

The Unicorn, the Gorgon and the Manticore or The Three Sundays of a Poet is one of Gian Carlo Menotti's most fascinating yet unfamiliar choral works. Despite infrequent performances and little attention in the literature, two layers of subtext in the work's libretto, written by Menotti himself, offer intriguing insights into his personal struggles. The many harsh reviews of his works, the socially conservative nature of the United States during his lifetime, and his avoidance of speaking publicly about his homosexuality support underlying themes about his life as both a composer maligned by critics and a gay man living in 1950's America, although Menotti never directly addressed these subtexts to members of the press. This work provides an excellent example of a composition by an LGBTQ composer that explores themes common to the LGBTQ experience such as isolation, condemnation, and marginalization, while celebrating and encouraging the resiliency of the LGBTQ community with its message of self-acceptance and authentic expression.

According to Matthew L. Garrett, associate professor of music education at Case Western Reserve University, music educators can support diversity and strengthen inclusive classrooms by incorporating LGBTQ subject matter into their curricula.¹ Furthermore, a study completed by Joshua Palkki, assistant professor of vocal/choral music education at California State University, Long Beach, and Paul Caldwell, artistic director of the Seattle Men's Chorus and Women's Chorus, found that introducing students to the works of LGBTQ composers, especially works that explore the composers' own personal struggles, can normalize LGBTQ students' experiences and help them celebrate their own unique contributions to the musical landscape.² In addition, *The Unicorn* also synthesizes a broad liberal arts experience for students by incorporating music, storytelling, dance, mask work, puppetry, and costume design akin to a *Gesamtkunstwerk*.

**MENOTTI'S *THE UNICORN,*
*THE GORGON AND THE MANTICORE***

A STUDY IN ARTISTIC INTEGRITY AND SEXUAL IDENTITY

JONATHAN LEDGER



MENOTTI'S *THE UNICORN, THE GORGON AND THE MANTICORE*

Subtitled “a madrigal fable,” *The Unicorn* features alternating unaccompanied madrigals for mixed choir and interludes for chamber orchestra consisting of flute, oboe, clarinet, bassoon, trumpet, cello, bass, percussion (one player), and harp. Menotti intended the work to be staged with ten dancers who pantomime the story (delivered by the choir) and dance during the orchestral interludes. Individual dancers perform the roles of the Man in the Castle (the Poet), the Count, the Countess, the Doctor, the Doctor’s Wife, the Mayor, the Mayor’s Wife, the Unicorn, the Gorgon, and the Manticore. In a preface to the score, Menotti included descriptions of the three mythical beasts taken directly from *A Book of Beasts*, a translation of a twelfth-century Latin bestiary by T. H. White. Menotti noted that “the imitations of the three monsters, as sported by the townsfolk, may be lifeless and be symbolized, for example, by glove-like puppets.”³ Despite indicating the incorporation of dance into performances, Menotti gives no instructions for the choreography, leaving movements to the choreographer’s imagination.

The Plot

The story of *The Unicorn* is allegorical, with the Poet’s three pets representing the three stages of his life: the Unicorn symbolizing youth, the Gorgon symbolizing middle age or manhood, and the Manticore symbolizing old age.⁴ Menotti sets the fairytale in a town in which residents stroll along the promenade by the sea every Sunday afternoon. They first exchange pleasantries and then immediately gossip ferociously about one another, thereby revealing the shallow and petty society in which the story is set. A mysterious and eccentric poet resides in a castle in the town; he is a prominent subject of the townspeople’s gossip, and they regard him as quite “strange” at the outset of the work.⁵

One Sunday afternoon, the Poet joins the rest of the townspeople strolling along the promenade and intrigues them all by leading his pet Unicorn on a silver chain. The town’s residents decry this unusual behavior, describing it in their conversations as “scandalous.”⁶ The women of the town soon have a change of heart, however, exclaiming to their husbands that they cannot continue living without their own pet unicorns.

The men of the town acquiesce and obtain pet unicorns for their wives, who proudly stroll with them on the promenade the following Sunday. The townspeople are confused, then, when they see the Poet leading not his pet Unicorn but a pet Gorgon. When asked what became of his Unicorn, the Poet states matter-of-factly that he grew tired of the Unicorn and killed him. The townspeople are appalled and declare the Poet “ungrateful” and “out of his mind.”⁷ The women soon follow the Poet’s lead, secretly killing their unicorns and begging their husbands for gorgons to replace the slain pets. The pattern repeats with the Manticore replacing the Gorgon as the choice pet in town.

On the following Sunday, the Poet does not appear on the promenade with the Manticore. Wondering if the creature suffered the same fate as the Unicorn and the Gorgon, the townspeople march to the castle to discover the truth, intent on arresting and torturing the Poet if indeed he has killed the Manticore. They are shocked to find the Poet on his deathbed, surrounded by all three of his pets, very much alive. The Poet chides the townspeople, calling them “foolish people who feign to feel what other men have suffered.”⁸ He goes on to remind them that they, not he, are “the indifferent killers of the poet’s dreams.”⁹ The Poet’s purpose in deceiving the townspeople was to teach them an important moral lesson concerning strength of conviction and remaining true to one’s own thoughts and feelings.

The Independent Artist

Although Menotti found much success as a composer, especially in the world of American opera, he faced brutal criticism from detractors in the press, and his composition colleagues in the United States and abroad greatly disrespected him. Menotti once stated in the *New York Times* that he could not think of another artist who had “been more consistently damned by the critics” than he.¹⁰ Menotti felt he had been attacked violently and with vehemence; he confided in music critic John Ardoin regarding a *New York Times* article describing him as completely devoid of talent.¹¹ According to Ardoin, Menotti commented that articles with titles such as “The Menotti Problem” or “The Menotti Puzzle” portrayed him as a sickness in need of a cure.¹²

A STUDY IN ARTISTIC INTEGRITY AND SEXUAL IDENTITY

When Ardoin asked him about the dichotomy between the generally warm reception he received from audiences and the often cold responses from the press, Menotti remarked that he believed he did not fit into critics' preconceived notions concerning the historical development of music. Pierre Boulez and Karlheinz Stockhausen represented the direction in which critics felt music should progress, and he simply did not fit into that mold.¹³ Many of Menotti's critics viewed his music as too traditional because he did not use the avant-garde techniques for which his contemporaries received rave reviews and high praise.¹⁴ Furthermore, according to Ken Wlaschin, Menotti's "musical style was not dissonant enough for the atonalists, not complex enough for the academics, too melodic for the modernists and too popular for the elitists."¹⁵ Detractors often deemed him derivative and called him "The Puccini of the Poor," to which Menotti sardonically retorted, "better than 'The Boulez of the Rich.'"¹⁶ He stated to Ardoin that he felt it unjust of critics to call him derivative of Puccini and Mussorgsky when those same critics never seemed bothered by past composers' influences on his contemporaries.¹⁷ He asserted that Puccini only influenced his fondness for writing beautiful melodies and claimed that his melodies actually owed more to Schubert.¹⁸ He stated to Ardoin, "If some stupid critic insists in linking my music to Puccini, God bless him."¹⁹ Menotti further commented that he felt critics too quickly judged and criticized a work without carefully analyzing or understanding the music.²⁰

Joseph Kerman was perhaps the most violently outspoken of Menotti's detractors. He wrote disparagingly regarding many of Menotti's most famous works in his book *Opera As Drama*, originally published in 1956 (the same year in which *The Unicorn, the Gorgon and the Manticore* premiered). Kerman described Menotti as "an entirely trivial artist," only interesting because of his "highly successful exploitation of the bad old ways."²¹ Furthermore, rather than equating Menotti's talents with those of his diverse contemporaries, he classified Menotti as "a sensationalist in the old style, and in fact a weak one, diluting the faults of Strauss and Puccini with none of their fugitive virtues."²² Because of this passage in *Opera As Drama*, Menotti was perhaps referring to Kerman when he spoke of stupid critics com-

paring him to Puccini. Kerman reserved his harshest criticism for *The Saint of Bleeker Street*, describing it as the crudest of all Menotti's operas in terms of drama-turgy and symbolism, as "the feeblest in purely musical invention, and the most slovenly in dramatic effect," and finally as "sheer pretension."²³

Menotti wrote *The Unicorn, the Gorgon and the Manticore* partially in response to the many harsh critiques his works received in the years preceding the premiere of his madrigal fable, showing once more how affected he was by scathing reviews of his compositions. Menotti boldly responded to his detractors with a subtext in the libretto proclaiming himself an independent artist refusing to follow mainstream expectations. He stressed the importance of being true to oneself and valuing one's own work, despite lack of appreciation by others. Menotti used the Poet to represent all true artists and creators as "always ahead of the crowd and [their] critics."²⁴ He also wished to express through *The Unicorn* the idea that artists who follow rather than lead simply mimic what they hear, adopting the latest trends, while the true artist moves on to new dreams and creative endeavors.²⁵

The first of two layers of subtext in *The Unicorn* represents Menotti's response to the criticism throughout the years preceding the premiere of his madrigal fable. The Poet represents Menotti as a composer, while the Unicorn, the Gorgon, and the Manticore represent his compositions most scorned by the critics. Like his many operas, the creatures are belittled and derided by the townspeople because they do not fit the fictional society's preconceived notions concerning normal pets. Like Menotti, who stood steadfastly by his more traditional, neoclassical style of composition, the Poet similarly parades his unorthodox and antique pets through the town with no shame, despite the horrified looks and statements directed at him by the townspeople. The Poet proclaims his unconditional love for all three creatures in the "Twelfth Madrigal," rhetorically asking how he could "destroy the pain wrought children of [his] fancy" and wondering what his life would "have been without their faithful and harmonious company."²⁶

Menotti noted to Ardoin that an artist should be judged by his or her entire body of work rather than

MENOTTI'S *THE UNICORN, THE GORGON AND THE MANTICORE*

merely their most popular or well-received works.²⁷ He believed that truly passionate artists view their pieces of work as equal in quality, even the works deemed failures. Ardoin notes that Menotti refused to allow the success of any particular work to “bind him to a predictable formula.”²⁸ Through the Poet and his pets, Menotti proclaimed his pride in his compositions and revealed his deep, personal connection to his body of work, despite the often harsh treatment of his music in the press.

The townspeople serve two successive purposes within the layer of subtext describing Menotti as an independent artist. First, in their initial rejection of and arrogant reactions to the Poet's three creatures, the townspeople represent Menotti's harshest critics, such as Cecil Smith and Joseph Kerman. Like the critics' responses to his works, the townspeople pass judgment on the animals without attempting to understand their purposes. Second, when the townspeople, including the Count and Countess, suddenly alter their opinions and imitate the Poet on three different occasions by obtaining the same type of pet, they represent those critics whom Menotti judges to have less conviction than he does and perhaps even his contemporaries in the compositional world who followed national and international trends deemed cutting edge and worthy of attention by the critics in the press.

Ardoin asserts that *The Unicorn* seeks to draw attention to those who lack the courage to feel and thus only mimic true emotions, rendering them unable to make their own judgments.²⁹ The Poet, on his deathbed in the “Twelfth Madrigal,” offers the opinion that artists who conform to mainstream expectations are disingenuous and ultimately destroy true creativity and independent thought.

Ironically, *The Unicorn, the Gorgon and the Manticore* met with enthusiastic reception from the same critics whom the work aimed to satirize. Menotti spoke to John Gruen about how the critics and New York's musical intelligentsia found the madrigal fable “entirely enchanting.”³⁰ *Time* magazine raved over the premiere, calling *The Unicorn* “a singular and engaging combination of ancient contrapuntal harmonies and tart, modern, dramatic values.”³¹ The review fondly recalled the ending of the work, stating that “as the last notes died

away, the tough audience of musical pros leaped to its feet and called for one curtain call after another.”³² Menotti was not surprised by the warm reception of *The Unicorn*. He said to Gruen that when he wrote it, he fully expected people who generally disliked his music to appreciate the piece.³³ He added that the work “had too many of the snobbish ingredients that attract the fastidious listener to fail with critics and musicologists.”³⁴ Menotti noted that even Igor Stravinsky, who had never really liked his music, personally shared with him how much he enjoyed *The Unicorn*.³⁵

Homosexuality in 1950's America

In addition to expressing his independence as an artist in *The Unicorn*, Menotti also carefully crafted the libretto to describe the difficulties faced by homosexuals during the extremely conservative decade of the 1950s. The Poet represents Menotti as a homosexual man living in 1950's America, while his pets simultaneously represent his partner Samuel Barber³⁶ and their sexual orientation and lifestyle, as well as the isolation and condemnation they faced. Like homosexual relationships in that era, the Poet's pets horrified and offended the townspeople in *The Unicorn*. Menotti's homosexuality was not a topic frequently mentioned in the press, but it was common knowledge among his peers.³⁷ Menotti's relationship with Barber was not described in detailed terms during his lifetime because he refused to make a public statement about his personal life to the press.³⁸

The composition of *The Unicorn, the Gorgon and the Manticore* was not the first occasion Menotti contemplated making a statement about homosexuality in his work, nor would it be the last. Around 1946 (ten years before *The Unicorn*), Menotti told his student Ned Rorem, also a gay American composer, of his wish to write a homosexual opera based on a text by the homosexual French novelist, essayist, and critic Marcel Proust of the late nineteenth and early twentieth centuries.³⁹ In 1970 (fourteen years after *The Unicorn*), Menotti wrote and produced a stage play titled *The Leper*, a drama in two acts, which premiered on April 24 at the Fine Arts Theater of Florida State University's Department of Theater in Tallahassee.⁴⁰ The setting is a small, thir-

A STUDY IN ARTISTIC INTEGRITY AND SEXUAL IDENTITY

teenth-century kingdom near the Byzantine Empire.⁴¹ A king has just died, and his son is not allowed to succeed him on the throne because he has contracted leprosy. Because he is exiled in a leprosarium outside the city, his mother rules in his stead. Bitter about not ascending to the throne, he claims the gold bequeathed to him by his father and uses it to corrupt the people in the kingdom. His mother orders him killed in order to save the kingdom, and in a vibrant speech at the end of the second act, she declares that minorities (specifically lepers) must accept their status and earn society's acceptance by making themselves useful.⁴²

John Gruen describes *The Leper* as Menotti's most self-revealing work.⁴³ In it, Menotti asserts that "in order to function, the society must tolerate the deviant minority, but only if the minority recognizes its position as such and doesn't defy ethical and moral laws."⁴⁴ Gruen claims the minority to which Menotti refers is "the homosexual."⁴⁵ Gruen further states that this subtext in *The Leper* is the most open statement Menotti ever made about his private life.⁴⁶

By 1940, homosexuality was officially condemned in the United States; as such, it was scrutinized, pathologized, and policed.⁴⁷ Society viewed the male homosexual as a predatory, hypersexual loner with few friends and no connection to a "civilizing" heterosexual family.⁴⁸ In *The Unicorn*, the Poet is also a solitary figure whom the townspeople describe in the "Introduction" as "strange."⁴⁹ This description offers the first clue that the Poet represents the marginalized homosexual man of 1950's America and, more specifically, Menotti. The Poet also lacks a "civilizing heterosexual family" and shows disregard for social and civil functions, such as when he shuns the Countess' parties and yawns at town meetings.⁵⁰ The hyper heterosexuality of American culture in this decade resulted in a deep distrust of the single man,⁵¹ which perhaps explains the townspeople's curiosity regarding the Poet and their distrust of his peculiar behavior.

By the 1950s, the country was in a period of cultural panic, and citizens turned to psychologists for solutions to the "problem" of homosexuality.⁵² Society saw the social and sexual freedoms claimed by both women and homosexuals as fundamentally threatening to the social structures of the day. Psychoanalyst Edmund

Berger declared homosexuality a neurotic condition and placed it in a special psychiatric category.⁵³ The medical establishment classified homosexuality as a perversion and deemed homosexuals mentally and morally unstable.⁵⁴ Leading psychoanalysts believed that, like most other diseases, homosexuality could be cured. This belief reinforced both legal codes and everyday social biases, which resulted in discrimination against homosexuals.⁵⁵ Menotti invoked these prevalent views of homosexuality as a diagnosable disease by having the townspeople remark that the Poet will not allow any doctor to take his pulse.⁵⁶

In post-World War II America, homosexuals commonly sought therapy to convert themselves to a heterosexual lifestyle.⁵⁷ In Menotti's subtext, the Poet likely fears an official diagnosis as a homosexual and the encouraged reparative therapy that naturally would follow. His refusal to allow a doctor to take his pulse perhaps demonstrates his rejection of homosexuality as a curable medical condition and his general distrust of the medical profession. The townspeople also note that the Poet does not attend church on Sundays,⁵⁸ a not-so-subtle reference to the view held by many religious groups that homosexuality is sinful.

The postwar era in the United States produced "what was likely the most intense homophobia of the century."⁵⁹ Television became a powerful and influential medium reinforcing the idea of the "normal" American family and the idea of conformity. Menotti's townspeople represent "normal" members of society; in the "First Madrigal," Menotti describes them as "respectable folk" who walk along the promenade every Sunday afternoon.⁶⁰ Specifically, Menotti describes "proud husbands velvety plump, with embroider'd silk-pale ladies,"⁶¹ certainly a description of stereotypical heterosexual couples in the 1950s, which starkly contrasts with the appearance of the Poet and his Unicorn.

In the "Second Madrigal," the townsfolk stop "to stare at the ill-assorted pair."⁶² Specifically, this appearance is likely an allegory for Menotti and his partner, Samuel Barber; generally, it could represent any homosexual couple struggling to live and gain acceptance. Practicing homosexuals, including another prominent homosexual couple in the musical world at the time, British composer Benjamin Britten and tenor Peter

MENOTTI'S *THE UNICORN, THE GORGON AND THE MANTICORE*

Pears, had to live an extremely closeted lifestyle. Such situations were especially common in the arts and entertainment industries of the time.

Homophobia also was rampant in Hollywood. Studios and agents enforced a code of silence preventing actors from losing work and preventing studios from having to fire prominent stars who generated notable incomes.⁶³ Menotti contrasted this portrayal of practicing homosexuals with an allegorical view of the Manticore, used in the "Eighth Madrigal" to represent a gay person who chooses to remain celibate. Menotti described the Manticore as "lonely" and "afraid of love"; thus, "he hides in secret lairs and feeds on herbs more bitter than the aloe."⁶⁴ Furthermore, upon seeing the Poet and the Unicorn together, the townspeople think he is "insane," and some of them "laughed with pity," while others "laughed with scorn."⁶⁵ Their classification of the Poet as "insane" likely refers to the 1950s psychological classification of homosexuality as a mental illness, while the mixed reactions to this insanity mirror those reactions associated with the stigma of mental illness even to this day.

The townspeople further discuss the pair, stating, "What a scandalous sight to see a grownup man promenade a unicorn in plain daylight!"⁶⁶ The subtext here is likely twofold. Given the social climate of the day, homosexual couples were surely considered scandalous. A closer examination of the text, specifically Menotti's use of the adjective "grownup" to describe the Poet, reveals another layer of subtext. The text explicitly implies the pairing of the Poet and the Unicorn as even more scandalous because the Poet is a grown man. Menotti likely intended to reference society's view of gay men as "perverts," which made them prime targets for the pedophilia scare so prevalent in the country at the time.⁶⁷ At the end of the "Second Madrigal," the townspeople wonder "why would a man both rich and wellborn raise a unicorn?"⁶⁸ Here, the townspeople's views may be an allegorical representation of society's views of homosexuality as a choice, as they wonder why an otherwise upstanding man with every advantage in life during his upbringing would "choose" to raise a unicorn.

In the "Third Madrigal," subtitled "Dance of the Man in the Castle and the Unicorn," Menotti may

have used the medieval description of the unicorn in *A Book of Beasts* to serve as a clever allegory for a certain aspect of homosexual life in the 1950s. The Poet warns the Unicorn to avoid the virgin sleeping under the lemon tree, because if he falls under her spell, the hidden hunter can kill him. The Unicorn likely represents a vulnerable, self-loathing gay man, while the pure virgin represents the religious establishment, which at one time sought to convince homosexuals to undergo therapy and successfully convert to a heterosexual lifestyle. Menotti, as the Poet, warns the Unicorn not to fall prey to this trick, because just as the Unicorn can be killed by the hunter, so too can a gay person's spirit and psyche be destroyed by reparative therapy.

Akin to the Red Scare of the 1950s, which sought to halt any communist activity in the country, a Lavender (or Pink) Scare led to the elimination of suspected homosexuals from government service.⁶⁹ Menotti may have made subtle reference to this movement when he described the promenade by the sea as "pink" in the "First Madrigal."⁷⁰ Pink eventually became associated with male homosexuality. Many people in the country believed that homosexuals posed a greater threat to national security than did Communists. As such, nearly six hundred civil servants were dismissed by November 1950. State Department officials boasted the firing of one homosexual per day, more than double the firing rate for those persons suspected of political disloyalty or communist associations.⁷¹

The "Eleventh Madrigal" allegorically represents this aspect of struggle in the lives of homosexuals in the 1950s, in which the townspeople, outraged at the thought that the Poet has killed his Manticore, declare that they "must form a committee to stop all these crimes."⁷² They continue by stating that the Poet (again, an allegory for a gay person) should be arrested and perhaps they "should splice his tongue and triturate his bones."⁷³ They also consider torturing him with water, fire, pulleys, and stones, as well as putting him "on the rack, on the wheel, on the stake," and even in "molten lead" and "in the Iron Maiden."⁷⁴ These various possibilities for punishing the Poet for his indiscretions could also refer to the juvenile delinquent, strongly connected to the homosexual in the

A STUDY IN ARTISTIC INTEGRITY AND SEXUAL IDENTITY

1950s, which society also sought to tame and punish.⁷⁵

In addition to the social anxiety homosexuality caused during this time period, it also generated confusion regarding gender.⁷⁶ Menotti represents society's view of homosexuality as gender confusion throughout *The Unicorn* by consistently having the men of the chorus sing the text of the Countess, the women of the chorus sing the text of the Count, and the entire chorus, not only the tenors or basses, sing the words of the Poet throughout the work. In the penultimate movement of the work, "The March to the Castle," Menotti makes the least subtle and most powerful of all his statements regarding society's view of homosexuality in the 1950s:

We, the few elect, must take things in our hands. We must judge those who live and condemn those who love. All passion is uncivil. All candor is suspect. We detest all, except, what by fashion is blest. And forever and ever, whether evil or good, we shall respect what seems clever.⁷⁷

Menotti's poignant, personal, and astute statement describes the difficulty of living as a gay man in the 1950s and leads directly into the closing madrigal of *The Unicorn, the Gorgon and the Manticore*. This insightful and heartfelt observation of society's view and treatment of the LGBTQ community still resonates today.

Conclusion

The Unicorn, the Gorgon and the Manticore explores elements of Menotti's professional and personal life, specifically his relationship with critics and his homosexuality. Although Menotti never publicly addressed these two layers of subtext and they remain largely unexplored in the literature, the work can be seen as representing perhaps the consummate personal statement in Menotti's repertoire up to that point in his life and career. While this study has focused only on the libretto, further analysis is needed to determine whether Menotti also expressed these views in the melodies, harmonies, and overall structure.

The work is more than merely a representation or

compositional vehicle for the most personal conflicts of Menotti's life; *The Unicorn* actually represents Menotti himself. The enthusiastic response the work received from both audiences and critics, therefore, validates the moral of *The Unicorn's* story: resisting pressures to conform to societal expectations and remaining true to oneself with courage of conviction will result in a more meaningful existence and a life well lived. ◻

NOTES

- ¹ Matthew L. Garrett, "The LGBTQ Component of 21st-Century Music Teacher Training: Strategies for Inclusion from the Research Literature," *Update: Applications of Research in Music Education* 31, no. 1 (November 2012): 55-62, <http://dx.doi.org/10.1177/8755123312458294>.
- ² Joshua Palkki and Paul Caldwell, "'We Are Often Invisible': A Survey on Safe Space for LGBTQ Students in Secondary School Choral Programs," *Research Studies in Music Education* 40, no. 1 (June 2018): 37-38, <http://dx.doi.org/10.1177/1321103X17734973>.
- ³ Gian Carlo Menotti, *The Unicorn, the Gorgon and the Manticore or The Three Sundays of a Poet* (Miami: Belwin-Mills Publishing Corp., 1985), 4.
- ⁴ John Ardoin, *The Stages of Menotti* (Garden City: Doubleday & Company, Inc., 1985), 111.
- ⁵ Menotti, *The Unicorn, the Gorgon and the Manticore*, 5.
- ⁶ *Ibid.*, 29.
- ⁷ *Ibid.*, 71-72.
- ⁸ *Ibid.*, 149.
- ⁹ *Ibid.*, 149-150.
- ¹⁰ Ardoin, *The Stages of Menotti*, 15.
- ¹¹ *Ibid.*, 233.
- ¹² *Ibid.*
- ¹³ *Ibid.*
- ¹⁴ Ken Wlaschin, *Gian Carlo Menotti on Screen—Opera, Dance and Choral Works on Film, Television and Video* (Jefferson: McFarland & Company, Inc., Publishers, 1999), 5.
- ¹⁵ *Ibid.*
- ¹⁶ Ardoin, *The Stages of Menotti*, 12.
- ¹⁷ *Ibid.*, 37.
- ¹⁸ *Ibid.*
- ¹⁹ *Ibid.*

MENOTTI'S *THE UNICORN, THE GORGON AND THE MANTICORE*

- ²⁰ Ibid.
- ²¹ Joseph Kerman, *Opera As Drama* (New York: Knopf, 1956; reprint, Westport: Greenwood Press, 1981), 264 (page citations are to the reprint edition).
- ²² Ibid.
- ²³ Ibid., 265-266.
- ²⁴ Ardoin, *The Stages of Menotti*, 111.
- ²⁵ Ibid.
- ²⁶ Menotti, *The Unicorn, the Gorgon and the Manticore*, 150-151.
- ²⁷ Ardoin, *The Stages of Menotti*, 111.
- ²⁸ Ibid., 10.
- ²⁹ Ibid., 111.
- ³⁰ John Gruen, *Menotti—A Biography* (New York: Macmillan Publishing Co., Inc., 1978), 124.
- ³¹ “Madrigal & Mime,” *Time*, November 5, 1956, 63.
- ³² Ibid.
- ³³ Gruen, *Menotti—A Biography*, 124.
- ³⁴ Ibid.
- ³⁵ Ibid., 125.
- ³⁶ Nadine Hubbs, *The Queer Composition of America’s Sound—Gay Modernists, American Music, and National Identity* (Berkeley: University of California Press, 2004), 110.
- ³⁷ Ibid., 155.
- ³⁸ Gruen, *Menotti—A Biography*, 199. Menotti said, “My life is an open book; however, I don’t like to leave it around.”
- ³⁹ Lawrence D. Mass, “A Conversation with Ned Rorem,” in *Queering the Pitch—The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas (New York: Routledge, 1994), 99.
- ⁴⁰ Ardoin, *The Stages of Menotti*, 187.
- ⁴¹ Gruen, *Menotti—A Biography*, 200.
- ⁴² Ibid.
- ⁴³ Ibid., 199.
- ⁴⁴ Ibid.
- ⁴⁵ Ibid.
- ⁴⁶ Ibid., 200.
- ⁴⁷ Michael Bronski, *A Queer History of the United States* (Boston: Beacon Press, 2011), 129.
- ⁴⁸ Ibid., 187.
- ⁴⁹ Menotti, *The Unicorn, the Gorgon and the Manticore*, 5.
- ⁵⁰ Ibid., 5-6.
- ⁵¹ Bronski, *A Queer History of the United States*, 190.
- ⁵² Ibid., 185.
- ⁵³ Ibid., 185-186.
- ⁵⁴ Vicki L. Eaklor, *Queer America—A People’s GLBT History of the United States* (New York: The New Press, 2011), 87-88.
- ⁵⁵ Bronski, *A Queer History of the United States*, 186.
- ⁵⁶ Menotti, *The Unicorn, the Gorgon and the Manticore*, 6.
- ⁵⁷ Eaklor, *Queer America—A People’s GLBT History of the United States*, 77.
- ⁵⁸ Menotti, *The Unicorn, the Gorgon and the Manticore*, 6.
- ⁵⁹ Eaklor, *Queer America—A People’s GLBT History of the United States*, 78.
- ⁶⁰ Menotti, *The Unicorn, the Gorgon and the Manticore*, 14.
- ⁶¹ Ibid., 15.
- ⁶² Ibid., 27.
- ⁶³ Eaklor, *Queer America—A People’s GLBT History of the United States*, 88. Many actors and personalities such as Rock Hudson, Anthony Perkins, Tab Hunter, and Liberace were known to be gay by those closest to them, but “news or rumors of their homosexuality were quickly squelched.”
- ⁶⁴ Menotti, *The Unicorn, the Gorgon and the Manticore*, 103-104.
- ⁶⁵ Ibid., 28.
- ⁶⁶ Ibid., 30.
- ⁶⁷ Eaklor, *Queer America—A People’s GLBT History of the United States*, 88.
- ⁶⁸ Menotti, *The Unicorn, the Gorgon and the Manticore*, 41.
- ⁶⁹ Eaklor, *Queer America—A People’s GLBT History of the United States*, 86-87.
- ⁷⁰ Menotti, *The Unicorn, the Gorgon and the Manticore*, 14-15.
- ⁷¹ Eaklor, *Queer America—A People’s GLBT History of the United States*, 87.
- ⁷² Menotti, *The Unicorn, the Gorgon and the Manticore*, 136.
- ⁷³ Ibid., 136-137.
- ⁷⁴ Ibid., 137-138.
- ⁷⁵ Bronski, *A Queer History of the United States*, 190.
- ⁷⁶ Ibid., 129.
- ⁷⁷ Menotti, *The Unicorn, the Gorgon and the Manticore*, 144-148.