Vicentini, Astori of Venice, Bertoli, Casanova of Bologna, Antonio Constantini, Sacchi, Bigottini, Golinetti, Lazzari, Carlo Bertinazzi and Pier Francesco Biancolelli (inheriting the role from his father, Domenico Biancolelli).

Arlecchino’s personality is summarized as “...a mixture of ignorance, naïveté, wit, stupidity and grace.”¹⁷¹ He is frequently compared to a young cat for his agility and a chameleon for his ability to adapt to any circumstance he encounters.¹⁷² Allardyce Nicoll elaborates on his

¹⁶⁸ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 183.

¹⁶⁹ Ibid. 184.

¹⁷⁰ Giacomo Oreglia, *The Commedia dell’Arte* (New York: Hill and Wang Dramabook, 1968) 58-59.

¹⁷¹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell’Arte* (New York: Dover Publications, 1966) 132.

¹⁷² Ibid. 133.

demeanor as being “...that of a patient servant, loyal, greedy, always amorous, whose grief is as amusing as his joy.”¹⁷³

Today’s Upieltenor can incorporate Arlecchino’s traditions into his modern performance of Beppe, a Upieltenor role in Ruggero Leoncavallo’s opera, *I Pagliacci*. *I Pagliacci* premiered in 1892 in Milan. ¹⁷⁴ In this play within a play, Beppe is a member of a traveling *commedia dell’arte* troupe led by Canio. Beppe plays the role of Arlecchino who constantly pursues his love interest, Colombina (played by Nedda). The role of Beppe, created by Francesco Daddi, must perform one of the most vocally exposed arias in the Upieltenor’s repertoire, “O Colombina”¹⁷⁵

The easiest tradition to unite the *commedia dell’arte*’s Arlecchino with opera’s Beppe is visual. Because Beppe portrays Arlecchino, constructing a costume based on Arlecchino’s visual traditions would be advantageous. The Upieltenor would need to choose one of the following three costume options:¹⁷⁶

1. 16th century tradition: Suit of irregular patches. The suit should be light colored with irregular patches of red, yellow, and green sewn in various patterns. The actor should have a dark mask, white cap and be clean shaven (Example 14a).
2. 17th century tradition: Suit of triangles. The suit should feature triangles or diamond shaped patches, separated by white bands (Example 14b).
3. 18th century tradition: Suit transforms to leotard. The suit evolves into a tight fitting leotard with a black belt accompanied by a red *bicornes* with chinstraps (two-pointed hat) and black mask with chinstraps (Example 14c).

¹⁷³ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell’Arte* (Cambridge University Press, 1963). 74.

¹⁷⁴ Joyce Bourne and Michael Kennedy, *Who’s Who in Opera: A Guide to Opera Characters* (New York: Oxford UP, 1998) 44.

¹⁷⁵ *Ibid.* 44.

¹⁷⁶ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 180.

Examples 14a-14c: Three centuries of Arlecchino's costuming



Example 14a:
16th century¹⁷⁷



Example 14b:
17th century¹⁷⁸



Example 14c:
18th century¹⁷⁹

In addition to his unique costume, Arlecchino carries a *scarsela* (leather purse) and *battaccio* (wooden sword).¹⁸⁰ His black mask originally featured “...deep furrows, a flat nose and pinhole eyes.”¹⁸¹ Centuries later, the mask now depicts “...laughter, enhanced with a broad nose, high cheeks and thick upper lip.”¹⁸²

The actor portraying Arlecchino should minimize any sense of malicious behavior, instead focusing on his one-track mind and his penchant for escaping unfavorable situations.¹⁸³

¹⁷⁷ 16th Century Arlecchino, <http://capocomicodellarte.blogspot.com/search/label/04-%20Arlecchino>, (accessed March 5, 2012)

¹⁷⁸ 17th Century Arlecchino, <http://i45.tinypic.com/o10xsx.jpg>, (accessed March 5, 2012)

¹⁷⁹ 18th Century Arlecchino, <http://cappuccinoexperience.com/wpcontent/uploads/2009/03/arlecchino.png>, (accessed March 5, 2012)

¹⁸⁰ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 56.

¹⁸¹ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 182.

¹⁸² Ibid. 182.

¹⁸³ Ibid. 70.

He is in perpetual motion and has the responsibility of ensuring the dramatic pace never slows.¹⁸⁴

Arlecchino's physicality helps achieve all of these tasks through two of his signature movements:¹⁸⁵

1. Entering and exiting with extreme urgency.
2. Altering his height by lowering his head, without moving his shoulders.

Much of Arlecchino's physicality is frequently compared to a "...bird of variegated plumage."¹⁸⁶

The Upieltenor portraying Beppe can use Arlecchino's two signature movements to incorporate a physical and dramatic tradition in the duet, "Arlecchin! Colombina!" The opening accompaniment features delicate, quick figures that can be mirrored in the Upieltenor's physicality (Example 15). Allowing his body to dart (moving urgently from one place to another) onto stage, synchronized with the musical figures, can reflect the urgency discussed by Nicoll.

Example 15: Opening accompaniment of "Arlecchin! Colombina!" in measures 1-5.¹⁸⁷



¹⁸⁴ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 58.

¹⁸⁵ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963). 70.

¹⁸⁶ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 56.

¹⁸⁷ Ruggero Leoncavallo Leon and Joseph Machlis, *I Pagliacci* (New York: G. Schirmer, 1986) 170.

During the musical rests, the actor can cease moving and maintain any of the *commedia dell'arte* stylized stances (see Examples 8a-8h, page 31-32). Both of these physical choices would utilize a physical tradition associated with the *commedia dell'arte*'s Arlecchino.

During their duet, Beppe and Nedda (portraying Arlechino and Colombina) are interrupted by Taddeo's sudden entrance (Example 16).

Example 16: Taddeo's Warning, measures 61-63, underscored by agitated accompaniment¹⁸⁸

The image shows a musical score for three parts: a vocal line (soprano), a piano accompaniment (treble and bass clefs), and lyrics. The vocal line is in a high register and features a series of eighth notes and sixteenth notes, with a dotted line indicating a breath mark. The piano accompaniment is highly agitated, with rapid sixteenth-note passages in both hands. The lyrics are: "tut - to... Io cor - ro a bar - ri - car - mi!
told him... and I shall run for co - ver!

He warns the couple that Pagliacci is near and they should disperse. The turbulent music presents an ideal time for the Upieltenor to incorporate Arlecchin's second signature move, lowering his head and neck to minimize his height. The physicality simulates a tortoise withdrawing into his shell for protection as well as utilizes a second physical tradition.

The final measures of the duet reflect Arlecchino's habit of making quick *uscite* (exits). In fact, the score indicates Beppe (portraying Arlecchino) escapes by leaping out of the window (Example 17).

¹⁸⁸ Ibid 183.

Example 17: Indication for Beppe (as Arlecchino) to exit from the window, measures 64-67.¹⁸⁹

Columb.
(spectators laugh)

(To Harlequin)

(Harlequin goes to window and leaps out)

Vi - - a!
Hur - - ry!

After leaping from the window, Beppe discloses final instructions to Nedda (Colombina) and quickly vanishes (Example 18).

Example 18: Beppe's vanishes (in the urgent style of Arlecchino), measures 68-72.¹⁹⁰

Harlequin (as he disappears)

(disappears)

Ver-sai! fil - tro ne la taz - za su - a!
Pour the drug in Pag-lia-ccio's cup this eve - ning!

dim. e rit. il tempo

In this instance, the *commedia dell'arte*'s dramatic tradition of making *uscite* (exits) more dramatic than the entrance is one that can be utilized by the Upieltenor.

¹⁸⁹ Ibid 183.

¹⁹⁰ Ibid 183.

Scaramuccia Morphs into Mozart's Monostatos in *Die Zauberflöte*

Scaramuccia is related to the *commedia dell'arte*'s Capitano stock character. Hopkin says, "...the outmoded Captiano was replaced by the more up-to-date Scaramuccia who retained all of the former's traits."¹⁹¹

He brags of acts of bravado and glory, but ends up exposed as a cheap coward. He struts about, vainly supposing that his good looks and gallant air will win any and all women, but in their eyes he remains a grotesque and ridiculous figure.¹⁹²

Tiberio Fiorilli is the most famous interpreter of the *commedia dell'arte*'s Scaramuccia.¹⁹³ Fiorilli's physicality of this character exceeds what any subsequent actor has achieved. He coined the "pas de Scaramouche" which was a "...kind of walk where he would go down into splits and then drawing his legs together with the weight of the front foot, repeats the splits on the other leg until he crossed the stage."¹⁹⁴ Lynn Lawner offers an anecdote that at the age of 80, Fiorilli was still able to slap himself in the face with either of his feet while standing upright.¹⁹⁵

Scaramuccia's name has been translated into "little skirmisher."¹⁹⁶ Costumed entirely in black, Scaramuccia occasionally has been characterized as a "hermit" (Examples 19a and 19b).¹⁹⁷

¹⁹¹ John Arden Hopkin, "The Influence of the *Commedia dell'Arte* on Opera Buffa" (M.M. thesis, North Texas State University, 1974) 13.

¹⁹² *Ibid.* 7.

¹⁹³ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 288.

¹⁹⁴ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 240.

¹⁹⁵ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 60.

¹⁹⁶ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 239.

¹⁹⁷ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 112.

Examples 19a and 19b: Images of Scaramuccia¹⁹⁸



Example 19a



Example 19b

Scaramuccia's lengthy cloak allows him to squat or walk on his kneecaps giving the appearance he is a dwarf.¹⁹⁹

In the operatic repertoire, a character directly related to Scaramuccia is Monostatos in W. A. Mozart's *Die Zauberflöte*. Created in 1791 by Upieltenor Johann Joseph Rousel, the Viennese audience was introduced to one of opera's most notorious comic villains.²⁰⁰

In Monostatos' aria, *Alles fühlt der Liebe Freuden*, the "hermit-like" character reveals he is dark-skinned with the text, *Weil ein Schwarzer häßlich ist*. In the Faber Music edition, Andrew Porter translates this line of text as, "I because I'm black and ugly and denied a hope of bliss" (Example 20).

¹⁹⁸ *Commedia dell'Arte* Stock Characters, <http://www.delpiano.com/carnival/html/scaramouche.html>, (accessed March 7, 2012)

¹⁹⁹ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 241.

²⁰⁰ Joyce Bourne and Michael Kennedy, *Who's Who in Opera: A Guide to Opera Characters* (New York: Oxford UP, 1998) 97.

Example 20: Monostatos' aria excerpt, measures 15-19, where he reveals he is dark-skinned.²⁰¹



The Upieltenor, wishing to borrow a visual tradition from Scaramuccia, can allow his costume or makeup scheme to include black, brown or blue to reflect the aria's text (Example 21).

Example 21: Monostatos (Alec Ward) attempting to kiss Pamina (Colette Boushell) in Glashule Opera's production of *Die Zauberflöte*, costumed in black.²⁰²



The physicality of Monostatos can be based in the tradition of Scaramuccia. Whether the Upieltenor opts to walk on his kneecaps or has the flexibility to incorporate Fiorilli's lunging

²⁰¹ Wolfgang Amadeus Mozart, Emanuel Schikaneder, and Andrew Porter, *The Magic Flute* (London: Faber Music, 1980) 125.

²⁰² *Production Photos*, Glashule Opera, <http://www.irishtheatremagazine.ie/Reviews/Current/The-Magic-Flute>, accessed March 7, 2012).

splits, allowing the body to remain low to the ground is ideal. This physicality (reflected dwarfism for Scaramuccia) gives the impression that Monostatos' movement has a reptilian-like characteristic. Varying the character's height level, whether standing, squatting, crawling or slithering, maintains the audiences' interest as he approaches the sleeping princess, Pamina. The physical variations also allow the Spieltenor to establish a particular mood as he sings within the three *commedia dell'arte* stage zones (Example 13, page 35).

An actor wishing to incorporate a *commedia dell'arte* dramatic tradition into his performance of Monostatos' aria may consult the diagram of stage zones (Example 13, page 35). The actor or stage director can devise staging to reflect which stage zone is most appropriate for each line of the aria's text. In the aria, Monostatos addresses the audience, pleads with the moon and plots to kiss the sleeping princess, Pamina. The following example provides a suggested staging for Monostatos' aria (Example 22):

Example 22: Suggested staging for Monostatos' Aria²⁰³

Suggested Stage Zone: Emotional, Transactional or Plotting	Dialogue and Aria Texts
Actor enters downstage Right (emotional zone), spots the sleeping Pamina and involves the audience with his initial dialogue:	<i>Aha! So there lies the sleeping princess. And for her I had to have to soles of my feet whipped.</i>
The actor enters the transactional zone (midstage) to sniff Pamina and then delivers his next line of dialogue:	<i>The girl will drive me crazy!</i>
The actor retreats to the upstage plotting zone (upstage) to devise his plan:	<i>If I knew I were completely alone, I'd dare it to take one little kiss...</i>

²⁰³ Wolfgang Amadeus Mozart, Emanuel Schikaneder, and Andrew Porter, *The Magic Flute* (London: Faber Music, 1980) 125-126.

On the aria's introduction, actor crosses downstage left (emotional zone) to gain the audiences sympathy:	<i>All men know that loves a fever, like to fondle hug and kiss. I because I'm black and ugly, am denied a hope of bliss. In my breast, a heart is beating. I have flesh and blood as well. Life without love's consolation would be worse than burning hell.</i>
On the aria's interlude, the actor retreats upstage to the plotting zone and begins verse two:	<i>While I live I mean to fondle, hug and kiss and have delight.</i>
The actor enters the transactional zone to plead with the moon, while hovering over Pamina:	<i>Shining moon up there forgive me if the girl I want is white. She is fair, I mean to kiss her. Moon you dare to play the spy.</i>
The actor reenters the emotional zone to angrily confront the moon.	<i>If you find it all to too shocking just you shut your shining eye!</i>
During the aria's postlude, the actor trumps the moon and returns to the transactional zone to kiss Pamina.	<i>Musical postlude</i>

The Spieltenor may have little input on which visual traditions can be borrowed for his performance of Monostatos, especially if they differ from the producer's concept of the opera. However, the stylized physicality and use of stage zones can be as effective in audition and concert settings as fully staged performances.

Dottore Summons Dr. Blind in Viennese Operetta in *Die Fledermaus*

Dottore, one of the most prominent stock figures in the *vecchio* category, is often the counterpart of Pantalone. Dottore hails from Bologna, which at the time of his introduction by the *commedia dell'arte*, was the center of legal studies.²⁰⁴ Dottore typically represents the legal or medical profession, having "...spent his life studying everything and learning nothing."²⁰⁵

²⁰⁴ Allardyce Nicoll, *Masks, Mimes and Miracles* (New York: Cooper Square Publishers, Inc., 1963) 256.

²⁰⁵ James Fisher, *The Theatre of Yesterday and Tomorrow: Commedia dell'Arte on the Modern Stage* (New York: The Edwin Mellen Press, 1992) 3.

Lucio Bruchiella created Dottore during the 16th century. Bernardino Lombardi, Pietro Bagliani, Angelo Lolli, Rodrigo Lombardi and Bonaventura Benozzi achieved fame for their ensuing characterizations.²⁰⁶

Barry Graham advises the actor portraying Dottore “...should be well read and have a passing acquaintance with other languages, classical mythology and a mind packed with otherwise useless information.”²⁰⁷ For comic effect, the actor can use variations in volume, pitch and the rate at which he speaks to provide the insignificant information throughout a scene.²⁰⁸

Dottore’s costume reflects the legal profession. He is usually dressed in a black academic robe with a white ruffled collar and carries a white handkerchief.²⁰⁹ By 1653, Dottore’s costume was enhanced with a large felt hat and a black mask that covered only a quarter of his face (Example 23a and 23b).²¹⁰

²⁰⁶ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 86.

²⁰⁷ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 165.

²⁰⁸ Ibid. 166.

²⁰⁹ Ibid. 86.

²¹⁰ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 200.

Examples 23a and 23b: Images of Dottore



Example 23a²¹¹



Example 23b²¹²

Modern actors often include spectacles and a large book of legal documents to supplement the costume.²¹³

Dottore's most often used *lazzi* is his "...continuous outpouring of high-flown nonsense, mispronunciations, misquotations, atrocious puns and chop logic with which he attempts to hide his total ignorance of the subject under consideration."²¹⁴ Scholars note Dottore's use of phrases, particularly in Latin, in which he frequently mispronounces terms and invents phrases that do not exist in the language.²¹⁵

²¹¹ *Commedia dell'Arte* Stock Characters, <http://www.delpiano.com/carnival/html/dottori.html>, (accessed March 11, 2012).

²¹² *Commedia dell'Arte* Stock Characters, <http://shane-arts.com/Commedia-Dottore.htm>, (accessed March 11, 2012).

²¹³ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 164.

²¹⁴ *Ibid.* 164.

²¹⁵ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abrahms, 1998) 46.

Hopkin discusses the inclusion of stuttering for comic effect. Characters often “...uttered short disconnected phrases which resembled modern day stuttering.”²¹⁶ Opera composers such as W. A. Mozart began including stuttering as an affectation in their operas (Don Curzio, the stuttering attorney in *Le Nozze di Figaro*). While today’s audience may see this as politically incorrect, audiences during W. A. Mozart’s lifetime found the gimmick hilarious.²¹⁷

Following W.A. Mozart’s example, Johann Strauss II included a stuttering role (Dr. Blind) in his operetta, *Die Fledermaus*. This sharing (Dottore and Dr. Blind) of the stuttering gimmick and the occupation is significant. It allows today’s actor to pair Dottore (stock character) with Dr. Blind (Spieltenor role) based on their identical characteristics.

Created in 1874 by Herr Rott, Dr. Blind serves as legal counsel to Gabriel von Eisenstein.²¹⁸ Following Dr. Blind’s disastrous attempt to defend Eisenstein in court, the pair returns to deliver the court’s decision to Eisenstein’s wife, Rosalinda that her husband will be sent to prison. Throughout the trio, *These Lawyers Don’t Deliver*, Strauss depicts Dr. Blind’s stuttering gimmick musically (Example 24).²¹⁹

²¹⁶ John Arden Hopkin, “The Influence of the Commedia dell’Arte on Opera Buffa” (M.M. thesis, North Texas State University, 1974) 43.

²¹⁷ Lynn Lawner, *Harlequin on the Moon: Commedia dell’Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 75.

²¹⁸ Joyce Bourne and Michael Kennedy, *Who’s Who in Opera: A Guide to Opera Characters* (New York: Oxford UP, 1998) 46.

²¹⁹ Johann Strauss, Ruth Martin and Thomas Martin. *Die Fledermaus*. (New York: G. Schirmer, 1951) 17-27.

Example 24: Dr. Blind's stuttering as scored by Johann Strauss in *Die Fledermaus*, measures 33-35 and measures 39-41²²⁰

The image shows two systems of musical notation for Dr. Blind's stuttering. The first system (measures 33-35) features a vocal line with the lyrics "No, first li - li - lis - ten to me!" and a piano accompaniment. The second system (measures 39-41) features a vocal line with the lyrics "I be - be-lieve you are complain-ing!" and a piano accompaniment. The piano part includes a dynamic marking of *p* (piano).

Allardyce Nicoll states, "...Dottore wanders in and out ineffectually, rarely moving the action forwards, but continually talking."²²¹ Dr. Blind has identical moments in the trio where he is oblivious to what Eisenstein and Rosalinda are saying. Instead, he roams blindly around the stage sputtering words that are "...abstruse and incomprehensible. His one desire is to go on chatting ad infinitum (Example 25)."²²²

²²⁰ Ibid. 18-19.

²²¹ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 56.

²²² Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 85-86.

Example 25: Dr. Blind's unceasing chatter as scored by Johann Strauss II in *Die Fledermaus*, measures 130-135²²³

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "problematic, a fanatic, I'm asthmatic, I'm magnetic, anaesthetic, alphabetic, apathetic, I'm pugnacious, disputatious, I'm loquacious,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, creating a fast, repetitive accompaniment for the vocal line.

Based on Dottore and Dr Blind's shared profession (law), the Spieltenor may base his costuming on Dottore's traditional judicial robe. The image below (Example 24) demonstrates a modern interpretation of Dr. Blind, costumed similarly to the *commedia dell'arte*'s Dottore.

Example 26: Image of Dr. Blind (played by Lawrence Rush)²²⁴



²²³ Johann Strauss, Ruth Martin and Thomas Martin. *Die Fledermaus*. (New York: G. Schirmer, 1951) 24.

²²⁴ *Photo Gallery*, <http://lawrencerush.com/images/gallery/diefledermaus.jpg>, (accessed March 11, 2012).

Additionally, the flowing costume enhances two physical traditions Dottore that Spieltenors may choose to add to their Dr. Blind characterizations.²²⁵

1. Large sweeping gestures contrasting his ponderous deliberate style of walking. His feet are apart, toes forward to support his bulk.
2. He moves quietly and elegantly, often stopping midstride to consider a point or remember what he was saying.

The Spieltenor will need to decide whether to Dr. Blind will be played as portly or slight of frame. Based on this decision, he may base his physicality on either of the two traditions.

Pulcinella Squawks as Frantz in *Les Contes d'Hoffmann*

Pulcinella became a stock character in the *commedia dell'Arte* during the 17th century. Created by Silvio Fiorillo, notable interpreters Andrea Calcese, Vincenzo Cammarano, Giuseppe de Martino, Pasquale Attavilla and Eduardo de Filippo soon followed.

Pulcinella has often been related to a chicken because of his propensity to use a clucking voice while delivering dialogue.²²⁶ Pulcino, meaning “day old chick”, is said to be the origin of his name.²²⁷ Although Pulcinella often has verbal confrontations with his audience, he is beloved for doing what many want to do, regardless of the consequences of his actions.²²⁸ Pulcinella, belonging to the 2nd *zanni* category, is “...often seen as a bachelor whose chief weapon of

²²⁵ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 166.

²²⁶ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 92.

²²⁷ Ibid. 92.

²²⁸ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 208.

defense is to feign stupidity.²²⁹ Pulcinella is an excessive talker, enjoys mischief and tends to blame everyone but himself.²³⁰

A Spieltenor role resembling Pulcinella is Frantz, from Offenbach's *Les Contes d'Hoffmann*. Created by Jules Barbier in 1881, Frantz (an indifferent servant) frequently feigns deafness and stupidity to incite his master's anger.²³¹ The two servants do everything they can to antagonize anyone in authority. Their source of comedy involves taking extreme risks for comic effect, even at the expense of looking foolish in the eyes of an audience.

Pulcinella's is traditionally costumed in an oversized white linen blouse and pants. Occasionally he appears humped backed or pot-bellied wearing a white "conical or sugar loaf hat" and a green scarf.²³² His costume is said to represent a servant with a hint of "panache" (Example 27a and 27b).²³³

²²⁹ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 210.

²³⁰ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 210.

²³¹ Joyce Bourne and Michael Kennedy, *Who's Who in Opera: A Guide to Opera Characters* (New York: Oxford UP, 1998) 69.

²³² *Ibid.* 209.

²³³ Lynn Lawner, *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts* (New York: Harry N. Abraham, 1998) 60.

Examples 27a and 27b: Images of Pulcinella



Example 27a²³⁴



Example 27b²³⁵

His dark mask is easily recognized by its “pronounced Roman nose.”²³⁶ He occasionally carries a horn, wallet, wood sword and a vase of macaroni.²³⁷ Today’s Spieltenor portraying Frantz can borrow Pulcinella’s tradition of performing in an entirely white costume (Example 28a). The costume can be fitted to give the Spieltenor the attitude of an uptight, arrogant servant or oversized to reflect sloppiness and indifference.

²³⁴ Ibid. 184.

²³⁵ *Commedia dell’Arte* stock characters, http://surbrook.devermore.net/revisedhero/enemiestif/etif_pulcinella.jpg, (accessed March 11, 2012).

²³⁶ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 209.

²³⁷ Giacomo Oreglia, *The Commedia dell’Arte* (New York: Hill and Wang Dramabook, 1968) 92.

Examples 28a and 28b: Images of Joseph Frank as Frantz from Jacques Offenbach's *Les Contes d'Hoffman*.²³⁸



Example 28a



Example 28b

Pulcinella's style of movement features "...doing silly dances, often while chanting some ditty."²³⁹ Richards adds, "...he should be ridiculous in his movements. He should be ridiculous in the tone of his voice, which ought to be excessively shrill or out of tune."²⁴⁰ All of these movement and vocal characteristics of Pulcinella are found throughout Frantz's aria, *Jour et Nuit*. In fact, the score provides specific instructions for the Spieltenor to invoke them.

The aria has two strophes with a staccato vocal line interspersed with minimal legato singing. The effect can simulate the clucking of chickens (Example 29).

²³⁸ Photo Gallery, <http://www.josephfranktenor.com/performances.html>, (accessed march 12, 2012).

²³⁹ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 214.

²⁴⁰ Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 137.

Example 29: Frantz’s aria, measures 2-5: Jacques Offenbach’s detached melodic writing imitates the clucking of chickens.²⁴¹



During the first verse, Frantz attempts to sing a virtuosic scale but fails miserably. Not only does Jacques Offenbach indicate the singer’s voice should “break”, but the singer may incorporate absurd vocalism (perhaps a chicken’s squawk) for increased comic effect (Example 30).

Example 30: Frantz’s aria, measure 21: Jacques Offenbach indicates the singer’s voice should “break.”²⁴²



Following his failed attempt to sing high notes, Frantz is quick to blame the tessitura of the phrase.

²⁴¹Jacques Offenbach, Jules Barbier, Michel Carre, E.T.A. Hoffman, Ruth Martin and Thomas Martin, *The Ta Les Contes d’Hoffmann* (New York: G. Schirmer, 1986) 228.

²⁴²Ibid. 229.

The Spieltenor's inclusion of Pulcinella's traditions into his characterization of Frantz, particularly the inclusion of chicken squawks, can offer a unique interpretation for his audience.

Brighella Loans His *Lazzi* to Lehár's Njégus in *The Merry Widow*

Brighella, the most famous 1st *zanni*, is known as the highest-ranking servant.²⁴⁵ He has been described as "...smooth, seductive, sauntering and capable of sudden speed and agility."²⁴⁶ His full name, Brighella Cavicchio is derived as follows: *briga* (trouble), *begare* (to intrigue) and *cavillo* (ability to solve any problem).²⁴⁷ Duchartre sees Brighella as "... a 'jack of all trades', always on hand if there is intrigue. He is a man of infinite ingenuity."²⁴⁸ Brighella is typically responsible for maintaining the plot's momentum, often interjecting mischief.²⁴⁹

Domenico Boroncini created Brighella. Boroncini, Carlo Campi, Pietro Gandini, Guiseppe Angelier and Atanasio Zanoni capitalized on Brighella's ability to "...devise intrigues and introduce sharp and witty phrases."²⁵⁰ Many of these actors were musicians, incorporating singing and playing the guitar into their characterizations.²⁵¹

Brighella's traits of wit and being a "jack of all trades" is shared by Njégus, his operatic equivalent in Lehár's *The Merry Widow*. Njégus, an Embassy Ambassador, is constantly

²⁴⁵ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 191.

²⁴⁶ *Ibid.* 191.

²⁴⁷ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 71.

²⁴⁸ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 161.

²⁴⁹ John Arden Hopkin, "The Influence of the Commedia dell'Arte on Opera Buffa" (M.M. thesis, North Texas State University, 1974) 8.

²⁵⁰ Kenneth Richards and Laura Richards, *The Commedia dell'Arte: A Documentary History* (Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990) 136.

²⁵¹ Giacomo Oreglia, *The Commedia dell'Arte* (New York: Hill and Wang Dramabook, 1968) 73.

involved in mischief; sometimes he causes it, sometimes he prevents it yet he is always cognizant of his surroundings.

Visually, the two characters may at first appear unrelated. Brighella's costume includes a loose-fitting white shirt and pants, trimmed with green ribbon (Example 32a).²⁵² His olive green mask features a broad nose and mouth that is half-mocking, half-threatening.²⁵³ Brighella carries a large purse and dagger, sometimes concealed by his cloak (Example 32b).²⁵⁴

Examples 32a and 32b: Images of Brighella



Example 32a ²⁵⁵



Example 32b ²⁵⁶

²⁵² Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 164.

²⁵³ Barry Grantham, *Playing Commedia: a Training Guide to Commedia Techniques* (Portsmouth, NH: Heinemann, 2001) 194.

²⁵⁴ Pierre-Louis Duchartre and Randolph T. Weaver, *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia dell'Arte* (New York: Dover Publications, 1966) 164.

²⁵⁵ *Commedia dell'Arte Stock Characters*, <http://www.delpiano.com/carnival/html/brighella.html>, (accessed March 12, 2012).

Njégus, being an Embassy Ambassador, is usually costumed in formal clothing (Example 33) for his third act song and dance aria, “Trés Parisienne”,

Example 33: Njégus (portrayed by J. R. Calvert) Opera Santa Barbara’s March 2009 production of *The Merry Widow*²⁵⁷



The aria, set in a replica of Maxims (a famous Parisian nightclub), presents an opportunity for the Spieltenor to design a costume that includes elements of Brighella’s traditional appearance. The costume for his dance number could feature color variations of white and green, ranging from a traditional white suit with green accessories (Example 34a) to a modern leotard to showcase the Spieltenor’s physique (Example 34b).

²⁵⁶ *Commedia dell’Arte* Stock Characters, <http://www.jadawin.info/brighella.jpg>, (accessed March 12, 2012).

²⁵⁷ *Photo Gallery*, <http://www.operasb.org/gallery/852860cbb0bb75b9fda1997b22fca491.jpg>, (accessed March 12, 2012).

Examples 34a and 34b: Modern concepts of Brighella's traditional costume



Example 34a²⁵⁸



Example 34b²⁵⁹

Dramatically, Brighella's main purpose is to "...rouse laughter and entertain at all costs."²⁶⁰ While some of Brighella's *lazzi* involve wit, the majority involved physicality and "...athleticism; he often turns himself into a human projectile, catapulted around the stage."²⁶¹ Brighella's continuous movement shifts are summarized in the following quote:

Why run when you can walk? Why walk when you can stand? Why stand when you can sit? Why sit when you can lie? He stays still, slinks or he pounces. He knows everything that passes.²⁶²

²⁵⁸ *Formal Wear*, <http://www.planyourperfectwedding.com/grooms/gallery/marc-wallace-2012>, (accessed March 12, 2012).

²⁵⁹ *Dance Wear*, <http://www.google.com/imgres?q=suit+white+green&um=1&hl=en&client=safari&rls=en>, (accessed March 12, 2012).

²⁶⁰ Winifred L. Smith, *The Commedia dell'Arte* (New York: Benjamin Blom, 1964) 9.

²⁶¹ Mel Gordon, *Lazzi: The Comic Routines of the Commedia dell'Arte* (New York: Performing Arts Journal Publications, 1983) 9.

²⁶² *Ibid.* 195.

In Njégus' aria, "Trés Parisienne", today's Spieltenor can assimilate Brighella's physical and dramatic traditions through the inclusion of numerous *lazzi*. The first opportunity for physicality is during the aria's introduction. The orchestration, in the style of can-can dancing, is an opportune time to introduce the *lazzi* of somersaulting and acrobatics (Example 35).

Example 35: Njégus' aria, *Trés Parisienne*, measures 1-8 ²⁶³

Nº 16. SONG (Nisch.) and CHORUS.
"QUITE PARISIAN."

Moderato.

Piano. *f*

Con Ped.

s.

The first verse offers the actor an opportunity to interact with the audience (a dramatic tradition Grantham suggests on page 41), describing his job in vivid detail. The second verse, in which Njégus references his Balkan heritage and the women of Paris, is an ideal moment for the actor to experiment with the *lazzi* of mimicry and improvisation. The following example offers suggestions of possible mimicry and improvisatory effects that may be used to amplify the text's comic potential (Example 36).

²⁶³ Franz Lehár, Victor Léon, Leo Stein, and Henri Meilhac, *The Merry Widow: Complete Score for Piano and Voice in English* (New York: Dover Publications, 1983) 191.

Example 36: Suggested *lazzi* for verse two of Njégus’ aria.²⁶⁴

Aria Lyrics	Recommended <i>Lazzi</i>
<i>In my native Balkan state, all the women are just great. All the sour cream and the pirogue keep them warm and cuddly.</i>	Mimicry/Improvisation: The actor can devise vowel and consonant sounds that suggest a Balkan accent. The physicality can depict the actor’s visualization of large Balkan women.
<i>But the women of Par’ee, have this French anatomy. All the fois de gras and the je ne sais pas make me say ‘ooh la la’. I love their savoir-faire; wearing their skirts up to there.</i>	Mimicry/Improvisation: The actor can alter his vocal sound to over-enunciate nasal sounds and mispronouncing familiar words of the French language. Physically, he can allow his posture to morph into his idea of the French Can-Can girls he sings of throughout the remaining verse.

The verses of Njégus’ aria are sometimes revised to include references to modern events (frequently done in the patter arias of Gilbert and Sullivan’s operettas).

The aria’s instrumental postlude, identical to the opening measures (Example 37) offers the actor a second opportunity to incorporate an acrobatic feat before exiting stage in true *commedia dell’arte* style.

Example 37: Postlude of Njégus’ aria, “Trés Parisienne”



²⁶⁴ Ibid. 195-196.

CONCLUSION

The *commedia dell'arte* is based on language, action and physical tricks being utilized to tell a story.²⁶⁵ *Commedia dell'arte* stock character possesses unique, individual traits; I propose operatic characterizations follow suit. Making specific visual, physical and dramatic choices enable operatic actors to differentiate roles within their repertoire. Each role begins to take on idiosyncrasies to develop an onstage persona. In essence, linking a *commedia dell'arte* stock character to any Spieltenor role on the basis of shared traits offers an untapped resource to create distinctive characterizations based on theatrical traditions.

²⁶⁵ Allardyce Nicoll, *The World of Harlequin: A Critical Study of the Commedia dell'Arte* (Cambridge University Press, 1963) 16.

APPENDIX A

COMMEDIA DELL'ARTE CHARACTERS

Innamorati:

Adriano	Amarilli	Angelica	Angiola	Arsenio
Aurelia	Aurelio	Bianchetta	Camilla	Celia
Celio	Cintia	Cintio	Claudio	Clori
Cornella	Curzio	Delia	Diana	Emilia
Eularia	Fabio	Fedelindo	Federico	Filesia
Filli	Flaminia	Flaminio	Flavia	Flavio
Florinda	Florindo	Fortunio	Fulvio	Isabella
Lavinia	Lavinio	Leondro	Lelio	Leonardo
Lenora	Lepido	Lessandro	Lidia	Lucia
Lucilla	Lucinda	Lucindo	Lucio	Lucretia
Marcantonio	Mario	Odoardo	Olimpia	Oratio
Orazio	Ortensia	Ortensio	Ottavio	Polonia
Prudenza	Signora	Silvio	Sireno	Turchetta
Valeria	Valerio	Vincenzo	Virginia	Virginio
Vittoria				

Vecchio/Vecchia:

Anselmo	Barese	Bernea	Cassandro	Ciccombimbo
Coccalino	Colanio	Coviello	Dottore	Giangurgolo
Gratiano	Magnanino	Magnifico	Massimo	Medico
Merlino	Michelino	Pandolfo	Pantalone	Piatello
Piombino	Rotalinda	Ruffiana	Scattalone	Simona
Sivelli	Tartaglia	Ubaldo	Lanterni	

Zanni:

Argentina	Arlecchina	Arlecchino	Armellina	Auretta
Baccalaro	Badil	Bagolino	Balzarma	Barille
Barzelletta	Battistino	Battocchio	Beatrice	Bello Sguardo
Beltrame	Benoualla	Berloc	Bernetta	Berta
Bertolina	Bertolino	Bitontino	Boccalino	Brandino
Brighella	Brinquenazille	Brunettina	Burratino	Cacone
Camosza	Candelott	Capellino	Capello	Capocchia
Cardocchia	Cazamoletta	Checca	Chiara	Cicalino
Cicho Sgarro	Citrullo	Ciurlo	Cola	Colla Francisco
Colombina	Corallina	Corbella	Corneto	Cortellaccio
Coviello	Cucorongna	Cucuba	Cucurucu	Desavedo
Diamantina	Durino	Faginolino	Fagottino	Falsetto
Farina	Fargnoccola	Felippa	Fenocchio	Fiametta
Fichetto	Fidetto	Filippa	Filippo Zoppo	Filono
Finocchio	Fiore	Fioletta	Flautino	Fracasso
Francatrippa	Franceschina	Fravoletta	Fregnocola	Fricasso

Zanni (continued):

Fritellino	Frittada	Frognocola	Gabba	Garbinetto
Gallota	Gariglia	Gentile	Gonella	Gradelino
Gradella	Gramustino	Guazzetto	Isotta	Lattanzio
Laura	Licetta	Lupino	Malizia	Mambre
Maramao	Marinetta	Massara	Mastellara	Mastelletta
Melosina	Menato	Meo-Patacca	Meo Squara	Mezzetino
Moschetta	Moschino	Naccherino	Nespola	Nespolino
Nicolina	Norcino	Olivetta	Padella	Pagliaccio
Paletta	Panzetta	Pasquale	Pasquariello	Pasquelia
Pasquino	Passerino	Pedrolino	Peppe-Nappa	Pernoualla
Pettola	Pidurlino	Pierrot	Pimpinella	Pipe Fiorentino
Podett	Polo	Polpetta	Polpettino	Pulcinella
Ratsa di Boio	Razullo	Ricciolina	Rodelino	Rosalba
Rosaura	Rosetta	Sabadina	Sandra	Sardellino
Scalogna	Scapino	Scaramuccia	Scarnecchia	Scarpino
Scatolino	Scatozza	Scattarelo	Sgaruglia	Smaraolo Cornuto
Spazza	Spinetta	Stoppino	Stuppolino	Tabacchino
Tabari	Tabarino	Temellino	Testone	Tognin
Tortellino	Tortorina	Tracagnino	Trappola	Trappolino
Trastullo	Travaglini	Trippone	Trippu	Tristitia
Trivelino	Truffaldino	Turlupin	Vaspa	Vertolino
Volpino	Zaccagnino	Zachagna	Zorg	Zuccarino

APPENDIX B
SPIELTENOR ROLES

Spieltenor Role:Opera:Composer:

Abu Hassan	<i>Abu Hassan</i>	C. Weber
Albert Herring	<i>Albert Herring</i>	Benjamin Britten
Altoum	<i>Turandot</i>	G. Puccini
Alwa	<i>Lulu</i>	A. Berg
Andrès	<i>Les Contes d'Hoffmann</i>	J. Offenbach
Aumonier	<i>Dialogues des Carmelites</i>	F. Poulenc
Baba Mustapha	<i>Der Barbier von Bagdad</i>	P. Cornelius
Bardolfo	<i>Falstaff</i>	G. Verdi
Begears	<i>The Ghosts of Versailles</i>	J. Corigliano
Benvolio	<i>Romeo et Juliette</i>	C. Gounod
Beppe	<i>I Pagliacci</i>	R. Leoncavallo
Beppe	<i>Fra Diavolo</i>	D. Auber
Borsa	<i>Rigoletto</i>	G. Verdi
Brighella	<i>Ariadne auf Naxos</i>	R. Strauss
Caius	<i>Falstaff</i>	G. Verdi
Cavaliere Belfiore	<i>Il Viaggio a Rheims</i>	G. Rossini
Chapelou	<i>Le Postillon de Lonjumeau</i>	A. Adam
Chekalinsky	<i>The Queen of Spades</i>	P Tchaikovsky
Cochenille	<i>Les Contes d'Hoffmann</i>	J. Offenbach
Cornaccio	<i>Volpone</i>	J. Musto
Count Hauk-Sendorf	<i>The Makropulos Case</i>	L. Janacek
Dancemaster	<i>Manon Lescaut</i>	G. Puccini
David	<i>Die Meistersinger von Nürnberg</i>	R. Wagner
Don Basilio	<i>Le Nozze di Figaro</i>	W. A. Mozart
Don Curzio	<i>Le Nozze di Figaro</i>	W. A. Mozart
Don Narciso	<i>Il Turco in Italia</i>	G. Rossini
Dr. Blind	<i>Die Fledermaus</i>	J. Strauss II
Fatty the Bookkeeper	<i>The Rise and Fall of Mahagonny</i>	K. Weill
Flute	<i>A Midsummer Night's Dream</i>	B. Britten
Frantz	<i>Les Contes d'Hoffmann</i>	J. Offenbach
Frog	<i>L'enfant et les Sortileges</i>	M. Ravel
Gastone	<i>La Traviata</i>	G. Verdi
Georg	<i>Der Waffenschmied</i>	A. Lortzing
Gherardo	<i>Gianni Schicchi</i>	G. Puccini
Gonsavle	<i>L'heure espagnole</i>	M. Ravel
Goro	<i>Madama Butterfly</i>	G. Puccini
Guillot de Morfontaine	<i>Manon</i>	J. Massenet
Hauptmann	<i>Wozzeck</i>	A. Berg
Heinrich der Schreiber	<i>Tannhäuser</i>	R. Wagner
Herodes	<i>Salome</i>	R. Strauss
Hunchback Brother	<i>Die Frau ohne Schatten</i>	R. Strauss
Incredible	<i>Andrea Chenier</i>	U. Giordano
Jaquino	<i>Fidelio</i>	L. Beethoven
Kaspar	<i>Amahl and the Night Visitors</i>	G. Menotti

Lamplighter	<i>Manon Lescaut</i>	G. Puccini
Little Bat	<i>Susannah</i>	C. Floyd
Little Old Man	<i>L'enfant et les Sortileges</i>	M. Ravel
Maestro Trabuco	<i>La Forza del Destino</i>	G. Verdi
Malcolm	<i>Macbeth</i>	G. Verdi
Magician	<i>The Consul</i>	G. Menotti
Manservant/Marquis	<i>Lulu</i>	A. Berg
Mayor Upfold	<i>Albert Herring</i>	B. Britten
Messenger	<i>Aida</i>	G. Verdi
Mime	<i>Das Rheingold/Siegfried</i>	R. Wagner
Misail	<i>Boris Godounov</i>	Mussorgsky
Monostatos	<i>Die Zauberflöte</i>	W. A. Mozart
Monsieur Triquet	<i>Eugene Onegin</i>	Tchaikovsky
Nando	<i>Tiefland</i>	D'Albert
Nathaneal	<i>Les Contes d'Hoffmann</i>	J. Offenbach
Njegus	<i>The Merry Widow</i>	F. Lehár
Normanno	<i>Lucia di Lammermoor</i>	G. Donizetti
Ong Chi Seng	<i>The Letter</i>	P. Moravec
Pang	<i>Turandot</i>	G. Puccini
Paolino	<i>Il Matrimonio Segreto</i>	D. Cimarosa
Pedrillo	<i>Die Entführung aus dem Serail</i>	W. A. Mozart
Pepe	<i>Before Night Falls</i>	J. Martin
Peter Ivanov	<i>Zar und Zimmermann</i>	A. Lortzing
Pitichinaccio	<i>Les Contes d'Hoffmann</i>	J. Offenbach
Podesta	<i>La finta giardiniera</i>	W. A. Mozart
Pong	<i>Turandot</i>	G. Puccini
Prince	<i>Lulu</i>	A. Berg
Prince Nilsky	<i>The Gambler</i>	S. Prokofiev
Professor von Mucker	<i>Der junge Lord</i>	H. Henze
Remendado	<i>Carmen</i>	G. Bizet
Roderigo	<i>Othello</i>	G. Verdi
Ruiz	<i>Il Trovatore</i>	G. Verdi
Scaramuccio	<i>Ariadne auf Naxos</i>	R. Strauss
Scribe	<i>Khovanshchina</i>	M. Mussorgsky
Sellem	<i>The Rake's Progress</i>	I. Stravinsky
Shabby Peasant	<i>Lady Macbeth of Mtsensk</i>	Shostakovich
Slender	<i>Die lustigen Weiber von Windsor</i>	O. Nicolai
Snout	<i>A Midsummer Night's Dream</i>	B. Britten
Spalanzani	<i>Les Contes d'Hoffmann</i>	J. Offenbach
Spoletta	<i>Tosca</i>	G. Puccini
Squeak	<i>Billy Budd</i>	B. Britten
Steuermann	<i>Der fliegende Holländer</i>	R. Wagner
Tanzmeister	<i>Ariadne auf Naxos</i>	R. Strauss
Teapot	<i>L'enfant et des Sortileges</i>	M. Ravel
Tinca	<i>Il Tabarro</i>	G. Puccini
Truffaldino	<i>The Love of Three Oranges</i>	S. Prokofiev

Valetto	<i>L'incoronazione di Poppea</i>	C. Monteverdi
Valzacchi	<i>Der Rosenkavalier</i>	R. Strauss
Vasek	<i>Die verkaufte Braut</i>	B. Smetana
Veit	<i>Undine</i>	A. Lortzing
Witch	<i>Hansel and Gretel</i>	Humperdinck
Young Servant	<i>Elektra</i>	R. Strauss
Zorn	<i>Die Meistersinger von Nürnberg</i>	R. Wagner

REFERENCE LIST

Books

- Appel, Libby. *Mask Characterization: An Acting Process*. Carbondale: Southern Illinois UP, 1982. Print.
- Beaumont, Cyril W. *The History of Harlequin*. New York: Benjamin Blom, 1926.
- Boldrey, Richard. *Guide to Operatic Roles & Arias*. Dallas: Pst, 1994. Print.
- Bourne, Joyce, and Michael Kennedy. *Who's Who in Opera: A Guide to Opera Characters*. New York: Oxford UP, 1998. Print.
- Cairns, Christopher, ed. *Commedia dell'Arte: From the Renaissance to Dario Fo*. United Kingdom: Edwin Mellon Press, Ltd, 1989.
- Clark, Mark Ross, and Lynn V. Clark. *Singing, Acting, and Movement in Opera: A Guide to Singer-geitics*. Bloomington: Indiana UP, 2002. Print.
- Clark, Mark Ross. *Guide to the Aria Repertoire*. Bloomington: Indiana UP, 2007. Print.
- Clubb, Louise George. *Italian Drama in Shakespeare's Time*. New Haven and London: Yale University Press, 1989.
- Dent, Edward J. *The Rise of Romantic Opera*. Cambridge: Cambridge University Press, 1976. Print.
- Duchartre, Pierre-Louis, and Randolph T. Weaver. *The Italian Comedy: the Improvisation, Scenarios, Lives, Attributes, Portraits, and Masks of the Illustrious Characters of the Commedia Dell'arte*. New York: Dover Publications, 1966. Print.
- Eldredge, Sears. *Mask Improvisations for Actor Training and Performance*. Evanston, IL: Northwestern University Press, 1996. Print.
- Fava, Antonio. *The Comic Mask in the Commedia dell'Arte: Actor Training, Improvisation, and the Poetics of Survival*. Evanston, IL: Northwestern UP, 2007. Print.
- Fitzpatrick, Tim. *The Relationship of Oral and Literate Performance Processes in the Commedia dell'Arte: Beyond the Improvisation/Memorization Divide*. United Kingdom: The Edwin Mellon Press, Ltd., 1995.
- Fo, Dario. *The Tricks of the Trade*. New York: Routledge, 1991.
- Gordon, Mel. *Lazzi: the Comic Routines of the Commedia dell'Arte*. New York: Performing Arts Journal Publications, 1983. Print.

- Goulding, Phil G. *Ticket to the Opera: Discovering and Exploring 100 Famous Works, History, Lore, and Singers, with Recommended Recordings*. New York: Fawcett, 1999. Print.
- Grantham, Barry. *Playing Commedia: a Training Guide to Commedia Techniques*. Portsmouth, NH: Heinemann, 2001. Print.
- Green, Martin Burgess, and John C. Swan. *The Triumph of Pierrot: The Commedia dell'Arte and the Modern Imagination*. New York: Macmillan, 1986. Print.
- Heck, Anne Goodrich., and Thomas F. Heck. *The Commedia dell'Arte in Naples*. Lanham, MD: Scarecrow, 2001. Print.
- Heck, Thomas F. *Commedia dell'Arte: a Guide to the Primary and Secondary Literature*. Lincoln, NE: IUniverse, 2000. Print.
- Henke, Robert. *Performance and Literature in the Commedia dell'Arte*. Cambridge, UK: Cambridge University Press, 2002.
- Herrick, Marvin T. *Italian Comedy in the Renaissance*. Freeport, NY: Books for Libraries Press, 1960.
- Hopkins, John A. *The Influence of the Commedia dell'Arte on Opera Buffa*. Thesis. North Texas State University, 1974. Print.
- Jagendorf, Zvi. *The Happy End of Comedy*. London: Associated University Presses, Inc., 1984.
- Jenkins, Ron. *Dario Fo & Franca Rame: Artful Laughter*. New York: Aperture Books, 2002.
- Katritzky, M. A. *The Art of Commedia: A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records*. Amsterdam: Rodopi, 2006. Print.
- Kennard, Joseph Spencer. *The Italian Theatre: Volume 1*. New York: William Edwin Rudge, 1932.
- Lawner, Lynne. *Harlequin on the Moon: Commedia dell'Arte and the Visual Arts*. New York: Harry N. Abrams, 1998.
- Lea, Kathleen. M. *Italian Popular Comedy. 2 Volumes*. London: Oxford University Press, 1934.
- Lecoq, Jacques, Jean-Gabriel Carasso, and Jean-Claude Lallias. *The Moving Body: Teaching Creative Theatre*. London: Methuen, 2000. Print.
- MacNeil, Anne. *Music and Women of the Commedia dell'Arte in the late Sixteenth Century*. New York: Oxford University Press, 2003.

- Madden, David. *Harlequin's Stick, Charlie's Cane: A Comparative Study of Commedia dell'Arte and Silent Slapstick Comedy*. [Bowling Green, Ohio]: Popular, 1975. Print.
- Marcia, Alberto. *The Commedia dell'Arte and the Masks of Amleto and Donato Sartori*. Florence, Italy: La Casa Usher, 1980.
- McGinnis, Pearl Yeadon., and Marith McGinnis. Willis. *The Opera Singer's Career Guide: Understanding the European Fach System*. Lanham, MD: Scarecrow, 2010. Print.
- Miller, Richard. *Training Tenor Voices*. New York: Schirmer, 1993. Print.
- Moland, Louis. *Moliere and the Italian Comedy*. Paris: Didier et cie, 1867.
- Mulryne, J.R. and Margeret Shewring, ed. *Theatre of the English and Italian Renaissance*. New York: St. Martin's Press, 1991.
- Nicoll, Allardyce. *Masks, Mimes, and Miracles*. New York: Cooper Square Publishers, Inc., 1963.
- Nicoll, Allardyce. *The World of Harlequin: A Critical Study of the Commedia dell'Arte*. Cambridge University Press, 1963.
- Niklaus, Thelma. *Harlequin*. New York: George Brazillier, Inc., 1956
- Oreglia, Giacomo. *The Commedia dell'Arte*. New York: Hill and Wang Dramabook, 1968.
- Parker, Roger. *The Oxford Illustrated History of Opera*. Oxford: Oxford University Press, 1994.
- Pastoureau, Michel. *The Devil's Cloth*. New York: Columbia University Press, 1991.
- Richards, Kenneth, and Laura Richards. *The Commedia dell'Arte: A Documentary History*. Oxford: Published by Basil Blackwell for the Shakespeare Head, 1990. Print.
- Robinson, Davis Rider. *The Physical Comedy Handbook*. Portsmouth, NH: Heinemann, 1999. Print.
- Rolfé, Bari. *Commedia dell'Arte: A Scene Study Book*. San Francisco, CA: Persona Products, 1977.
- Rudlin, John. *Commedia dell'Arte: an Actor's Handbook*. London: Routledge, 1994. Print.
- Rudlin, John and Ollie Crick. *Commedia dell'Arte: A Handbook for Troupes*. London and New York: Routledge, 2001.
- Sand, Maurice. *The History of the Harlequinade*. London: Benjamim Blom, 1915.
- Scala, Flaminio, and Henry Frank Salerno. *Scenarios of the Commedia dell'Arte: Flaminio Scala's Il Teatro Delle Favole Rappresentative*. New York: New York UP, 1967. Print.

- Schwartz, I. A., PH.D. *The Commedia dell'Arte and Its Influence on French Comedy in the Seventeenth Century*. Paris: Librairie H. Samuel, 1931.
- Scott, Virginia. *The Commedia dell'Arte in Paris: 1644-1697*. Charlottesville, VA: University Press of Virginia. 1990.
- Segal, Erich. *The Death of Comedy*. Cambridge, MA: Harvard University Press. 2001.
- Segal, Erich. *Roman Laughter: The Comedy of Plautus*. New York: Oxford University Press. 1968.
- Smith, Winifred L. *The Commedia dell'Arte*. New York: Benjamin Blom, 1964.
- Wadsworth, Philip A. *Moliere and the Italian Theatrical Tradition*. US: French Literature Publications Company, 1977.

Discography

- Lehár, Franz, Barbara Bonney, Karl-Magnus Fredriksson, John Eliot Gardiner, Víctor León, Uwe Peper, Boje Skovhus, Cheryl Studer, Bryn Terfel, Rainer Trost, and Heinz Zednik. *Die Lustige Witwe [Operette in Drei Akten] = The Merry Widow*. Polygram, 1994. CD.
- Leoncavallo, Ruggiero, Teresa Stratas, Plácido Domingo, Juan Pons, Florindo Andreolli, Alberto Rinaldi, and Georges Prêtre. *Pagliacci*. Philips, 1984. CD.
- Mozart, Wolfgang Amadeus, Emanuel Schikaneder, and Georg Solti. *Die Zauberflöte Eine Große Oper in Zwei Akten = The Magic Flute*. Teldec, 1971. CD.
- Offenbach, Jacques, Jules Barbier, Joan Sutherland, Huguette Tourangeau, Plácido Domingo, Gabriel Bacquier, Hugues Cuénod, Richard Bonyngé, and E. T. A. Hoffmann. *Les Contes D'Hoffmann The Tales of Hoffmann*. London, 1986. CD.
- Strauss, Johann, C. Haffner, Richard Genée, Henri Meilhac, Ludovic Halévy, Lucia Popp, Agnes Baltsa, Eva Lind, Plácido Domingo, Peter Seiffert, Wolfgang Brendel, Kurt Rydl, Heinz Zednik, Helmut Lohner, and Ulrike Steinsky. *Die Fledermaus*. EMI Classics, 1994. CD.

Journal

- "Harlequin on the Moon: Commedia dell'Arte and the Visual Arts. (Review) - American Theatre | HighBeam Research." *Research - Articles - Journals | Find Research Fast at HighBeam Research*. Web. 16 Nov. 2011.

Music Scores

Leoncavallo, Ruggero and Joseph Machlis. *I Pagliacci*. New York: G. Schirmer, 1986. Print.

Lehár, Franz, Victor Léon, Leo Stein, and Henri Meilhac. *The Merry Widow: Complete Score for Piano and Voice in English*. New York: Dover Publications, 1983. Print.

Mozart, Wolfgang Amadeus, Carl Ludwig Giesecke, Ruth Martin, Thomas Martin, and Emanuel Schikaneder. *The Magic Flute (Die Zauberflöte): An Opera in Two Acts*. New York: G. Schirmer, 1951. Print.

Mozart, Wolfgang Amadeus, Emanuel Schikaneder, and Andrew Porter. *The Magic Flute*. London: Faber Music, 1980. Print.

Offenbach, Jacques, Jules Barbier, Michel Carre, E.T.A. Hoffman, Ruth Martin and Thomas Martin. *The Tales of Hoffman (Les Contes d'Hoffmann)*. New York: G. Schirmer, 1986. Print.

Strauss, Johann, Ruth Martin and Thomas Martin. *Die Fledermaus*. New York: G. Schirmer, 1951. Print.

Websites

“Commedia dell’Arte Stock Characters.” Web. 11 March 2012.
<http://surbrook.devermore.net/revisedhero/enemiestif/etif_pulcinella.jpg>.

“Commedia dell’Arte Stock Characters.” Web. 12 March 2012.
<<http://www.delpiano.com/carnival/html/brighella.html>>.

“Commedia dell’Arte Stock Characters.” *16th Century Arlecchino*. Web. 5 March 2012.
<<http://capocomicodellarte.blogspot.com/search/label/04-%20Arlecchino>>.

“Commedia dell’Arte Stock Characters.” *17th Century Arlecchino*. Web 5 March 2012.
<<http://i45.tinypic.com/o10sxs.jpg>>.

“Commedia dell’Arte Stock Characters.” *18th Century Arlecchino*. Web 5 March 2012.
<<http://cappuccinoexperience.com/wpcontent/uploads/2009/03/arlecchino.png>>.

“Commedia dell’Arte Stock Characters.” Web. 12 March 2012.
<<http://www.jadawin.info/brighella.jpg>>.

“Commedia dell’Arte Stock Characters.” Web 11 March 2012.
<<http://shane-arts.com/Commedia-Dottore.htm>>.

- “Dance Wear.” Web. 12 March 2012.
<<http://www.google.com/imgres?q=suit+white+green&um=1&hl=en&client=safari&rls=en>>.
- “Formal Wear.” Web. 12 March 2012.
<<http://www.planyourperfectwedding.com/grooms/gallery/marc-wallace-2012>>.
- “Operatic Voices.” *Operapaedia*. Web. 10 Dec. 2011.
<<http://www.operapaedia.org/reference.aspx?id=operaticvoices>>.
- “Production Photos.” *Glashthule Opera*. Web 7 March 2012.
<<http://www.irishtheatremagazine.ie/Reviews/Current/The-Magic-Flute>>.
- “Production Photos.” *Opera San Jose*. Web. 13 Dec. 2011. <<http://operasj.org/news-events/press-room/press-photos/pagliacci-and-la-voix-humaine/production-photos/>>.
- “Photo Gallery.” *Joseph Frank*. Web. 12 March 2012.
<<http://www.josephfranktenor.com/performances.html>>.
- “Photo Gallery.” *Lawrence Rush*. Web. 11 March 2012.
<<http://lawrencerush.com/images/gallery/diefledermaus.jpg>>.
- “Photo Gallery.” *Opera Santa Barbara*. Web. 12 March 2012.
<<http://www.operasb.org/gallery/852860cbb0bb75b9fda1997b22fca491.jpg>>.
- Suverkrop, Bard and Suzanne Draayer. “The Fach System.” *IPA Source*. Web Design GT, 2003.
Web. 13 Jan. 2012. <http://www.ipasource.com/the_fach_system>.