

**DOCTOR CUPID (L'AMORE
MEDICO). MUSICAL
COMEDY IN TWO ACTS**

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Doctor Cupid (L'Amore Medico). Musical Comedy in Two Acts by Enrico Golisciani

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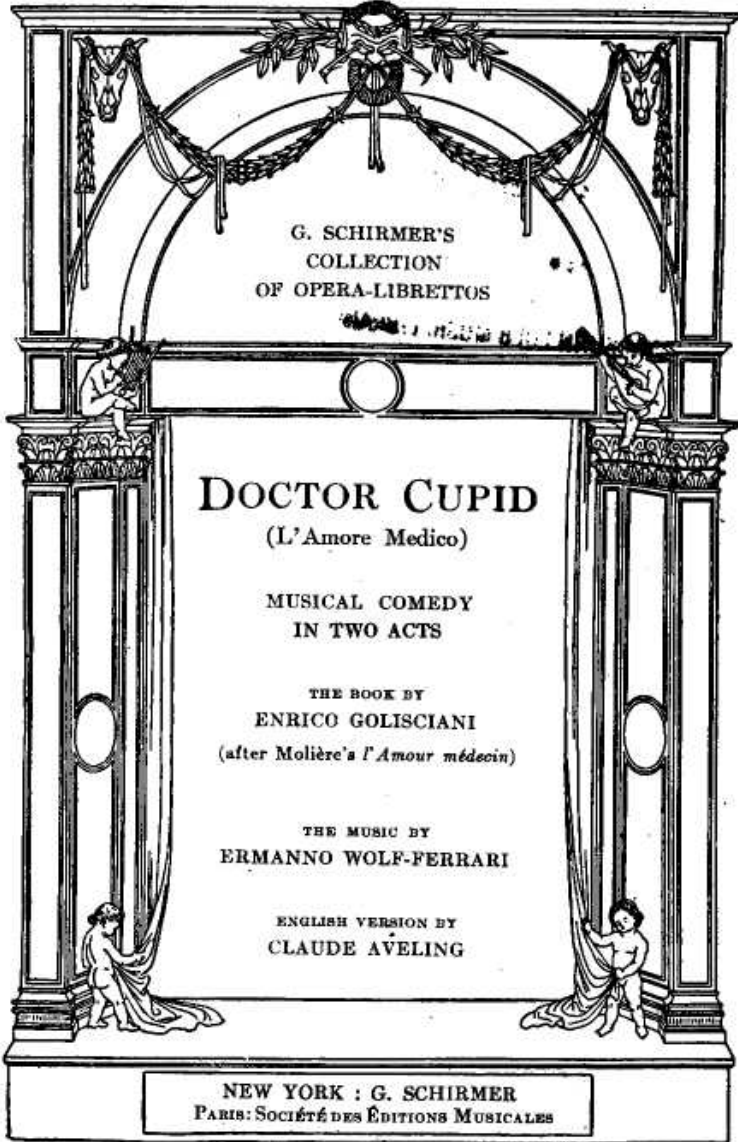
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ENRICO GOLISCIANI

**DOCTOR CUPID (L'AMORE
MEDICO). MUSICAL
COMEDY IN TWO ACTS**



G. SCHIRMER'S
COLLECTION
OF OPERA-LIBRETTOS

DOCTOR CUPID

(L'Amore Medico)

MUSICAL COMEDY
IN TWO ACTS

THE BOOK BY
ENRICO GOLISCIANI
(after Molière's *l'Amour médecin*)

THE MUSIC BY
ERMANNO WOLF-FERRARI

ENGLISH VERSION BY
CLAUDE AVELING

NEW YORK : G. SCHIRMER
PARIS : SOCIÉTÉ DES ÉDITIONS MUSICALES

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L'AMORE MEDICO
COMMEDIA MUSICALE IN DUE ATTI

PERSONAGGI

IL SIGNOR ARNOLFO, vecchio e ricco possidente

LUCINDA, sua figlia

CLITANDRO, giovane cavaliere

LISETTA, cameriera

TOMES

DESFONANDRES

MACROTON

BAHIS

} Dottori

UN NOTARO

FAMILIARI, CONTADINI, CONTADINE.—MUSICI.—AMICI
DI CASA.—GIARDINIERI.—PAGGETTI, BALLERINI.—
FARMACISTI.

Una splendida villa, nei dintorni di Parigi. Durante
il regno di Luigi XIV.

DOCTOR CUPID
A MUSICAL COMEDY IN TWO ACTS

CHARACTERS

ARNOLFO, a rich, elderly landowner.

LUCINDA, his daughter.

CLITANDRO, a young cavalier.

LISETTA, Lucinda's maid.

TOMES

DESFONANDRES

MACROTON

BAHIS

} Doctors.

A NOTARY

SERVANTS AND DEPENDENTS; PEASANTS AND PEASANT-GIRLS; MUSICIANS; FRIENDS AND ACQUAINTANCES; GARDENERS; PAGES AND DANCING-GIRLS; APOTHECARIES.

SCENE: A magnificent villa, near Paris.

PERIOD: The reign of Louis XIV.

STORY OF THE OPERA

The oft-merited charge that librettists maltreat the classics does not hold in the case of this clever adaptation of "L'Amour Médecin"; for without losing any of the rollicking mirth and trenchant satire of Molière's original, Signor Golisciani has produced a comedy that lends itself admirably to music and modern stage effects.

The scene of the first act is the garden of a magnificent villa near Paris. At the rise of the curtain, Arnolfo, the owner of the estate, is being consoled by his friends for the declining health of his only child, Lucinda. But their sympathy is of no avail; he dismisses them with thanks. Then Lucinda enters, dressed in childish clothes that are absurdly at variance with her real age. She is pale and depressed. Arnolfo makes grotesque efforts to cheer her: he takes her on his lap and sings her a lullaby; he presents her with childish toys and trinkets: nothing can arouse her interest. Then there comes to him the disconcerting idea that she may be in love. He questions her in trepidation. "Yes, Papa!" she answers naïvely; whereupon he bursts into a senile fury, which is greatly aggravated by the behavior of Lisetta, Lucinda's pert maid, who, arriving suddenly on the scene, declares that "a husband is what she needs," and repeats this assertion with increasing combativeness until Arnolfo, beside himself with rage, beats a retreat. Then the voice of Clitandro, her lover, is heard outside the garden wall, begging her to tell him whether his love is requited or no. Lucinda is so overcome with emotion that she is unable to speak, and he goes away unanswered. She is in despair. Then Lisetta, appealed to for help, bids her go immediately to bed, and speaks mysteriously of a wily scheme that will solve all difficulties. Her mistress complies, still

in bewilderment, and they go off to put the scheme into operation.

Arnolfo enters, bearing garden tools, and dallies with his plants and flowers, all the while muttering how he will carry off his daughter to some inaccessible place and keep her all to himself. Yielding to the spell of the sunny air, he falls asleep and snores peacefully. From this tranquil siesta he is aroused and frightened out of his wits by Lisetta, who screams that Lucinda is in a fearful condition and may die at any moment. Jumping up in a frenzy, he summons all his servants and retainers, bidding them fetch all the doctors in Christendom. He, too, starts out in search of doctors; but, as he is hurrying away through the gate, he is bowled over by an inrushing horde of apothecaries, who, seeing that he has slightly hurt his hand in the fall, swarm around him and insist on applying bandages and lotions. Then four doctors stalk solemnly in and friends and neighbors appear on the scene, babbling the news and offering sympathy. Amid the ludicrous hubbub that brings the act to a close, Lisetta slips away to fetch "a doctor that she knows."

The second act, the scene of which is a salon in the villa, begins with a consultation of the four doctors. Each one of these solemn quacks makes a different diagnosis and proposes a corresponding remedy: They argue heatedly, but accomplish nothing, and finally leave in disgust, after each has extracted a large fee and pronounced his colleagues to be idiots. Then, when Arnolfo has given up all hope of seeing his daughter cured, Lisetta brings in "Doctor Codignac, the prince of doctors," who is really Clitandro in disguise. The latter, upon examining the patient, declares her trouble to be mental—an unfortunate obsession of the idea that she should get married. As "doctor of the mind" he proposes to cure this malady by having a bogus wedding ceremony performed, his "secretary" posing as notary. Arnolfo readily consents to this subterfuge for the sake of his daughter's health, little realizing that the "secretary" is a real notary. He is delighted with the ingenuity of the treatment until, undeceived by the sudden departure of the lovers, he discovers that he himself has been duped.

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(L'Amore Medico)