



Opera

2nd Edition

A Research and Information Guide

Guy A. Marco

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OPERA

OPERA
A RESEARCH AND
INFORMATION GUIDE

Second Edition

GUY A. MARCO

FOREWORD BY
EDWARD O. D. DOWNES

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Va pensiero, a Capri, nido di memorie, dove bella calma proverà.

*Das Alles ist geheim, so viel geheim,
Und man ist dazu da, dass man's erträgt,
Und in dem "Wie"
Da liegt der ganze Unterschied.*

—Der Rosenkavalier

Contents

Foreword	xiii
<i>Edward O. D. Downes</i>	
Introduction	xv
Abbreviations	xix
I. Bibliographies	1
All Topics	1
Music in General	1
Opera	3
II. Dictionaries and Encyclopedias	5
Music in General	5
Opera	6
III. Histories	13
Music in General	13
Principal Reference Histories	13
Collections of Essays	15
Opera	17
All Periods	17
Precursors and 17th Century	19
18th Century	19
19th Century	21
20th Century	21
Collections of Documents	22
Chronologies	23
Iconographies	24
IV. Editions and Excerpts	25

V.	Libraries	27
	Catalogues	27
	Guides to Resources	28
VI.	Opera Houses	31
VII.	International Directories	35
VIII.	Periodicals, Yearbooks, and Series	37
IX.	Biographies	41
	Indexes and Bibliographies	41
	Collective Biographies	42
	Musicians in General	42
	Singers and Performers of Opera	44
X.	Opera Plots	47
	Indexes	47
	Books of Plots	48
XI.	Libretti and Librettists	51
	Bibliographies	51
	History and Criticism	52
	Translations	53
	Libretti Associated with Specific Authors and Texts	53
	Individual Librettists	55
XII.	Production	63
	Bibliographies	63
	General Works	63
	Individual Producers and Directors	65
	Performance Practice	70
	Authenticity	70
	Editing	72
	Ornamentation	73
	Instrumentation	73
	Pitch	74
	Participants	74
	Conductors	74
	Chorus	75
	Singers and Singing	76
	Stage Designers	78
	Costumes	79
	Stage Effects	79

XIII. Philosophy and Theory of Opera	81
Emphasis on Drama	81
Gender Studies	84
Emphasis on Music	86
XIV. Analysis	93
XV. Critics and Criticism	95
General Works	95
Individual Critics	96
XVI. Opera Recordings and Discography	99
XVII. Composers and Their Operas	103
Abbadini (104), Adam (104), Agazzari (105), Albéniz (105), D'Albert (105), Albinoni (106), Alfano (106), André (106), Anfossi (106), Antheil (107), Argento (107), D. Auber (107), J. Auber (108), Auletta (108), J. C. Bach (108), Balfe (109), Barber (109), Barbieri (109), Bartók (110), Barton (111), Beeson (111), Beethoven (111), Bellini (114), Benda (117), Bennett (118), Berg (118), Berio (121), Berlioz (121), Bertin de la Doué (126), Berton (126), Bertoni (126), Berwald (126), Birtwistle (127), Bizet (127), Blacher (129), Blavet (129), Bliss (129), Blitzstein (129), Bloch (130), Blow (130), Boieldieu (130), Boito (130), Bononcini (131), Bontempi (132), Borodin (132), Boughton (132), Bourgeois (132), Bristow (133), Britten (133), Busoni (138), F. Caccini (139), G. Caccini (139), Cage (139), Caldara (139), Cambert (140), Campra (140), Carafa (140), Catalani (141), Cavalli (141), Cerha (142), Cesti (142), Chabrier (143), Chadwick (143), Chailly (143), G. Charpentier (144), M. Charpentier (144), Chávez (145), Cherubini (145), Ciampi (146), Cilea (146), Cimarosa (146), Coccia (147), Colasse (147), Colin de Blamont (147), Conradi (147), Copland (147), Coppola (148), Cornelius (148), Corselli (148), Cui (148), Dalayrac (149), Dallapiccola (149), Damrosch (150), Dargomyzhskii (150), Dauvergne (150), David (150), Debussy (151), De Koven (153), Delibes (153), Delius (154), Desmarests (154), Dessau (154), Destouches (154), Devienne (154), Dezède (154), Dittersdorf (155), Donizetti (155), Draghi (164), Dukas (164), Duni (165), Dvořák (165), Egk (165), Einem (166), Eisler (166), Enescu (166), Erkel (166), Falla (167), Fauré (167), Favart (168), Fioravanti (168), Floyd (168), Foss (168), Franchetti (168), Francoeur (168), Fry (168), Fux (169), Galuppi (169), Gasparini (170), Gassmann (170), Gatti (171), Gaveaux (171), Gershwin (171), Gervais (172), Gillier (172), Ginastera (172), Giordano (173), Glanville-Hicks (173), Glass (173), Glinka (174), Gluck (175), Gomes (180), Gossec (181), Gounod (181),	

Graun (181), Grétry (182), Gruenberg (183), Guglielmi (183),
 Halévy (184), Handel (185), Hanson (196), Hasse (196), Haydn (197),
 Henze (203), D'Herbain (203), Herbert (203), Hérold (203),
 Hidalgo (204), Hiller (204), Hindemith (204), Hoffmann (205),
 Holst (206), Honegger (206), Humperdinck (206), Ibert (206),
 D'Indy (206), Janáček (207), Jommelli (209), Joplin (210), Keiser (210),
 Kodály (211), Korngold (211), Krenek (211), Kunzen (211),
 La Barre (211), La Borde (211), La Coste (212), La Garde (212),
 La Guerre (212), Lalande (212), Lalo (212), Lampe (212), Landi (212),
 Leclair (213), Lehár (213), Lemoyne (213), Leo (213), Leoncavallo (214),
 Lesueur (214), Ligeti (214), Liszt (215), Lortzing (215), Lotti (215),
 Lully (216), Maderna (220), Majo (221), Marais (221), Marazzoli (221),
 Marschner (221), Martin y Soler (221), Martini (221), Martinů (222),
 Mascagni (222), Massenet (224), Mattheson (225), Mayr (226),
 D. Mazzocchi (226), V. Mazzocchi (226), Méhul (226), Mendelssohn (227),
 Menotti (227), Mercadante (228), Messenger (228), Meyerbeer (228),
 Milhaud (231), Mondonville (231), Moniuszko (231), Monsigny (231),
 Montéclair (231), Monteverdi (231), Moore (240), Mouret (240),
 Mozart (240), Musgrave (258), Musorgsky (259), Nicolai (262),
 Nielsen (262), Nono (262), Offenbach (263), Pacini (263), Paër (263),
 Paisiello (264), Pallavicino (265), Parker (265), Pasquini (265),
 Penderecki (265), Pepusch (265), Pergolesi (266), Peri (268), Pessard (269),
 Pfitzner (269), Philidor (270), Piccinni (270), Pizzetti (271), Pollarolo (271),
 Porpora (272), Porta (272), Poulenc (272), Prokofiev (272), Puccini (274),
 D. Purcell (286), H. Purcell (286), Rachmaninoff (290), Raimondi (290),
 Rameau (291), Ravel (295), F. Rebel (295), J. Rebel (295), Reichardt (295),
 Ricci (295), Rimsky-Korsakov (295), Rinaldo di Capua (298),
 L. Rossi (298), M. Rossi (298), Rossini (298), Rousseau (303),
 Royer (304), Rubinstein (304), Sacchini (304), Saint-Georges (304),
 Saint-Saëns (304), Salieri (305), Salomon (306), Sammartini (306),
 Sarti (306), A. Scarlatti (306), Schoenberg (309), Schreker (311),
 Schubert (313), Schumann (314), Schürmann (314), Schuster (314),
 Schütz (315), Schweitzer (315), Serov (315), Sessions (316), Shield (316),
 Shostakovich (316), Smetana (317), Smyth (318), Somers (318),
 Sousa (318), Spohr (319), Spontini (319), Steffani (319), Storace (320),
 Stradella (320), J. Strauss, Jr. (320), R. Strauss (321), Stravinsky (329),
 Stück (331), Sullivan (331), Süßmayr (332), Szymanowski (332),
 Taylor (333), Tchaikovsky (333), Telemann (334), Thomas (334),
 Thomson (334), Tippett (334), Traetta (336), Umlauf (336), Vaughan
 Williams (336), Verdi (336), Verstovskii (361), Villa-Lobos (361),
 Vinci (361), Vitali (362), Vivaldi (362), Vogler (364), Wagenseil (365),
 Wagner (365), Walton (389), Ward (390), Weber (390), Weill (393),
 Winter (394), Wolf (394), Wolf-Ferrari (394), Zandonai (394),
 Zemlinsky (395), Zimmermann (395), Zumsteg (395)

XVIII. Countries	397
Latin America (397), Argentina (399), Australia (400), Austria (401), Belarus (407), Belgium (407), Bosnia-Herzegovina (408), Brazil (409), Bulgaria (410), Canada (410), Chile (411), Colombia (412), Croatia (412), Cuba (412), Czech Republic (413), Denmark (415), Finland (416), France (417), Germany (437), Hungary (450), Ireland (451), Italy (452), Lithuania (480), Mexico (481), Monaco (482), Netherlands (482), New Zealand (483), Norway (483), Peru (483), Poland (484), Portugal (486), Romania (487), Russia (487), Slovakia (493), Spain (493), Sweden (497), Switzerland (498), Ukraine (499), United Kingdom (500), United States (506), Uruguay (520), Venezuela (520), Yugoslavia (520)	
XIX. Indexes	523
Opera Titles	523
Subjects	539
Authors and Main Entries	557
Secondary Authors	623

Foreword

What a superb undertaking! When one considers the endless ramifications of the art of opera, it becomes clear that a critical bibliography of opera must be a frightening prospect to anyone rash enough to venture upon it. Yet there is a crying need for such a work. Despite the growing body of serious musicological work on opera, there is probably no other field of music so rife with amateurish popularizers and pseudoscholarship. And there is none so full of booby traps for the humble music lover in search of hard facts. When such a standard guide as Kobbé can pass through edition after edition with egregious errors left uncorrected and at least one of its descriptive analyses translated word for word from a familiar French dictionary of opera, it is clear that the layperson needs guidance. And all of us, including professionals, are necessarily laypersons in some of the many aspects of operatic history or performance.

Guy Marco, like all good scholars, invites additions, corrections, and comments from his readers. They will be forthcoming. For perfection is even more of a dream in this field than in many others. Donald Grout's bibliography for his *Short History of Opera* lists some 3,900 items. Marco does more than list. He evaluates, comments, and joins the fray, so to speak, with 2,833 titles. As one edition follows another, the field grows not only larger, but richer. May it continue to expand and refine and put us all into Marco's debt.

Edward O. D. Downes

Introduction

Bibliography is the art of the impossible. It was ever so, although the impossibility was not always recognized. The early compilers of lists of books—practitioners of what we came to call enumerative bibliography—hardly sensed the intractability of their projects. They worked alone. They wanted to find and report everything. Indeed, there used to be an ideal of “universal bibliography,” a master list of all that had been written—an exotic mirage, not mentioned after around 1800.

We who work in music bibliography have shared in the grand illusion that we could make complete lists of scores or writings and do it single-handedly. Valiant efforts, lifetime toils, of Robert Eitner, Carl Becker, and Emil Vogel—mileposts of bibliographic history—are superseded by more inclusive (still incomplete) inventories created by teams and projects. The last warrior to face the challenge of totality in music bibliography was Franz Pazdirek, whose 14-volume *Universal-Handbuch der Musikkultur aller Zeiten und Völker* (1904–1910) resonates, in title and scope, with the bluster of romanticism. Pazdirek identified a half million musical compositions, but they were not really from “all times” (it was an in-print list heavy with recent publications) or “all peoples” (it was primarily about Europe and the United States).

During the 20th century, we music bibliographers have picked smaller targets. Going from more to less requires selectivity, which demands criteria for choosing and rejecting. Nobody will compile a list of all the music written in the century, or all the books about music, and certainly not all the periodical articles. Instead, there are selective inventories of restricted patches, such as a list of critical writings about the Vienna performances of *Die Frau ohne Schatten*, or—a bigger patch—writings about Zoltán Kodály. Along with selectivity has come the useful practice of content description, at times offering critiques and comparisons. This mode seems more manageable than the earlier all-inclusive one, but it also remains impossible. There is far too much music and too much written about it, for anyone to discover. We tend to select from a selection made by others (librarians, other list-compilers), to skip troublesome languages, to step away

from dissertations, and to omit journalistic work, and we have little idea how many conference papers we never find.

In this context I have approached the formidable patch called opera literature, which may in fact be too large for a valid bibliography. With the millions of writings in the field, I cannot claim more than a slight, often secondary, acquaintance. Since World War II opera has become musicology's busiest field. Seeing all I could and finding out as much as possible about what I could not see, and hoping that the rest was not vital to the task, I have tried to identify a core literature and say some useful things about it. I hope the (impossible) result is not a complete mirage. To quote from *The Fairy Queen*,

We hope to please, but if some critic here
Fond of his wit, designs to be severe,
Let not his patience be worn out too soon,
In a few years we shall be all in tune.

* * *

In revising the first edition, I have felt like someone racing to catch a train as it leaves the station. At first it seems that the platform dash should succeed, but as the train gathers speed human acceleration is sorely tested. Keeping pace with the rush of operatic literature is an exhilarating run. I hope I have been able to make a movie finish (clinging to the last car), so that the result is a useful list of the core writings. There were 714 numbered entries in the first edition, extended to 2,822 in this one. Hundreds of other items are included without separate numbers as citations within composite books, and there are references, *passim*, to related materials listed in other bibliographies.

Among those other bibliographies are numerous titles in the Garland Composer Resource Manuals series. The expert guidance in those volumes has saved me countless hours and given me confidence that I have not overlooked significant material. The search for that material has taken me through the back files of the principal scholarly journals, dissertation lists, websites, and the online catalogues of the Library of Congress and other great libraries of Europe and America. I have also followed the "citation trail," noting what writings are referred to by the important authors. Most of the research was done in the University of Chicago Library.

The scope of the compilation is limited to writings on the opera of the Western world, covering Europe, North America, and South America; there is also attention to Australia and New Zealand. All kinds of opera are included, but musicals are not. Materials in English, German, French, Italian, and Spanish are emphasized, but contributions in other languages are entered when needed for certain topics. Access to the scholarship in Slavic languages is usually through references to other books that cover it.

I have included writings that give reliable summaries of their topics, those that are significant contributions to the development of scholarship, those that

form clusters of views on a subject, those that have valuable bibliographies, those that are of current interest in the field, those that offer useful gatherings of facts, and those that offer stimulating perspectives of any kind. In the annotation for an item I try to bring out the features that justify its inclusion. Biographical material on individual singers and other artists is excluded from this compilation. It is a subject in itself, well attended to by Robert Cowden (#160, #161) and Andrew Farkas (#162). Collected and complete works of composers are listed selectively; I was looking for recent publications and those that include modern editions of operas with commentaries.

To be practical, I have not annotated dissertations or the contents of individual volumes in certain series (*Avant-scène opéra*, Cambridge Opera Handbooks, English National Opera Guides, and Rororo Opernbücher). Annotations are also lacking for the few works I was unable to examine, unless I was able to find something about them elsewhere; I think I have explicated the situation in each instance.

Each entry gives the names of principal authors, joint authors, editors, and translators. Titles of earlier editions and of original language publications (in the case of translations) are given, with dates and publishers. An ISBN (International Standard Book Number) is included for the edition examined, if the book has one (most American, British, and German books published from around 1968 have these numbers, but the situation is variable regarding the issues of other countries). An ISSN (International Standard Serial Number) is given for lesser-known periodicals. Entries for monographs have Library of Congress (LC) call numbers. Most American research libraries use the LC classification, so these numbers will assist someone in finding materials in their collections; however, libraries frequently modify the LC number, so this technique requires caution. In general I have accepted the authority of the LC for transliterations, forms of names, and bibliographic data. The imprint omits the name of the country of publication, unless the location of the publisher's city might be in doubt. Typically, a book in Italian is published in Italy, one in German is published in Germany or in a familiar Austrian city, and so on. The only crossover language is English, and for imprints published in a city that may not be well known, I specify the country.

To keep the annotations short, I use certain terms frequently. A “life and works” treatment of a composer is a basic biography with some discussion of the compositions. A “genesis” study of an opera is the account of its creation, which could include its literary or mythological sources, influences by other composers, details of the collaboration between composer and librettist, sketches and early revisions, and anything pertinent to the preparation of the work for the first performance. A “performance history” is the tale of the opera's stagings, from premiere onward, and “reception” deals with critical and public response to it. A “program note” describes an opera in layman's language, while an “analysis” offers a more technical discussion in terms familiar only to the musically trained reader.

My descriptions are for the most part noncritical—the presence of a writing in the list implies that it is of value—but I have thought it helpful to introduce

some opinions to alert the reader to certain aspects of the content. It should be clear from the presentation when my views are added to the basic descriptions. Where there might be doubts over whose thought is expressed, I have put my glosses in square brackets. I frequently allude to the author's inclusion of footnotes and bibliography (estimating the number of entries), both to give a sense of the research level of the piece and to indicate whether it is useful to someone seeking additional references on its topic. My comments on the indexing in a monograph are intended to suggest how accessible the contents are. An "expansive" index is the preferred model, one in which index entries are expanded with subdivisions to avoid long lists of undifferentiated page citations. Within chapter subdivisions I have endeavored to group entries according to affinity, instead of arranging them alphabetically by authors' names. The reader will therefore often find several works that take up the same topic near one another.

Titles of operas are in their original languages, for works in English, German, French, Italian, and Spanish. Titles from other languages are in English translation, with the original titles given. I have left out of this revision the checklist of composers and their major works, which required about 50 pages of the first edition. Such a list is no longer necessary, since there is now a strong title list in *The Viking Opera Guide* (#57), available in most libraries, and a composer/works list in the *Mellen Opera Reference Index* (#24), to be seen in larger libraries. Kurt Pahlen's books (#48, #49) give composer and title approaches to thousands of operas. Nevertheless, operas specifically cited in the writings included in the present edition are in a separate index, which may also serve as a title guide to most of the historical repertoire.

I gathered material for the book during 1998 and 1999, with a cutoff date for inclusion in December 1999. I respectfully invite users of the volume to advise me of omissions, errors, or other infelicities they may notice. If there is a further revision, it will benefit—as this one has—from comments received.

I wish to thank librarians Janice Deal, Judith K. Meyers, and Diane Petit, who located elusive materials or data for me; M. R. Roberts and Paul Opel of Broude Brothers, who provided current data on their important series; and several scholars who sent me facts about their works: Elliott Antokoletz, Susan Borwick, Maureen Carr, and Patricia Lewy Gidwitz. I am grateful to Siegmund Levarie for guidance and encouragement, and to MaryFrances Watson for her technical support and critical reading. Ed and Ernie Maier helped solve computer problems and gave assistance in many ways. I also wish to express my appreciation to Carol Hartland, the ideal copyeditor.

Abbreviations

For items with entries in this guide, the entry number follows the title.

19CAMT	<i>Nineteenth-Century American Musical Theater</i> (#2730)
19thCM	<i>19th Century Music</i>
AfM	<i>Archiv für Musikwissenschaft</i>
AM	<i>Acta musicologica</i>
ASO	<i>Avant-scène opéra</i> (#146)
Baron	<i>Baroque Music: A Research and Information Guide</i> (#6)
Chefs	<i>Chefs d'oeuvre classiques de l'opéra français</i> (#2225)
COH	<i>Cambridge Opera Handbooks</i> (#147)
COJ	<i>Cambridge Opera Journal</i> (#148)
DSJ	<i>Donizetti Society Journal</i>
Duckles	<i>Music Reference and Research Materials</i> (#2)
ENOG	<i>English National Opera Guides</i> (#150)
ERO	<i>Early Romantic Opera</i> (#113)
FO	<i>French Opera in the 17th and 18th Centuries</i> (#2224)
GL	<i>Garland Library of the History of Music</i> (#63)
GO	<i>German Opera 1770–1800</i> (#2343)
GRB	<i>Guide to Reference Books</i> (#1)
HS	<i>Handel Sources</i> (#947)
IO–1640	<i>Italian Opera, 1640–1770</i> (#2422)
IO–1810	<i>Italian Opera, 1810–1840</i> (#2423)
IOM	<i>Information on Music</i> (#3)
JAMS	<i>Journal of the American Musicological Society</i>
JM	<i>Journal of Musicology</i>
JRMA	<i>Journal of the Royal Musical Association</i>
Kaufman	<i>“A Bibliography of House Annals”</i> (#126)
LOAM–3	<i>Literature of American Music III</i> (#2732)
M&L	<i>Music and Letters</i>

MGG	<i>Die Musik in Geschichte und Gegenwart</i> (#18)
MORI	<i>Mellen Opera Reference Index</i> (#24)
MQ	<i>Musical Quarterly</i>
MR	<i>Music Review</i>
NG	<i>New Grove Dictionary of Music and Musicians</i> (#19)
NGDO	<i>New Grove Dictionary of Opera</i> (#22)
NOHM	<i>New Oxford History of Music</i> (#58)
NRMI	<i>Nuova rivista musicale italiana</i>
OAS	<i>Operas of Alessandro Scarlatti</i>
OQ	<i>Opera Quarterly</i> (#156)
PRMA	<i>Proceedings of the Royal Musical Association</i>
RAM	<i>Recent Researches in American Music</i>
RdM	<i>Revue de musicologie</i>
RILM	<i>Répertoire international de la littérature musicale</i> (RILM Abstracts)
RIIM	<i>Rivista italiana de musicologia</i>
RISM	<i>Répertoire international des sources musicales</i> (#11)
RMBE	<i>Recent Researches in Music of the Baroque Era</i>
RMCE	<i>Recent Researches in Music of the Classic Era</i>
RMI	<i>Rivista musicale italiana</i>
Rororo	<i>Rororo Opernbücher</i> (#159)
RRAM	<i>Recent Researches in American Music</i>
SIMG	<i>Sammelbände der Internationalen Musikgesellschaft</i>
Strunk	<i>Source Readings in Music History</i> (#96)
Viking	<i>Viking Opera Guide</i> (#57)
ZfM	<i>Zeitschrift für Musikwissenschaft</i>

OPERA

I. Bibliographies

All Topics

1. *Guide to Reference Books*. 11th ed. Ed. Robert Balay. Chicago: American Library Association, 1996. xxvii, 2,020p. ISBN 0-8389-0669-9. Z1035.1 .G89. (Cited in this guide as *GRB*.)

The primary bibliography of reference materials in all topics and languages. Some 16,000 annotated entries, with full bibliographic detail. Works on opera and theaters are well represented. Model index of authors, titles, and subjects.

Music in General

2. Duckles, Vincent H., and Ida Reed. *Music Reference and Research Materials: An Annotated Bibliography*. 5th ed. New York: Schirmer, 1997. xvii, 812p. ISBN 0-02-870821-0. ML113 .D83. (Cited in this guide as *Duckles*.)

Vincent Duckles prepared the first edition of this standard tool in 1964 and completed a third edition (1974) before his death. This new edition is an outstanding continuation of his efforts to list and describe the essential reference works in music. There are 3,801 entries, most of them annotated, all of them giving bibliographic essentials. Although only a dozen titles are specifically about opera, many others give useful perspectives; for example, there are composer worklists, thematic catalogues, and bibliographies of writings on more general topics in which materials on opera may be found. The index (p.638–812), credited to Linda Solow Blotner, is an ideal specimen of its kind, presenting authors, titles, and subjects.

3. Marco, Guy A., Sharon Paugh Ferris, and Ann G[arfield] Olszewski. *Information on Music: A Handbook of Reference Sources in European Languages*. Littleton, Colo.: Libraries Unlimited, 1975–1984. 3v. Contents: v.1, *Basic and Universal Sources*, 1975 (164p. ISBN 0-87287-096-0); v.2, *The Americas*, 1977 (296p. ISBN 0-87287-141-X); v.3, *Europe*, 1984 (519p. ISBN 0-87287-401-X). ML113 .M33. (Cited in this guide as *IOM*.)

An annotated list of 3,676 books, parts of books, articles, and dissertations, covering all aspects of music. V.1 is arranged by type of material and the other

volumes by country. Entries for opera and about theaters are found in country sections. Indexes by authors, titles, and subjects; updates and revisions appear in v.2 and v.3. See also Wehrle (#2182).

4. Tyrrell, John, and Rosemary Wise. *A Guide to International Congress Reports in Musicology, 1900–1975*. New York: Garland, 1979. 353p. ISBN 0-8240-9839-0. ML113 .T95.

A list of about 10,000 papers included in published proceedings for international conferences in music and related subjects. Indexed by place, title, series, sponsor, author, editor, and subject. “Opera” has about one and a half columns of entries in the subject index; Wagner, a half column; other composers are also well represented.

5. Gerboth, Walter. *An Index to Musical Festschriften and Similar Publications*. New York: Norton, 1969. ix, 188p. ML128 .M8 G4.

A list of dedicatory volumes with subject and author indexes of the essays they contain. Some 3,000 essays in more than 500 volumes are included, up to a 1967 cutoff date. The subject “Opera” in the index runs to two columns of entries.

6. Baron, John H. *Baroque Music: A Research and Information Guide*. Music Research and Information Guides, 16. New York: Garland, 1993. xviii, 588p. ISBN 0-8240-4436-3. ML116 .B37. (Cited in this guide as *Baron*.)

An important guide to 1,423 books, parts of books, articles, and dissertations about music of the 17th and 18th centuries, with extensive, perceptive annotations. The opera chapter, p.469–500, includes sections on individual countries. Name, subject, and author indexes.

7. Brockman, William S. *Music: A Guide to the Reference Literature*. Littleton, Co.: Libraries Unlimited, 1987.

558 reference works, mostly in English, are classified and evaluated, along with 109 periodicals and 172 music organizations. Name, subject, and author indexes.

8. *Garland Composer Resource Manuals* [series]. Guy A. Marco, series ed. New York: Garland, 1981–.

With 49 volumes issued through 1999, each devoted to one composer (in a few cases, two composers), this set provides a useful base for research in many musical fields. Each manual has a selective, annotated bibliography of writings about the composer, along with worklists, information on resources, and indexes. Those volumes dealing with composers of opera are entered separately in the present guide.

9. *Bio-Bibliographies in Music* [series]. Westport, Conn.: Greenwood, 1984–.

A useful series that has featured volumes about lesser-known composers; 72 published through 1999. Many of those volumes about opera composers are cited separately in the present guide.

10. Brook, Barry S., and Richard J. Viano. *Thematic Catalogues in Music: An Annotated Bibliography*. 2nd ed. Annotated Reference Tools in Music, 5. Stuyvesant, N.Y.: Pendragon, 1997. 1, 602p. ISBN 0-918728-86-X. ML113 .B86.
First edition, 1972. An important descriptive list of 1,444 catalogues, in composer order (or source, for multiple composers) with full bibliographic detail. Also background material on the history and bibliography of thematic catalogues. The period covered is 1645–1996.
11. *Répertoire international des sources musicales = International Inventory of Musical Sources = Internationales Quellenlexikon der Musik*. Munich: Henle; London: Novello; Kassel: Bärenreiter, 1960–. ML113 .I6.
This massive project—generally known as *RISM* and cited thus in the present guide—of the International Musicological Society and the International Association of Music Libraries began in 1952 under the chairmanship of Friedrich Blume. Its purpose was to present a complete bibliography of musical works, published or not, which appeared in all countries up to the year 1800; in fact, later materials are included in various series. Contents of the series are given in *IOM* 1, p.107–108; and *Duckles*, diverse entries, see index. *RISM Online* includes electronic (July 1999) versions of Series A/II: *Music Manuscripts after 1600*; *RISM-U.S. Libretto Database*; *RISM Libraries Directory*; and *RISM Bibliographic Citations Database*. The libretto database has records for more than 11,000 printed and manuscript libretti from the 16th to the 20th century.
12. *Répertoire international de la presse musicale: A Retrospective Index Series (RIPM)*. Ann Arbor, Mich.: UMI Center for Studies in Nineteenth-Century Music, University of Maryland, 1988–.
An endeavor to index individual music periodicals issued in the 19th century. A list of 34 periodicals covered through 1994 is in *Duckles* 4.123.
13. *A Basic Music Library: Essential Scores and Sound Recordings*. 3rd ed. Compiled by the Music Library Association. Elizabeth Davis, coordinating ed. Chicago: American Library Association, 1997. 650p. ISBN 0-8389-3461-7. ML113 .B3.
A recommended core collection for libraries but also useful for anyone who needs to find a good edition or CD of a repertoire opera. Of the 3,000 scores listed, 140 are operas and 100 are operettas/musicals. Full bibliographic information is provided. Composer indexes to the score and recording sections.
Among the other indexes and bibliographies that serve the field of music, with coverage of opera, a number must be mentioned. Descriptions of them appear in *Duckles* at the entry numbers cited: *Music Index* (4.89), *RILM Abstracts of Music Literature* (4.90), *British Catalogue of Music* (5.14, 5.67), and *Doctoral Dissertations in Musicology* (4.136).

Opera

The next titles are bibliographies of material about opera, without national limitations. Bibliographies of opera for specific countries are listed in the country sec-

tions of this guide, and bibliographies of individual composers appear in their own sections.

14. Abert, Anna Amalie. "Die Oper zwischen Barock und Romantik. Ein Bericht über die Forschung seit dem zweitem Weltkrieg." *AM* 49 (1977): 137–193.

A thorough listing of post-1945 publications dealing with 18th- and 19th-century opera, arranged by country, then by genre. Brief annotations and unifying commentaries make this a useful guide to a large body of literature.

15. Turner, J. Rigbie. *Four Centuries of Opera: Manuscripts and Printed Editions in the Pierpont Morgan Library*. New York: The Library, and Dover, 1983. xii, 132p. ISBN 0-486-246602-7. ML141 .N4 P57.

Photos and commentaries on about 50 items in the library, dating from the first edition of the *Dafne* (1598) libretto to the autograph of John Eaton's *Danton and Robespierre* (1978). Most major composers are represented by sketches, first editions, or other material. With a selective checklist of operatic manuscripts in the library and printed opera libretti. Bibliography of references for the commentaries; no index.

16. Trowell, Brian. "Libretto." In *NGDO* 2, 1227–1252.

The bibliography consists of about 1,000 entries, in classified arrangement, without annotations. Its utility is considerable but diminished by the incomplete publication data given. See also *MORI* and Grout (#78).

II. Dictionaries and Encyclopedias

Music in General

The following titles have significant operatic coverage.

17. Randel, Don Michael. *The New Harvard Dictionary of Music*. Cambridge, Mass.: Harvard U.P., 1986. xxi, 942p. ISBN 0-6745-6152-5. ML100 .R3.

Replaces *The Harvard Dictionary of Music* (1954; 2nd ed. 1969). The standard source of definitions and concise topical articles for English readers. No biographical entries (see #166). Some operas have individual entries (*Falstaff*), and some do not (*Carmen*). Charlotte Greenspan prepared the survey article on opera and a number of related entries, all of which are convenient overviews. Bibliographies accompany most articles in the dictionary. Lack of an index greatly inhibits use.

18. *Die Musik in Geschichte und Gegenwart*. 2nd ed. Ed. Ludwig Finscher. Kassel: Bärenreiter, 1994–. In progress. (Cited in this guide as MGG.)

Status of this project as of August 1999: v.1–9, *Sachteil*, 1994–1998—complete. *Personenteil*, 12v., and *Register*—not published. Completion of the set is proposed for the year 2004. “Oper,” v.7, columns 635–641, is mostly a list of cross-references to more specialized articles, plus a good basic bibliography (with incomplete data) by topic. A strong treatment of “Libretto” appears in v.5, columns 1116–1259, written by many authorities; it is a historical survey, with sections for countries and periods, and a six-page bibliography.

19. *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London: Macmillan; distributed in the U.S. by Grove’s Dictionaries of Music, Washington, D.C., 1980. 20v. ISBN 0-333-23111-2. ML100 N48. (Cited in this guide as NG.)

An indispensable but uneven work, said to contain 22,500 articles, with a total of 18,000,000 words, by 2,500 contributors. Weaknesses include the article bibliographies (important omissions; incomplete publication data) and the lack of an index to the set. Described in *IOM* 1333 and *Duckles* 1.48. Many spin-offs; those dealing with opera composers are cited separately in this

guide. A new edition is scheduled for publication in the year 2000. See also #2739.

20. *Dizionario enciclopedico universale della musica e dei musicisti*. Ed. Alberto Basso. Turin: UTET, 1983–1990. 13v. ISBN 88-02-03820-1. ML100 .C61.

The Italian counterpart to *NG*, divided into two parts: I has four volumes of subject entries, and II has eight volumes of biographical entries. V.13, *Appendice*, is a biographical supplement. Approximately 37,000 signed articles. Bibliographies are weak and have incomplete data. No general index.

Opera

21. Dent, Edward Joseph. "The Nomenclature of Opera." *M&L* 25 (1944): 132–140; 213–226.

A fascinating review of opera's contorted identifications. Gives the names, with explanations and examples, by which operatic works have been labeled in Italy, France, Germany, and Britain. Among the tags described are *favola*, *dramma per musica*, *dramma musicale*, *commedia in musica*, *dramma giocoso*, *melodramma*, *opera semiseria*, *tragedia*, *commedia lirica*, *tragédie lyrique*, *opéra-ballet*, *parodie*, *drame lyrique*, *Singspiel*, *Lustspiel*, *Komische Oper*, *Bühnenfestspiel*, *mask*, and musical comedy. *Opera* is still a rare designer in Italy.

Among other lists of operatic terms: Boldrey (#28), *Viking* (#57), *Sadie* (#79), and Reid (#355).

The next four items are the major multivolume references:

22. *New Grove Dictionary of Opera*. Ed. Stanley Sadie and Christine Bashford. New York: Grove's Dictionaries of Music, 1992. 4v. ISBN 0-935859-92-6. ML102 .O6 N5. (Cited in this guide as *NGDO*.)

The premier reference source for opera, prepared by some 1,300 specialists. Entries for composers, singers, librettists, and everyone associated with production. Individual operas have entries, which include plot summaries and commentaries. Terms, opera houses, and a wide selection of opera topics are given strong presentations. A number of the articles are noted separately in this guide. List of role names in about 850 operas and first-line index of more than 5,000 arias and ensembles; no general index.

23. *International Dictionary of Opera*. Ed. C. Steven LaRue. Detroit: St. James, 1993. 2v. ISBN 1-55862-081-8. ML102 .O616.

A gathering of about 1,000 articles by some 200 specialists, covering persons and individual operas. Despite contributions by a number of major scholars, this is a problematic work. Too much space goes to plots and to oversize portraits. Factual errors, misspelled names, and missing diacritics are ubiquitous. Bibliographies are a serious debility, where standard items are often missing, and all entries have incomplete imprint or pagination information. No general index.

24. *Mellen Opera Reference Index*. Ed. Charles H. Parsons. Lewiston, N.Y.: Edwin Mellen, 1986–1988. 21 [i.e., 23] v. ISBN 0-88946-400-6. ML102 .O6 P25. (Cited in this guide as *MORI*).

The 21st volume is actually three books, identified as 21a, 21b, and 21c. An impressive achievement by Parsons, providing much information in a form not otherwise available. V.1–4, opera composers and their works; v.5–6, librettists; v.7–8, theaters where operatic premieres occurred (by country, then city); v.9, operas in topical arrangement, identifying those about Aztecs, Joan of Arc, Dido, and so on, and those based on writings of literary figures; v.10–12, discography; v.13–14, premiere casts for operas of each composer; v.15–16, index of the cast members; v.17–18, bibliography of books about opera, in classified order, with full publication data (about 9,000 titles; no author index); v.19, index to contemporary reviews of the premiere performances; v.20, videography, listing 895 videos of 298 operas, with casts; v.21a-b-c, printed scores in American libraries (without library locations). It is easy to find errors, omissions, and oddities in this vast compilation, but its utility is considerable.

25. *Pipers Enzyklopädie des Musiktheaters: Oper, Operette, Musical, Ballett*. Ed. Carl Dahlhaus. Munich: Piper, 1986–. 6v. through 1997. ISBN (v.1) 3-492-02411-4. ML102 .O6 P563.

A major work, comprising six volumes (published) of composer entries and a projected two volumes of subject entries. For each composer, principal operas are described (premiere data, plot, commentary). Each volume has its title index. Although v.6 is entitled *Register*, it is simply the concluding (S–Z) book in the composer set. No index to the whole encyclopedia has been announced.

The next group, in alphabetical sequence, consists of diverse dictionaries and lists.

26. Barlow, Harold, and Sam Morgenstern. *A Dictionary of Opera and Song Themes, Including Cantatas, Oratorios, Lieder, and Art Songs*. New York: Crown, 1966. vi, 547p. ML128 .V7 B3.

A reprint of *A Dictionary of Vocal Themes* (Crown, 1950), unchanged except for the title. About 8,000 short musical themes are given, under their composers, including thousands of opera arias. Index of titles.

27. Boldrey, Richard. *Guide to Operatic Duets*. Dallas: Pst . . . Inc., 1994. 131p. ISBN 1-877761-65-6. ML102 .O2 B6.

A handy list of about 600 duets, arranged by first line. Each entry names the opera and role and identifies the voice types involved. Indexing by composer, title, role, and voice type.

28. Boldrey, Richard. *Guide to Operatic Roles & Arias*. Dallas: Pst . . . Inc., 1994. 554p. ISBN 1-877761-64-8. ML102 .O2 B62.

A valuable inventory of about 3,000 arias, arranged by first line. Each entry names the opera and role and identifies the voice type involved. There are many such types: a useful table lists 27 names for them, in four languages.

Another table gives their range, register, and timbre. Indexed by role, voice type, opera, and composer.

29. Bourne, Joyce. *Who's Who in Opera: A Guide to Opera Characters*. New York: Oxford U.P., 1998. xviii, 457p. ISBN 0-19-210023-8. ML102 .O6 B68.
An alphabetical list of some 2,000 characters, with detailed accounts of their parts in the stories and titles of their arias. The first singer of each role is identified. List of composers represented and their operas, but no index.
30. Brockway, Wallace, and Herbert Weinstock. *The World of Opera: The Story of Its Origins and the Lore of Its Performance*. New York: Pantheon, 1962. 731p. ML1700 .B86 O7.
An excellent handbook of data on 253 operas, generally representing the mid-century repertoire. Gives premiere date and theater, with cast, and a summary performance history, emphasizing the U.S. and offering negative as well as affirmative appraisals. Information is accurate; historical highlights are aptly selected.
31. Clément, Félix, and Pierre Larousse. *Dictionnaire des opéras . . .* Rev. ed. Ed. Arthur Pougin. Paris: Larousse, 1905. 1,203p. Reprint, New York: Da Capo, 1969; 2v. ML102 .O6 C42.
First edition, 1869, as *Dictionnaire lyrique*. A list of about 20,000 operas and operettas that were actually performed, with dates of premieres, language, number of acts, and names of composers and librettists. Some non-French titles are given only in French translation. Composer index.
32. Dassori, Carlo. *Opere e operisti (dizionario lirico 1541-1902) . . .* Genoa: Istituto Sordomuti, 1903. 977p. Reprint, Bologna: Forni, 1979. ML102 .O6 D2.
A list of 15,406 operas, with premiere dates, and birth and death dates for the composers.
33. Ewen, David. *The New Encyclopedia of the Opera*. 3rd ed. New York: Hill & Wang, 1971. vii, 759p. ISBN 0-8090-7262-9. ML102 .O6 E9.
Ewen's 75th book, this is a well-revised version of the 1955 original. It presents a vast array of information: operatic terms, stories, characters, singers, houses, festivals, literary sources, and topical articles. Marred by frequent errors of historical fact and lack of an index.
34. Griffel, Margaret Ross. *Operas in German: A Dictionary*. New York: Greenwood, 1990. xxviii, 735p. ISBN 0-313-25244-0. ML102 O6 G75.
A title list of 380 operas with German libretti, covering 1627-1989, with premiere data, plot, and program notes. Also an appendix of 1,250 other titles without details. All the composers were born before 1919, so most recent works are excluded. An earnest effort, but in sum it is useful only to someone who has to see a list of German operas. Good bibliography; index of characters and performers.

35. Gruber, Clemens M. *Opern-Uraufführungen. Ein internationales Verzeichnis von der Renaissance bis zur Gegenwart*. Vienna: Gesellschaft für Musiktheater, 1978. 3v. ISBN 3-85202-049-2. ML128 .O4 G88.

A list of opera premieres by about 1,700 composers, with basic facts about those events. Indexed by opera title and by city.

36. *Herders Musiklexikon: Oper, Operette, Musical*. Ed. Gerhard Hellwig. 4th ed. Vienna: Herder, 1976. 370p. ISBN 3-451-16357-8. ML102 .O6 H5.

Based on the 1962 *Das grosse Buch der Musik*. Essentially a collection of plots but includes for each of about 500 works considerable background data and names of arias or songs (in German translation, leading to quaint titles like “Good night mein Jemand” from *Music Man*). A first-line index gives approximately 800 songs and arias in original tongues. Also biographical and term entries and an index of composers and titles.

37. Kloiber, Rudolf. *Handbuch der Oper*. 9th ed. Kassel: Bärenreiter, 1978. 2v. ISBN 3-761-904229; 3-761-804237. MT95 .K66.

Detailed consideration of 180 operas in the current repertoire (with a German slant). Facts for each work: plot, instrumentation, duration (not in every case, and occasionally dubious), premiere date, publication, historical background, and voice types used. Table of roles by voice type—including such impressionistic categories as soubrette, dramatic coloratura, lyric mezzo-soprano, and dramatic alto. Also a list of arias by those voice types. Indexed by composer and title.

38. Krause, Ernst. *Oper A–Z: Ein Opernführer*. 3rd ed. Leipzig: VEB Deutscher Verlag für Musik, 1978. 704p. MT95 .K91.

Along with plots, presents useful information about each work: instrumentation, duration of each act, genesis, and performance history. Many of the operas are outside the usual repertoire, by such composers as Jan Cikker, Fritz Geissler, Jakov Gotovac, and Udo Zimmermann. Title and composer index.

39. *La Scala Encyclopedia of the Opera*. Ed. Giorgio Bagnoli. Trans. Graham Fawcett. New York: Simon & Schuster, 1993. 398p. ISBN 0-671-87042-4. ML102 .O6 L14.

Originally published as *Opera* (Milan: Mondadori, 1993). Despite its name, this routine handbook has nothing to do with the Teatro alla Scala in Milan. It gives program notes on 468 operas, plus entries for performers, composers, and librettists. Good color illustrations; no index.

40. Leopold, Silke, and Robert Maschka. *Who's Who in der Oper*. Kassel: Bärenreiter, 1997. 380p. ISBN 3-7618-1268-X. ML102 .O6 L46.

A convenient index to 800 operatic characters, with considerable detail on their roles and arias. Index of other characters named in those entries.

41. Lessing, Gotthold E. *Handbuch des Opern-Repertoires*. Rev. ed. London: Boosey & Hawkes, 1952. xv, 393p. ML102 .O6 L65.

A useful compilation of facts about 392 operas, giving for each the cast, duration of each act, instrumentation, premiere data, and editions.

42. Manferrari, Umberto. *Dizionario universale delle opere melodrammatiche*. Florence: Sansoni, 1954–1955. 3v. ML102 .O6 M3.
A list of about 30,000 operatic works, in composer order, with names of librettists and premiere data.
43. Martin, George Whitney. *The Opera Companion to Twentieth-Century Opera*. New York: Dodd, Mead, 1979. 653p. ISBN 0-396-07594-0. MT95 .M253.
Information on 78 operas, which are offered as the standard recent repertoire: plots, premiere data, and commentary. Also a valuable statistics section, giving extensive lists of the works performed in leading opera houses of the U.S., Europe, and South America. Good bibliography of about 120 items; expansive index of titles, names, and topics.
44. *Metropolitan Opera Encyclopedia: A Comprehensive Guide to the World of Opera*. Ed. David Hamilton. New York: Simon & Schuster, 1987. 415p. ISBN 0-6716-1732-X. ML102 .O6 M47.
Essays on the most popular operas by “guests” (singers and conductors) are interfiled with short entries in alphabetical order, covering operas and performers. A routine work, with no special connection to the Met. Good color plates; no index.
45. Moore, Frank L. *Crowell's Handbook of World Opera*. New York: Crowell, 1961. 683p. Reprint, Westport, Conn.: Greenwood, 1974. ISBN 0-8371-6822-8. ML102 .O6 M6.
A fine variety of information, in dictionary format: entries for operas (plots and principal musical themes), characters, and topics; opera chronology and discography. Useful index of roles by voice type or by type of ensemble. No general index.
46. Orrey, Leslie. *The Encyclopedia of Opera*. London: Pitman, 1976. 376p. ISBN 0-684-13630-9. ML102 .O6 E56.
A useful compilation of about 3,000 entries, written by 13 scholars, covering individuals, opera houses, festivals, terms, filmed opera, radio and television opera, and other topics. About 700 operas have separate articles. Many of the 371 illustrations are in color. Names of operas in less common languages are alphabetized only in English translations. Lack of an index is troubling, especially since cross-reference practice is inconsistent. Otherwise this is an accurate and attractive volume.
47. *Oxford Dictionary of Opera*. Ed. John Warrack and Ewen West. New York: Oxford U.P., 1992. xviii, 782p. ISBN 0-19-869164-5. ML102 .O6 W37.
First edition, 1964, as *Concise Oxford Dictionary of Opera*; it was issued under that name up to 1986, but now it seems the *Concise* has had its day. The work has some 4,500 entries for countries, types of opera, opera companies, and topics, but the greatest space goes to persons and plots. Reliability is uneven. Weak bibliographies; no index.

48. Pahlen, Kurt. *Oper der Welt*. 4th ed. Zurich: SV International, 1987. 802p. ISBN 3-7263-6516-8. ML1700 .P26.

A strong assemblage of data on about 2,500 operas, including premiere information, brief plots, musical examples, and commentaries. Arranged by composer, with title index. A very useful appendix (p.686–705) presents opera composers with their operas—titles in original languages and dates. Concludes with 200 illustrations of singers and scenes. No bibliography or general index. The next title is similar:

49. Pahlen, Kurt. *Pahlen Opern Lexikon*. 2nd ed. Munich: Heyne, 1995. 1,023p. ISBN 3-453-09088-8. ML102 .O6 P242.

First edition, 1974, as *Das grosse Heyne Opernlexikon*. A composer list of about 1,600 operas, giving background, premiere information, and plots for major works. With two title indexes: one of original language titles, the other of German translations. Also a handy chronology of performances, 1986–1995, with details.

50. Pally, Steven G. *Cross Index Title Guide to Opera and Operetta*. Music Reference Collection, 19. New York: Greenwood, 1989. viii, 214p. ISBN 0-313-2562-25. ML128 .O4 P3.

Described as a list of “more than 5,500 vocal and instrumental excerpts from over 1,400 operas and operettas by 535 composers.” All principal arias and numbers are identified under each opera title, and they are entered individually as well, with reference to each opera. It should be noted that only the names of the arias are given, not any musical “excerpts.”

51. *Reclams Lexikon der Opernwelt in sechs Bänden*. Ed. Rolf Fath. Stuttgart: Reclam, 1998. 6v. ISBN 3-15-030018-5. ML102 .O6 F36.

Articles for composers, singers, and others connected with operatic matters; extensive treatment of about 200 operas (plot, premiere data; titles in original language and German), cities—a strong feature—and terms. No attribution to authors of the articles, so it seems Fath wrote them all. Some bibliographies with the articles; index of opera titles but no general index.

52. Riemann, Hugo. *Opern-Handbuch*. 2nd ed. Leipzig: H. Seemann Nachfolger, [189?]. 862p. ML102 .O6 R5.

There is no date in this revised edition; the first edition appeared in 1887 and a supplement in 1893 (included in the revision). Operas, operettas, ballets, and other stage works are listed by title. Information given is variable: plot synopses, premiere data, and historical notes may appear. Not all the works were performed. No index.

53. Seeger, Horst. *Opern Lexikon*. 3rd ed. Rev. Eberhard Schmidt. Wilhelmshaven: F. Noetzel, 1987. 702p. ISBN 3-795-90271-1. ML102 O6 S4.

Cover title: *Opernlexikon*. A convenient resource, with more than 10,000 brief entries, covering persons, individual operas (without plots), terms, arias, characters, and companies by city. Strong on Eastern Europe and Russia, less valuable for U.S. No bibliographies, no index.

54. *Simon & Schuster Book of the Opera: A Complete Reference Guide*. Trans. Catherine Arthill et al. Ed. Riccardo Mezzanotte. New York: Simon & Schuster, 1977. 512p. ISBN 0-671-24886. ML102 .O6 O63.

Translation of *L'opera: Repertorio della lirica dal 1597* (Milan: Mondadori, 1977). Synopses and program notes for about 800 operas of historic as well as contemporary importance. Premiere data, critical reception, good photographs. Chronological arrangement requires constant reference to the indexes (title and composer) to find a given work.

55. Stieger, Franz. *Opernlexikon = Opera Catalogue = Lexique des opéras = Dizionario operistico*. Tutzing: Schneider, 1975–1983. 10v. Teil 1: *Titelkatalog*, 3v. Teil 2: *Komponisten*, 2v. Teil 3: *Librettisten*, 3v. Teil 4: *Nachträge*, 2v. ML102 .O6 S8.

A delayed publication of Stieger's compilation, presented by him to the Austrian National Library in 1934. The basic title list covers about 50,000 operas, operettas, *Singspiele*, and plays with music; plus about 6,000 oratorios. Information for each work: composer, librettist, and premiere facts. Includes corrections to Clément (#31), Riemann (#52), and Dassori (#32), but Stieger's list also has many errors. More than 15,000 persons are in the volumes devoted to librettists. The supplement has some interesting arrangements of historical material: a chronology of operatic performances to 1700; names of *Singspiele* performed, 1701–1900, and of all German stage works, 1901–1935; Italian operas, 1701–1800; list of premieres in Italy, 1701–1900; Italian operas premiered outside Italy; and Italian libretti set by non-Italian composers. There is a list of composers by city of birth, by year of birth, and by year of death, with a summary list of those who lived longest and who died youngest. (The oldest was neither Auber nor Verdi but Giacomo Tritto, 1733–1824, who wrote 51 operas before dying at age 91.)

56. Towers, John. *Dictionary Catalog of Operas and Operettas Which Have Been Performed on the Public Stage*. Morgantown, W.Va.: Acme, 1910. 2v. Reprint, New York: Da Capo, 1967. ML102 .O6 T8.

A list of 28,015 operas, thick with inaccuracies and confusingly alphabetized. Gives the name, nationality, and dates of the composers and alternative or translated titles of each work. Composer index.

57. *The Viking Opera Guide*. Ed. Amanda Holden, Nicholas Kenyon, and Stephen Walsh. New York: Viking, 1993. xxii, 1,305p. ISBN 0-670-81292-7. ML102 .O6 V55. (Cited in the guide as *Viking*.)

An excellent handbook, covering 1,587 works, arranged by composer. Operetta, *Singspiele*, and musicals are included. Written by 104 specialists, the entries offer premiere data, editions, duration, source of libretto, plot, recordings, cast, instrumentation, and (a usually weak) bibliography. Although only the leading operas are given this full treatment, all the operas by the composer are listed. Seven-page glossary of terms, index of titles in original language and translation but no general index.

III. Histories

Music in General

Principal Reference Histories

58. *The New Oxford History of Music*. Ed. Jack A. Westrup et al. London: Oxford U.P., 1954–1990. ML160 .N44. (Cited in this guide as *NOHM*.)

For full contents see *Duckles* 2.26. Opera is well covered in these chapters:

V.4, *The Age of Humanism, 1540–1630*. “Music and Drama,” by Edward J. Dent, rev. by F. W. Sternfeld; “Early Italian Opera,” by Simon Towneley.

V.5, *Opera and Church Music, 1630–1750*. “Italian Opera from the Later Monteverdi to Scarlatti,” by Hellmuth Christian Wolff; “Italian Opera 1700–1750,” also by Wolff; “The Origins of French Opera,” by Margaret M. McGowan; “French Opera from Lully to Rameau,” by Paul-Marie Masson; “Opera in England and Germany,” by Jack W. Westrup.

V.7, *The Age of Enlightenment, 1745–1790*. “Promotion and Patronage,” “Italian Opera,” “German Opera,” and “The Operas of Mozart,” by Anna Amalie Abert; “The Operas of Haydn,” by H. C. Robbins Landon; “Opera in France,” by Martin Cooper; “English Opera,” by Roger Fiske; “The Rise of Russian Opera,” by Gerald Seaman; and “Opera in Spain,” by Gerald Abraham.

V.8, *The Age of Beethoven, 1790–1830*. “French Opera,” “Italian Opera,” and “German Opera,” by Winton Dean; “Opera in Other Countries,” by Gerald Abraham.

V.9, *Romanticism, 1830–1890*. On romantic opera (1830–1850): “Grand Opera” and “*Opéra-comique*,” by David Charlton; “Italy,” by David Kimbell; “Germany,” by Siegfried Goslich; “Russia and Eastern Europe,” by Gerald Abraham; and “Great Britain and the United States,” by Nicholas Temperley. “Wagner’s Later Stage Works,” by Arnold Whittall, is in a separate section. On the period 1850–1890: “Germany,” by Gerald Abraham; “France,” by David Charlton; “Italy,” by Julian Budden; “Russia and Eastern Europe,” by Gerald Abraham; and “Great Britain and the United States,” by Nicholas Temperley.

V.10, *The Modern Age, 1890–1960*. “Stage Works, 1890–1918,” by Martin Cooper; “Music in the Soviet Union,” by Gerald Abraham.

Typically a volume of this set offers clear and dependable introductions to its topics by recognized authorities. Essays are footnoted and provided with numerous musical examples. Each volume has a name index, with titles of compositions listed under composers (a general index to the 10 volumes is projected). Bibliographies are a weakness: awkwardly arranged, thick with trivia, and lacking basic facts of publication (such as the publishers of monographs and pagination of journal articles).

59. *Neues Handbuch der Musikwissenschaft*. Ed. Carl Dahlhuas. Wiesbaden: Akademische Verlagsgesellschaft Athenaion; Laaber: Laaber, 1980–1992. 14v. ISBN 3-89007-030-2. ML160 .N48.

A strong presentation, each volume edited by a different scholar and consisting of topical chapters by experts. V.6, *Die Musik des 19. Jahrhunderts*, ed. Carl Dahlhaus (1980), was translated by J. Bradford Robinson as *Nineteenth-Century Music* (Berkeley: U. of California Press, 1989). Contents of the set in *Duckles* 2.11.

60. *Storia della musica*. Rev. ed. Turin: EDT, 1991–1993. 12v.

First edition, 1976–1982. Volumes prepared by various authorities. Contents in *Duckles* 2.35.

61. Burney, Charles. *An Eighteenth-Century Musical Tour in Central Europe and the Netherlands; Being Dr. Charles Burney’s Account of His Musical Experiences*. Ed. Percy A. Scholes. London: Oxford U.P., 1959. xiii, 268p. Reprint, Westport, Conn.: Greenwood, 1969. ISBN 0-313-21107-8 (Oxford). ML 195 .B962.

Burney, pioneer English historian of music, made two trips to the continent to gather materials. In 1770 he visited France and Italy; in 1772 he went to the Low Countries and what are now Germany and Austria. The first tour resulted in *The Present State of Music in France and Italy . . .* (London: T. Becket, 1771); it is available in a modern edition: *Music, Men and Manners in France and Italy, 1770 . . .*, ed. H. Edmund Poole (London: Folio Society, 1969, see #2236). The second tour was described in Burney’s *The Present State of Music in Germany, the Netherlands, and United Provinces* (London: T. Becket, 1773; 2nd ed. 1775). Burney’s perceptive comments on all that he saw and heard form important contributions to our knowledge of musical life at the time.

62. *Companion to Baroque Music*. Ed. Julie Anne Sadie. London: Dent, 1990. xviii, 549p. ISBN 0-02-872275-2. ML193 .C56.

A very useful compilation of material by Sadie and 12 other scholars, offering multiple viewpoints on the music of c. 1600–1750. Most of the book is organized around seven regions of Europe, giving histories and capsule biographies. Other sections deal with vocal and instrumental practice, forms, national styles, ornamentation, and authentic performance. With a 60-page chronology, a 150-item bibliography, and a general index.

Collections of Essays

63. *The Garland Library of the History of Music*. Ed. Ellen Rosand. New York: Garland, 1985. 14v. ISBN varies with each volume. ML1700 .O63. (Cited as *GL* in this guide.)
Consists of reprints of 170 articles, most in English. A cross section of musicological endeavor is the result, with major operatic scholars well represented. As articles on opera are noted later in this guide, inclusion in the *Garland Library* will be noted.
64. *Festschrift Friedrich Blume zum 70. Geburtstag*. Ed. Anna Amalie Abert and Wilhelm Pfannkuch. Kassel: Bärenreiter, 1963. 426p. ML55 .B58.
Many useful essays, including several on opera that have separate entries in this guide: #350 (Grout on early chorus), #1962 (Vetter on Wagenseil), and #2020 (Engel on *Das Liebesverbot*).
65. Cone, Edward T. *Music: A View from Delft; Selected Essays*. Ed. Robert P. Morgan. Chicago: U. of Chicago Press, 1989. ix, 334p. ISBN 0-276-11469-4. ML60 .C773 M9.
A variety of writings by Cone, including two important pieces on opera; they are treated later in this guide: "The World of Opera and Its Inhabitants" (#405), and "The Old Man's Toys: Verdi's Last Operas" (#1880).
66. Cooper, Martin. *Judgements of Value: Selected Writings on Music*. Ed. Dominic Cooper. New York: Oxford U.P., 1988. xiv, 339p. ISBN 0-19-311929-3. ML60 .C822.
Among the varied essays in this collection, there are several on operatic matters, including one on Gounod and another on Meyerbeer. Indexed.
67. *Essays on Music for Charles Warren Fox*. Ed. Jerald C. Grave. Rochester, N.Y.: Eastman School of Music, 1979. ix, 253p. ISBN 0-9603-1860-7. ML55 .F68 E844.
Among the writings there are three of operatic interest, all dealt with later in this guide: Fritz Noske on *Otello* (#1907), Michael Collins on Alessandro Scarlatti's *Tigrane*" (#1622), and Robert M. Stevenson, "American Awareness of the Other Americas to 1900" (#2115).
68. *Music and Theatre: Essays in Honour of Winton Dean*. Ed. Nigel Fortune. New York: Cambridge U.P., 1987. xv, 389p. ISBN 0-521-3234-7. ML55 .D36.
Four of the contributions are taken up later in this guide: Reinhard Strohm on *Giustino* (#986), Julian Budden on Wagnerian tendencies in Italian opera (#2472), Philip Brett on *Peter Grimes* and *The Rape of Lucretia* (#645), and John Warrack on Mendelssohn (#1181).
69. Dean, Winton. *Essays on Opera*. New York: Oxford U.P., 1991. x, 323p. ISBN 0-19-315265-7. ML1700 .D4.
Previously published material, some of it revised for this anthology. Includes some brief and very general items and also some of Dean's major efforts, which

have separate entries in this guide: on recitative (#358), on Beethoven (#495), and on *Sosarme* (#998).

70. *Essays Presented to Egon Wellesz*. Ed. Jack Westrup. Oxford: Clarendon Press, 1966. viii, 188p. ML55 .W38 W5.

Sixteen essays; seven about opera, of which four are given separate treatment in this guide: F. W. Sternfeld on Gluck's *Orfeo* and *Alceste* (#899), Hans F. Redlich on Wagnerian elements in pre-Wagnerian opera (#2010), Jack Westrup on Bizet's *La jolie fille de Perth* (#587), and Gerald Abraham on Serov (#1659).

71. Lee, M. Owen. *First Intermissions: Twenty-One Great Operas Explored, Explained, and Brought to Life from the Met*. New York: Oxford U.P., 1995. xv, 248p. ISBN 0-19-509225-4. MT95 .L54.

A gathering of Lee's entertaining and insightful intermission features from the Metropolitan radio broadcasts. Six are about Verdi, five about Wagner, three about Richard Strauss, and two about Puccini; there is one essay each about Mozart, Gounod, Berlioz, Offenbach, and Massenet. Index of names and titles.

72. *Essays on Opera and English Music: In Honour of Sir Jack Westrup*. Ed. F. W. Sternfeld, Nigel Fortune, and Edward Olleson. Oxford: Blackwell, 1975. x, 189p. ISBN 0-631-15890-1. ML55 .E78.

Fourteen contributions; four are treated separately in this guide: Donald Jay Grout on *Griselda* (#1619), Winton Dean on *Sosarme* (#998), Gerald Abraham on opera in Poland (#2618), and Eric Walter White on opera at Oxford (#2728).

73. *Studies in Eighteenth-Century Music: A Tribute to Karl Geiringer on His 70th Birthday*. Ed. H. C. Robbins Landon. London: Allen & Unwin, 1970. 425p. ISBN 0-306-79519-1. ML55 .G24 S8.

Consists of 38 essays, including the following on opera (those with entry numbers are treated later in this guide): George J. Buelow on Johann Mattheson's opera *Cleopatra* (#1171), Winton Dean, "Vocal Embellishment in a Handel Aria," Edith Vogel Garrett on Georg Benda (#522), Dolores Menstell Hsu on Weber (#2086), Emanuel Winternitz, "A Homage of Piccinni to Gluck," and Hellmuth Christian Wolff, "The Fairy Tale of the Neapolitan Opera" (#2530).

74. *Studies in Musical Sources and Analysis: In Honor of Jan La Rue*. Ed. Eugene K. Wolf and Edward H. Roesner. Madison, Wisc.: A-R Editions, 1990. xii, 555p. ISBN 0-89579-253-2. ML55 .L217.

Of the 17 essays here, two on opera subjects have separate entries in this guide: Martin Chusid on *Don Carlos* (#1873), and Ellen Rosand on *L'incoronazione di Poppea* (#1233).

Opera

All Periods

75. Knapp, J. Merrill. *The Magic of Opera*. New York: Harper & Row, 1972. x, 371p. ML1700 .K67.

Opera history is but one of the topics treated in this excellent presentation. The book is in fact a general text on the nature of opera, its terminology, conventions, and production. It is sensible and scholarly throughout. Expansive name and topic index.

76. Barblan, Guglielmo, and Alberto Basso. *Storia dell' opera*. Turin: UTET, 1977. 3v. in 6 parts. ML1700 .S884.

Specialists from several countries contributed to this imposing work. The first two parts (v.1) are devoted to Italy; the next two parts (v.2) are about Europe and America; the final parts (v.3) consider aspects of the vocal art, give biographical data on hundreds of singers (many of them quite obscure), and discuss libretti. Name index to all volumes and a useful title index in original languages. The essays are outline presentations in encyclopedia style, with few footnotes and few musical examples. Countries that have complete chapters include the Scandinavian nations, Belgium and the Netherlands, Portugal, Switzerland, Czechoslovakia, USSR, Poland, Spain, Hungary, Yugoslavia, Romania, Bulgaria, Greece, Canada, and the U.S. Latin America also has a chapter.

77. *Oxford Illustrated History of Opera*. Ed. Roger Parker. New York: Oxford U.P., 1994. xv, 541p. ISBN 0-19-816282-0. ML1700 .O95.

Also in paperback as *The Oxford History of Opera* (published in 1996). Operatic history approached through chapters by various scholars: 17th century, by Tim Carter; 18th century, by Thomas Bauman; 19th-century France, by David Charlton; 19th-century Italy, by William Ashbrook; 19th-century Germany, by Barry Millington, Russian-Czech-Polish-Hungarian opera to 1900, by John Tyrrell; and 20th century, by Paul Griffiths. Of special interest: "Staging of Opera," by Roger Savage, and essays by William Ashbrook on singers and John Rosselli on "Opera as a Social Occasion." With a valuable chronology by Mary Ann Smart and a bibliographic essay touching on some 300 titles. A strong index completes this handy reference.

78. Grout, Donald Jay, and Hermine Weigel Williams. *A Short History of Opera*. 3rd ed. New York: Columbia U.P., 1988. xix, 913p. ISBN 0-231-06192-7. ML1700 .G83.

The standard history in English, marked by insights into style and movements. A good expansive index of names, titles, and topics renders the contents accessible. Here is a fine starting point for investigation into subjects like leitmotiv, patronage, and singing. Much acclaim has been accorded to the bibliography, and it is formidable in bulk, with some 2,700 entries for books, parts of books, dissertations, and journal articles, giving full publication data. However, it possesses no discernible criteria for inclusion; many items are too trivial to be

of any interest, and several seem to belong in some other list (e.g., Pastor's *History of the Popes*). The arrangement, alphabetical by author, is fine for looking up a known book but unhelpful in discovering what has been written on a topic or composer.

79. Sadie, Stanley. *History of Opera*. The New Grove Handbooks in Music. New York: Norton, 1990. xii, 485p. ISBN 0-393-02810-0. ML1700 .H57.

A useful gathering of material from NG, most of it revised and organized into a coherent presentation. Authors include Thomas Walker (Italy), Peter Branscombe (Germany and Austria), James R. Anthony (France), Curtis Price (England), Jack Sage (Spain), Manfred Boetzkes (design), and Roger Savage (production). Without footnotes but with a long, classified bibliography of more than 1,000 titles. A strong glossary gives extended information on about 250 terms. Expansive index.

80. Jellinek, George. *History through the Opera Glass: From the Rise of Caesar to the Fall of Napoleon*. London: Kahn & Averill, 1994. x, 405p. ISBN 1-8710-8247-1. ML2100 .J44.

A fascinating narrative history of the world, which cites operas that pertain to each time and place. Then a chronology of events and operas dealing with them, from 14 B.C. to 1993. (What were three operas set in the 14th century?) Bibliography of about 100 entries; index of names, titles, and topics.

81. Lindenberger, Herbert Samuel. *Opera in History: From Monteverdi to Cage*. Stanford, Calif.: Stanford U.P., 1998. xi, 364p. ISBN 0-8047-3104-1. ML1700 .L54.

An interesting ramble through numerous topics, although the endeavor to present opera as a sort of paradigmatic model of its times appears to dissolve en route. The author's knowledge and insights are pervasive. He suggests, for example, that acting in opera is nothing but a generalized expression of affect, having no connection to the character or situation: the aria is a musical pose. About the *Ring*, he observes that the topics concerned are not mythic themes but contemporary issues (incest, adultery, rebellion versus authority); the *Ring* actually "helped create a mid-19th century for us" by giving us a framework for rethinking the period. There is a good section on *Moses und Aron*, and on *Mahagony*, works that Lindenberger takes as seriously as the *Ring*, and a fine account of John Cage's *Européras*, which he takes even more seriously, wondering if they "put the aesthetic of opera in question." A 400-item bibliography, strong index.

82. Bokina, John. *Opera and Politics: From Monteverdi to Henze*. New Haven, Conn.: Yale U.P., 1997. xiv, 240p. ISBN 0-300-06935-9. ML1700 .B74.

Opera seen as the medium "for the recording of the conscious and unconscious, explicit and implicit, historiography of society." It achieves this role through its libretti (music is not a concern here), which deal with issues and ideas of the day. *Fidelio*, for example, is about "republican virtue" and *Elektra* is about the new psychology. Other themes and libretti are matched as well.

Bokina notes that postmodern works (Cage, Adams, Corigliano) touch on contemporary issues “but take no clear and coherent position on them.” Backnotes, 20-page bibliography, good index.

83. Wolff, Hellmuth Christian. *Geschichte der komischen Oper: Von den Anfängen bis zur Gegenwart*. Wilhelmshaven: Heinrichshofen, 1981. 264p. ISBN 3-7959-0304-1. ML1850 .W64.

A scholarly account of the genre from the early Renaissance; emphasis on Europe, with some attention to American works. Illustrations, extended musical examples, unannotated bibliography of about 150 items. Name and topic index.

Precursors and 17th Century

84. Ragenet, François. *Parallel des Italiens et des François, en ce qui regarde la musique et las [sic] opéra*. Paris: J. Moreau, 1702. 140p.

An important early discussion of Italian (which is favored) and French opera, foreshadowing the *querelle* that erupted a half century later. In *Strunk*, 671–678, the complete text is given, with source information and some notes. Fubini (#98) prints excerpts, with source information and more extensive notes (p.68–73). An English translation attributed to J. E. Gaillard appeared in 1709.

85. Le Cerf de La Viéville, Jean Laurent. *Comparaison de la musique italienne et de la musique françois*. Brussels: F. Foppeas, 1704–1706. 3v. in 1.

A response to Ragenet (#84), partly translated into English in *Strunk*. The author was an ardent admirer of Lully and the French opera.

Other material on opera’s first century is entered under the composers who created it: Giulio Caccini (#654ff.), Jacopo Peri (#377, #1398), Claudio Monteverdi (#1204), and their librettists: Gian Francesco Busenello (#236), and Ottavio Rinuccini (#268, #269).

See also #2438–#2446 for material on the Camerata.

18th Century

86. Jacquot, Jean, ed. *La fête théâtrale et les sources de l’opéra: Acts de la 4^o session des Journées Internationales d’Étude du Baroque*. Mantaubon: Baroque Revue Internationale, 1972. 138p. ML1703 .J7.

Fourteen papers on various arts of the musical theater (ballets, *intermèdes*, *fêtes*, etc.). Complete contents in *Baron*, 473.

87. Yorke-Long, Alan. *Music at Court: Four Eighteenth-Century Studies*. London: Weidenfeld & Nicolson, 1954. xviii, 158p. ML60 .Y6.

Valuable background essays about music in Parma, Stuttgart, Dresden, and Berlin. They deal with the theaters, festivals, place of the musician, composers, singers, and the overarching role of the ruling personage. With footnotes and index.

88. Downes, Edward O. D. "Secco Recitative in Early Classical Opera Seria (1720–1780)." *JAMS* 14 (1961): 50–69.

A valuable analysis of recitative that was not accompanied by the orchestra, stressing the emotional impact of its performance and the harmonic devices used by Pergolesi and others. Less *secco* was used in the reform operas. For performance practice issues, see Dean (#358).

89. Algarotti, Francesco. *Saggio sopra l'opera in musica*. Livorno: M. Coltellini, 1763. English translation, 1768. Reprinted in *Strunk*, 909–922.

First edition, 1755. Algarotti, a Venetian who spent nine years in Berlin assisting Frederick the Great in the translation of opera libretti, expressed negative views about contemporary Italian opera. He found that composers were bent on flattering the ears of the audience, "but not at all either to affect the heart or kindle the imagination." He took the Gluckian (see #378) view on what needed reforming.

Material on the Quarrel of the Buffoons is at #2257ff.

90. *I vicini di Mozart: Il teatro musicale tra sette e ottocento. Atti del Convegno Internazionale di Studi . . . 7–9 settembre 1987*. Ed. Maria Teresa Muraro and David Bryant. *Studi di musica veneta*, 15. Florence: Olschki, 1989. 2v. ISBN 88-222-3685-8. ML170 .V5.

A strong collection of papers from the conference, including three on opera in v.1 that are entered later in this guide: Rudolph Angermüller on Anfossi's *Il curioso indiscreto* (#459), Mercedes Viale Ferrero on operas given in Turin and Milan (#2525), and Gian Paolo Minardi on Paër (#1370). V.2 is on "La farsa musicale veneziana (1750–1810)." The lead article by David Bryant is at #2579.

91. *Opera and the Enlightenment*. Ed. Thomas Bauman and Marita Petzoldt McClymonds. New York: Cambridge U.P., 1995. xii, 317p. ISBN 0-521-46172-3. ML1720.3 O64.

An important collection of essays by various scholars. These are covered later in this guide: Gary Tomlinson on pastoral (#2445), Mary Cyr on chorus in French opera (#351), Winton Dean on *Serse*" (#995), Julie E. Cumming on Gluck's Iphigenia operas (#903), and Richard Taruskin, "From Fairy Tale to Opera in Four Moves (Not So Simple)" (#1433). The volume has footnotes and a strong index but no bibliography.

92. Kelly, Michael. *Reminiscences*. Ed. Roger Fiske. New York: Oxford U.P., 1975. xx, 396p. ISBN 0-19255-4174. ML420 .K3 .A202.

Originally published 1826. Kelly was a noted tenor (he sang in the premiere of *Le nozze di Figaro*) who performed extensively in London and on the continent. His memoir offers keen observations on music and singers, theater politics, and conditions of performance in various European cities. Useful comments by Fiske, chronology, bibliography, and index.

19th Century

93. *Die "opéra-comique" und ihr Einfluss auf das europäische Musiktheater im 19. Jahrhundert: Bericht über den Internationalen Kongress Frankfurt 1994.* Ed. Herbert Schneider and Nicole Wild. Musikwissenschaftliche Publikationen, 3. Hildesheim: Olms, 1997. 490p. ISBN 4871-0250-1. ML1720 .O63.

A valuable collection of 18 papers from the conference, with name and topic indexing. These are treated separately in this guide: David Charlton on the *romance* (#2261), Arnold Jacobshagen on the choral introduction (#2263), Odile Krakovitch on censorship (#2321), and Irmlind Capelle on Grétry and Lortzing (#931). The other papers: Philippe Blay, "Le fonds de l'Opéra-Comique: Prémabule à un inventaire"; Philippe Vendrix, "L'opéra comique sans rire"; Patrick Taiëb, "Romance et mélomanie . . ."; Thomas Betzwise, "Si tu veux faire un opéra comique . . ."; Albert Gier, "Volkslied und Bänkel-sang: Einlagelieder von Grétry bis Jacques Offenbach"; Nicole Wild, "La mise en scène à l'Opéra-Comique sous la restauration"; Jean-Claude Yon, "Les débuts périlleux d'Offenbach à l'Opéra-Comique: *Barkouf* (1860)"; Marie-Claire Mussat, "Diffusion et réception de l'opéra comique dans les provinces françaises . . ."; Michael Fend, "Es versteht sich von selbst, dass ich von der Oper spreche, die der Deutsche und Französe will . . ."; Joachim Veit, "Das französische Repertoire der Schauspielgesellschaft August Pichlers zwischen 1825 und 1847"; Emilio Sala, "Réécritures italiennes de l'opéra comique française . . ."; Marco Marica, "Le traduzioni italiane in prosa di *opéras comiques* francesi (1763–1813)"; and Ramón Barce, "Das spanische Singspiel (*Sainete lirico*)."

94. De Van, Gilles. "Fin de siècle Exoticism and the Meaning of the Far Away." OQ 11-3 (1995): 78–94.

Trans. from Italian by William Ashbrook. Refers to exoticism at the end of the 19th century as "almost an obsession." It began with Cherubini and ended with *Turandot*. The effect was achieved in opera by an alien setting, either temporal or geographical. De Van interprets the movement as a "metaphor of desire" toward the "other which becomes a mirror of the self." The exotic closely relates to the erotic search for the mysterious woman, or femme fatale. Intriguing; also a well-documented guide to the other literature.

20th Century

95. *Oper heute: Formen der Wirklichkeit im zeitgenössischer Oper heute.* Ed. Otto Kolleritsch. Vienna: Universal, 1985. 274p. ISBN 3-7024-0170-9. ML55 .S9103, v.16.

Sixteen essays by various writers, dealing with recent operas. The studies are technical analyses, with footnotes and often inscrutable little music examples. These are of special interest: Wolf Konold, "Ligeti's *Le grand macabre*: Absurdes Welttheater auf der Opernbühne"; Hans-Werner Heister, "Kinderoper als Volkstheater: Hans Werner Henzes *Pollicino*"; Jürgen Maehder, "Bussotti's Operaballett: Zur Entwicklung der musikalischen Dramaturgie im Werk Sylvano Bussotti's"; Ivanka Stofanova, "Prinzipien des Musiktheaters bei Luciano

Berio: *Passaggio, Laborintus II, Opera*"; and Georg Quander, "Von Minimal zum Maximal . . ." (about *Satyagraha* by Philip Glass).

Collections of Documents

96. Strunk, Oliver. *Source Readings in Music History*. 2nd ed. Ed. Leo Treitler. New York: Norton, 1998. xxii, 1,552p. ISBN 0-393-03752-5. ML160 .S89. (Cited in this guide as *Strunk*.)
 First edition, 1950. The new edition of this indispensable anthology considerably augments the number of readings in the first (from 87 items to 214) and provides new introductions by specialists for each period. Material from the 20th century is included (the first edition stopped with the 19th). Musicians and critics are represented, by English translations where necessary. Long treatises have extracts. Among the authors who wrote on opera: Padre de'Bardi, Ottavio Rinuccini, Giulio Caccini, Jacopo Peri, François Ragueneau, Benedetto Marcello, Rousseau, Francesco Algarotti, Gluck, Weber, Berlioz, and Wagner. Expansive index of names and topics.
97. Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer, 1984. 556p. ISBN 0-02-872900-5. ML160 .M865.
 A useful selection of 114 short documents or extracts, with commentaries. Among the writers on opera: Giulio Caccini, Monteverdi, Goldoni, Addison and Steele, Ferdinand Hiller, Gluck, Leigh Hunt, and Wagner. Index of names, works, and subjects.
98. *Music and Culture in Eighteenth-Century Europe: A Source Book*. Ed. Enrico Fubini. Chicago: U. of Chicago Press, 1994. x, 442p. ISBN 0-226-26731-8. ML240.3 .M8613.
 A fine collection of 50 writings, most of them on opera or relating to opera, translated into English. Extensive documentation and commentaries, with biographical information on the writers; bibliography and excellent subject index. Among the authors included are François Ragueneau, Jean-Laurent LeCerf de la Viéville, Diderot, Friedrich Melchior Grimm, Francesco Algarotti, Metastasio, and Johann Mattheson.
99. Becker, Heinz. *Quellentexte zur Konzeption der europäischen Oper im 17. Jahrhundert*. Kassel: Bärenreiter, 1981. 200p. ML1703 .Q3.
 A gathering of 62 documents in their original languages, without translations, with extensive commentaries in German. Topics are Florentine, Venetian, French, and German opera of the 17th century, as discussed by such writers as Jacopo Peri, Giovanni Doni, Marc'Antonio Cesti, Pietro Ziani, Antonio Sartorio, and Lully. Name and title index.
100. Krause-Graumnitz, Heinz. *Von Wesen der Oper. Opernkomponisten über die Oper*. Berlin: Henschelverlag, 1969. 538p. ML90 .K73.
 Letters, prefaces, and other statements by about 100 composers of opera, from Peri to Shostakovich. Sources identified; commentaries; everything is in German. Name and title index.

101. Fisk, Josiah. *Composers on Music: Eight Centuries of Writings*. Boston: Northeastern U.P., 1997. xvi, 512p. ISBN 1-55553-278-0. ML90 .C77.
An expanded version of a 1956 anthology by Samuel Morgenstern. A good selection of writings by about 80 composers, including all the major opera composers and a number of moderns (such as Poulenc, Cage, Copland, Bernstein, Ligeti, Berio, Henze, and Glass). Full source information is given for each extract, along with commentary. Well indexed.
102. *Composers on Modern Musical Culture: An Anthology of Source Readings on Twentieth-Century Music*. Ed. Bryan R. Simms. New York: Schirmer, 1999. xiii, 286p. ISBN 0-02-864751-3.
All the leading opera composers are included in this useful gathering of original writings, many of them appearing in English for the first time. Commentaries, bibliography, and index.
103. Weisstein, Ulrich. *The Essence of Opera*. New York: Free Press of Glencoe, 1964. 372p. ML1700 .W35.
An anthology of 68 selections on the topic of operatic poetics, all in English, with sources and commentaries. Authors include composers from the Florentines to Stravinsky and literary figures like Voltaire, Goethe, Schopenhauer, Shaw, Cocteau, Brecht, and Auden. Name and title index.

Chronologies

104. Zöchling, Dieter. *Die Chronik der Oper*. Dortmund: Chronik, 1990. 639p. ISBN 3-611-00128-7 ML102. O6 Z623.
An excellent day-by-day review of operatic history, in newspaper style, from 1598 to 1990. Lavish color illustrations add to the value of the stories, which include accounts of premieres, openings of new buildings, deaths of artists, and other events related to opera. The composer index has titles (in German) under each name, with premiere date; there is also a name index.

Operatic highlights also appear in many general chronologies; of these the most useful have been described in *IOM* 0105–0112, 1410, and 1501, and *Duckles* 2.62–2.84. Surely the most fascinating of them is:

105. Slonimsky, Nicolas. *Music since 1900*. 5th ed. New York: Schirmer, 1994. 1,260p. ISBN 0-02872-4185. ML197 .S634.
First edition, 1937. Major events in music from 1900 through 1991, including opera premieres, dates of composition, odd occurrences, and Slonimsky's peppery, perceptive observations on it all. Glossary of new terms, and name index, with compositions listed under their composers.

One of the pillars of opera reference is in chronological format:

106. Loewenberg, Alfred. *Annals of Opera, 1597–1940*. 2nd ed. Rev. and corrected Frank Walker. Geneva: Societas Bibliographica, 1955. 2v. ML102 .O6 L6.
A reprint edition (Totowa, N.J.: Rowman & Littlefield, 1978) was described as "3rd edition, revised and corrected." The standard list of about 3,600

operas that have been performed, arranged by date of premiere. For each work the first and important performances outside the home country are given, with exact dates, language of each libretto and names of translators, plus miscellaneous observations. Opera titles appear in their original languages, with English translations for less common tongues. Indexes by title, composer, and librettist; also a general index with entries for individual countries and for topics. Performance histories are more complete for 17th- and 18th-century works. *Kaufman* gives an important critical commentary on this undertaking, noting various types of errors to watch for. A continuation of Loewenberg, by Harold Rosenthal, was announced for 1983 but has not appeared.

107. Kaufman, Thomas G. *Verdi and His Major Contemporaries: A Selected Chronology of Performances with Casts*. Garland Reference Library of the Humanities, 1,016. New York: Garland, 1990. xxiv, 590p. ISBN 0-8240-4106-2. ML128 .O4 K4.

The publisher has given two added titles: on the title page we find “Annals of Italian Opera,” while the verso announces “Annals of Opera Vol.1.” Since no further volume has appeared, the exact nature of the series remains undefined. This is an invaluable book in itself, with tabular performance histories for all of Verdi’s operas through the 1980s and for the operas of 17 other composers. For works with relatively few performances, all productions are cited; for popular works there is a selection. (Kaufman estimates that “a repertory opera such as *Il trovatore* or *Aida* probably had 10,000 to 25,000 performances.”) Arrangement is by country, then city. Cast information is given as available. A long bibliography of sources consulted, some 400 books and periodicals, presents many theatrical histories; it would have been more useful with complete bibliographic information. The only index is to opera titles. Linda Fairtile has enhanced the access to this book with composer and librettist indexes in *Verdi Newsletter* 20 (1992): 16–21.

See also the chronologies in *Oxford Illustrated History* (#77) and Jellinek (#80).

Iconographies

Opera lends itself admirably to pictorial treatment, or iconography. Many such treatments are cited in this guide under specific approaches that they represent (particular composers, designers, opera houses, and so forth). There is one general iconography of interest:

108. Wolff, Hellmuth Christian. *Oper, Szene und Darstellung von 1600 bis 1900*. Musikgeschichte in Bildern, 4/1. Leipzig, VEB Deutscher Verlag für Musik, 1968. 212p. ML89 .M9 v.4,1.

Part of a major series of iconographical works. Consists of more than 200 documented illustrations of productions, costumes, and all kinds of performers. Many sketches for stage design, including some published for the first time. Bibliography of about 150 entries; name and topic index.

See also the sections on iconography in *IOM* 0113–0136, and *Duckles* 2.40–2.61.

IV. Editions and Excerpts

Composer entries in this guide offer some information on modern editions of their operas. Citations to complete and collected works of all composers are given in *NOHM*. Several anthologies of music provide a variety of examples from the history of opera. These are especially useful:

109. *Anthology of Music*. Ed. Karl Gustav Fellerer. Cologne: Arno Volk, 1955–1976. 48v. M2 .M9872.

Four volumes are devoted to opera: 5, 38, 39, and 40. The most popular arias are generally avoided, in favor of lesser-known but characteristic pieces. English libretto segments are given, along with commentaries and sources.

110. Brody, Elaine. *Music in Opera: A Historical Anthology*. Englewood Cliffs, N.J.: Prentice-Hall, 1970. 604p. M2 .B857 M9.

About 100 long excerpts, covering all periods. Aria texts in original languages and English translations, stage directions, and commentaries. Popular arias are mingled with less familiar numbers. Name, title, and topic index.

111. *Historical Anthology of Music*. Rev. ed. Ed. Archibald T. Davison and Willi Apel. Cambridge, Mass.: Harvard U.P., 1949–1950. 2v. M2 .D25 H6.

V.2 has numerous operatic excerpts, with commentaries. Texts are translated into English; sources are described.

Garland Publishing has issued some valuable series of scores, making available works not generally available before. The sets specific to countries are entered there; these are multinational:

112. *The Ballad Opera: A Collection of 171 Original Texts of Musical Plays Printed in Photo-Facsimile*. Selected and arranged by Walter H. Rubsamen. New York: Garland, 1974. 28v. ISBN 0-8240-0900-2. ML48 .B18.

These works constitute the entire extant repertoire of English, Scottish, Irish, and American ballad opera—the 18th-century form that led to the comic opera. Among the better-known compositions are *The Beggar's Opera*, *Polly*,

The Devil to Pay, and *The Disappointment*. Scores and libretti are printed as they were first published, without notes, comments, or indexing.

113. *Early Romantic Opera*. Ed. with introductions by Philip Gossett and Charles Rosen. New York: Garland, 1978–1984. 44v. ISBNs and LC numbers vary per volume. (Cited in this guide as *ERO*.)

These are full orchestral scores, photocopied from manuscript or rare early printed sources. Major works by Bellini, Rossini, Meyerbeer, Donizetti, Auber, Cherubini, Halévy, Le Sueur, Méhul, and Spontini are included. All the operas in the set are noted individually under their composers in this guide.

The next work is a helpful guide to the musical anthologies:

114. Hill, George Robert, and Norris L. Stephens. *Collected Editions, Historical Series and Sets, and Monuments of Music: A Bibliography*. Fallen Leaf Reference Books in Music, 14. Berkeley, Calif.: Fallen Leaf, 1997. xlv, 1,349p. ISBN 0-914913-32-0. ML113 .H55.

Some 8,000 titles given, with every volume of a series listed. Inclusion is limited to works containing music (as opposed to writings about music). Full bibliographic data given, with reprint information. Effectively replaces the earlier guide to anthologies by Anna Harriet Heyer, *Historical Sets, Collected Editions, and Monuments of Music* (Chicago: American Library Association, 1980; *Duckles* 5.511), except that the planned index has not yet appeared.

V. Libraries

Catalogues

Several major libraries have issued lists of opera scores and/or libretti in their collections:

115. United States. Library of Congress. Music Division. *Catalogue of Opera Librettos Printed before 1800*. Prepared by O. G. T. Sonneck. Washington, D.C.: U.S. Government Printing Office, 1914. 2v. Reprints, New York: Burt Franklin, 1967; New York: Johnson Reprint, 1970. ML136 .U55 C45.

About 17,000 items in composer order with full bibliographic data and annotations usually that give information about the premiere. Useful for correct facts of publication on most operas before 1900, e.g., 21 by Auber and 36 by Grétry. V.1 is a title catalogue, and v.2 is an index of composers, librettists, and arias.

116. United States. Library of Congress. *Dramatic Music (Class M1500, 1510, 1520): Catalogue of Full Scores*. Comp. Oscar George Theodore Sonneck. Washington, D.C.: U.S. Government Printing Office, 1908. 170p. Reprint, New York: Da Capo, 1969. ML128 .O5 U5.

Some 1,700 entries with full bibliographic data and facts about premieres. In composer order with no index.

117. *Catalog of the Opera Collections in the Music Libraries: University of California, Berkeley; University of California, Los Angeles*. Boston: G. K. Hall, 1983. 697p. ISBN 0-8161-0392-5. ML136 .B47 U58.

A pair of composer lists, with about 4,000 entries from UCLA and 10,000 from Berkeley. Format is photoreproduction of catalogue cards, with full bibliographic data. No index.

118. Eckhoff, Annemarie. *Oper, Operette, Singspiel. Ein Katalog der Hamburger Musikbücherei*. Hamburg: Hamburger Öffentliche Bücherhallen, 1965. 206p. ML136 .H33 O4.

About 2,000 entries, in composer order with title index. Gives place and year of premiere, librettist, and publisher.

119. British Broadcasting Corporation. *Choral and Opera Catalogue*. London: British Broadcasting Corporation, 1967. 2v. ML128 .V7 B76.

Composer and title lists, with the genres intermixed. Gives publisher and duration for about 60,000 works.

Numerous library inventories include operatic works along with other kinds of music. For major examples see *IOM* 0227–0240, 0370–0389, and *Duckles*, section 7. Special notice is due to the outstanding cooperative list for North American libraries:

120. *National Union Catalog: Pre–1956 Imprints*. London: Mansell, 1968–1981. 754v. Z1215 .U47.

With about 13,000,000 entries, this is the largest bibliographic work ever published. It consists of photocopies from the card catalogues of 1,500 research libraries in the U.S., Canada, and Mexico, representing monographs published before 1956. Sequence of material is alphabetical by author. Musical works are listed under names of composers; they include all editions, transcriptions, arrangements, libretti in various languages, and so on. Library locations are given. To exemplify the scope of the set, there are 182 entries for versions of *Faust* and 289 for *Don Giovanni*.

121. United States. Library of Congress. *Library of Congress Catalog—Music, Books on Music, and Sound Recordings, 1953–*. Washington, D.C.: Library of Congress, 1953–. Semiannual; annual and quinquennial cumulations. ISSN 0092–2838. Z881 .U52 M8.

From 1953 to 1972 the title was *Music and Phonorecords*. The title adopted in 1973, *National Union Catalog*, marked the inclusion of entries from a number of cooperating libraries. Materials processed in any of the libraries during the time period of each volume are included. Genres included are music scores, books about music, and sound recordings whether of music or speech. Since 1991 this title has been issued only in microfiche and as part of the CD-ROM and online versions of the *National Union Catalog* (described in *GRB*).

Other important library catalogues include those of the New York Public Library (*Duckles* 7.362) and the British Library (*Duckles* 7.258).

Guides to Resources

Guidance to library resources for musical scholarship is offered by a number of works. A good overview of resource guides appears in *Duckles*, section 7. *NGDO* 2, 1163–1185, has a strong entry for “Libraries and Archives” by John Wagstaff; it lists important collections by country and city and notes the writings about each one. Other useful titles:

122. *Directory of Music Research Libraries*. Ed. Rita Benton. Kassel: Bärenreiter, 1967–. ML12 .B45.

A sweeping guide to the world’s music libraries, with five volumes published to date. Issued originally in a “preliminary edition” by Rita Benton (U. of Iowa Press, 1967–1970; 2v.) and the International Association of Music Libraries; later assimilated into *RISM*, Series C. It is a country/city listing of libraries,

giving descriptions of the collections and administrative information. Coverage has thus far extended to North America, Europe, Australia, New Zealand, and Japan. Details in *Duckles* 7.1.

123. Seaton, Douglass. "Important Library Holdings at Forty-one North American Universities." *Current Musicology* 17 (April 1974): 7–68.

A general survey, in which certain opera collections are identified. Some of them are in Boston University (Risè Stevens collection), Columbia (Berlioz), Cornell (18th- and 19th-century scores), Harvard (Rossini), Indiana (black music and Latin American music), Stanford (recorded sound; early singers), University of California, Berkeley (18th-century French libretti; 19th-century Italian and French scores), University of California at Los Angeles (18th-century libretti, including a 117-volume set of Venetian works), Texas (libretti), Washington (17th–19th century scores), and Western Ontario (editions and manuscripts, 1751–1800).

124. Bradley, Carol June. *Music Collections in American Libraries: A Chronology*. Detroit: Information Coordinators, 1981. 249p. ISBN 0-89990-002-X. ML111 .B79.

An inventory of 374 institutions in the U.S., citing significant dates, special collections, published catalogues, and writings by and about the library. Index identifies major subject collections.

125. Penney, Barbara. *Music in British Libraries: A Directory of Resources*. 4th ed. London: Library Association, 1992. 112p. ISBN 0-85365-739-4. ML21 .L66. First edition, 1971. Describes holdings and facilities of some 700 libraries. Index of composers cited and of other special collections by subject.

VI. Opera Houses

Gathered in this chapter are works that describe the opera houses of more than one country. Books and articles that are entirely concerned with the theaters of a single country are listed under that country in Chapter XVIII. *NGDO 4* has valuable entries by Edward A. Langhans: “Seating,” 283–292, and “Theatre Architecture,” 709–722. Plans are given for La Scala, King’s Theatre Haymarket, Covent Garden, Deutsche Oper Berlin, Vienna Staatsoper, Palais Garnier (Paris), the new Metropolitan Opera, Bastille Opera, and Bayreuth Festspielhaus. There is also a useful glossary of terms in English, French, German, and Italian.

126. Kaufman, Thomas G. “A Bibliography of House Annals.” *DSJ* 5 (1984): 317–381. (Cited in this guide as *Kaufman*.)

A very useful list of about 400 works that include annals (chronologies of performances) in individual opera houses. Selects “the best available book on each city or house,” omitting superseded materials. Books without annals are listed only if they have special importance or if there is no published chronology for the house in question. Valuable commentaries point out the strengths and weaknesses of the works. Diacritics are frequently missing in titles, and a fair number of misprints got into the foreign words, so the user will be wise to verify imprint data. Kaufman’s “Corrections and Additions,” in *Donizetti Society Journal* 6 (1988): 193–215, added about 100 entries.

127. Stoddard, Richard. *Theatre and Cinema Architecture: A Guide to Information Sources*. Detroit: Gale, 1978. 368p. ISBN 0-8103-1426-6. Z5784 .S8 S82.

Consists of 1,586 annotated entries—books, pamphlets, and articles—on exterior and interior design, including acoustical questions. Arrangement by country. Reference value of the work is reduced by the absence of diacritical marks in languages that use them. Index of architects and designers; index of theaters by country.

128. Hughes, Patrick Cairns (Spike). *Great Opera Houses: A Traveller’s Guide to Their History and Traditions*. London: Weidenfeld & Nicolson, 1956; New York: McBride, 1959. 362p. ML1720 .H8.

Descriptions of the major houses in Munich, Vienna, Venice, Milan, Parma, Florence, Rome, Naples, Palermo, Catania, Genoa, Turin, Paris, and London. The approach is historical but popular (no footnotes). It is a pleasant introduction to many of opera's greatest homes. With 13 illustrations, bibliography, and index.

129. Krause, Ernst. *Die grossen Opernbühnen Europas*. Kassel: Bärenreiter, 1966. 251p. ML1720 .K73.

A photo album of halls in Berlin, Vienna, Milan, Rome, Venice, Paris, London, Glyndebourne, Moscow, St. Petersburg, Prague, Budapest, Sofia, Warsaw, Stockholm, Zurich, Barcelona, Munich, Dresden, Stuttgart, Hamburg, Frankfurt, Cologne, Düsseldorf, Leipzig, Bayreuth, Salzburg, and Halle. Most of the views are exteriors, but some are scenes from productions. Index of persons and opera titles.

130. Beauvert, Thierry. *Opera Houses of the World*. Trans. Daniel Sheeler. New York: Vendome, 1996. 277p. ISBN 2-8766-0004.8. ML1700 .B27.

A splendidly illustrated coffee-table book, showing views of 50 theaters. Many floor plans, cross sections, and accounts of construction. Also miscellaneous facts (including quite a few errors) and chronologies. Much space goes to singers. With no documentation and a weak index. The author is director of exhibitions and publications, Bastille Opéra, Paris.

131. Burian, Karel Vladimír. *Svě tová operní divadla*. Prague: Supraphon, 1973. 222p. ML1700 .B935.

Although the Czech language may present a barrier, this is a useful gathering of facts and pictures (59 plates) on the world's opera houses. Dimensions, history, and persons associated with 149 theaters are given, in city sequence. Index of names and theaters.

132. Sachs, Edwin O., and Ernest A. Woodrow. *Modern Opera Houses and Theatres*. London: Batsford, 1896–1898. 3v. Reprint, New York: Benjamin Blom, 1968. NA6821 .S22.

Two volumes review the architectural history and dimensions of important 19th-century structures in Europe; the final volume is a treatise on theater planning and construction, with attention to stage machinery. Cities covered are Vienna, Budapest, Prague, Dresden, Halle, Berlin, Bayreuth, Worms, London, Wolverhampton, Manchester, Bristol, Amsterdam, Brussels, Oslo, Stockholm, Odessa, Tiflis, Leningrad, Paris, Monte Carlo, Palermo, Milan, Turin, Bilbao, Salzburg, Laibach, Frankfurt, Rostock, Essen, Bromberg, Stratford-on-Avon, Leeds, Cambridge, Athens, Rotterdam, Bucharest, Geneva, and Zurich. Photographs and plans, index.

133. Zietz, Karyl Lynn. *Opera! The Guide to Western Europe's Great Houses*. Santa Fe, N. Mex.: J. Muir, distributed by Norton, 1991. vi, 287p. ISBN 0-945465-81-5. ML1720 .Z53.

Covers 92 theaters, giving historical background and current directory information. Seating plans are shown, with other material of interest to persons planning to attend a performance.

134. Filippi, Joseph de. *Parallèle des principaux théâtres modernes de l'Europe et des machines théâtrales françaises, allemandes, et anglaises*. Paris: A. Lévy, 1860. 163p. plus drawings. Reprint, New York: Benjamin Blom, 1968. NA6821 .F5.

A historical survey of theater architecture and planning, followed by a technical description of halls in France, England, Italy, Germany, Russia, Spain, Belgium, and Denmark. Most are 19th-century structures, but a few are older. With 133 plates, including plans.

135. Bauer-Heinhold, Margarete. *Baroque Theatre*. Trans. Mary Whittall. London: Thames & Hudson; New York: McGraw-Hill, 1968. 292p. PN2174 .B32.

Originally published as *Theater des Barock* (Munich: Callwey, 1966). A cultural approach to theaters in Italy, Germany, France, Spain, Russia, Switzerland, and Austria, considering patrons, composers, artists, and production matters as well as the houses themselves. With 16 color plates, 191 photos, and 146 figures. Bibliography of about 150 items; index of names, titles, and topics.

136. Izenour, George C. *Theater Design*. New York: McGraw-Hill, 1977. 631p. ISBN 0-07-032086-1. NA6821 .I94.

A history of theaters from ancient times, with technical descriptions and plans and sections that are usefully drawn to the same scale. Also essays on diverse aspects of design, acoustics, cost analysis, and so forth. About 900 illustrations; index to theaters by type and by location.

137. Aloi, Roberto. *Architetture per lo spettacolo*. Milan: Ulrico Hoepli, 1958. lxx, 504p. NA6821 .A4.

A useful handbook of about 100 theaters of the world, most of them dating from the 1950s. Vastly detailed with technical data (“reinforced concrete roofing 2.36 inches thick . . . cork panels 1.18 inches thick . . .”) and profusely illustrated with 21 color plates, 345 black-and-white photos, and 454 designs. The descriptive matter is in Italian, French, English, and German. Index of architects and theaters.

VII. International Directories

Directories for individual countries are listed in Chapter XVIII. These are guides to the operatic world: people, companies, theaters, activities. They are current or at least recent. Some comments on retrospective directories are at the end of the section.

138. Cowden, Robert H. *Opera Companies of the World: Selected Profiles*. Westport, Conn.: Greenwood, 1992. xxvi, 336p. ISBN 0-313-26220-9. ML12 .O63.
A valuable compilation of facts about 139 companies: histories, directory data, and bibliographies. Indexed by personal names, institutions, and cities.

139. Turnbull, Robert. *The Opera Gazetteer*. New York: Rizzoli, 1988. 240p. ISBN 0-8478-0727-4. ML12 .T87.

Describes about 100 world opera houses, including seating capacity of each, and gives practical information for obtaining tickets. Except for Eastern Europe, names are in original languages. With photos and a name index.

140. *International Who's Who in Music and Musicians' Directory. I. Classical*. 15th edition. Cambridge, England: International Who's Who in Music; Detroit: Gale, 1996–1997. ISBN 0-900332-51-4 (International); 0-8103-0427-9 (Gale). ML106 .G7 W4.

This directory has had various titles and publishers since it started in 1935. Beginning with this edition it split into two publications: one for classical and light classical musicians and the other for popular musicians. The classical volume offers a universal directory of musical institutions, including opera companies, and of opera singers. Names of organizations are sometimes in their own languages, sometimes in English. Many omissions and a huge number of misprints detract from the usefulness of the work. No index.

141. *Music Industry Directory*. 7th ed. Chicago: Marquis Professional Publications, 1983. 678p. ISBN 0-8379-5602-1. ML13 .M505.

With this edition, a change from the former title: *The Musician's Guide: The Directory of the World of Music*. Publisher has varied since the first edition of 1954. Lists of U.S. and Canadian agencies, organizations, libraries, periodicals (foreign included), music critics, schools, competitions, etc. About 600 opera

companies are identified—amateur and college groups among them—with addresses and names of administrators. The “general index” is really an expanded table of contents.

142. Musical America. *International Directory of the Performing Arts*. Hightstown, N.J.: Primedia Information, 1999. 831p. ISBN 1-891131-01-X. ML13 .M497.

Title and publisher vary for this yearbook, which has been published since 1968. It presents useful data for the U.S. and Canada on performers, groups, agents, publishers, and business aspects of music. An index of names gives total access to the material. It is of interest that the list of opera companies (by state and city) runs to 27 pages for the U.S. and Canada and to only 6 pages for the rest of the world.

143. Couch, John Philip. *The Opera Lover's Guide to Europe*. 2nd ed. New York: Limelight, 1991. 300p. ISBN 0-87910-191-1. ML1700 .C68.

Ticket information, including seating, and local transportation facilities, for opera houses in major cities and also in smaller centers. Arranged by country and city.

144. Rabin, Carol Price. *Music Festivals in America: Classical, Opera, Jazz, Pops, Country, Old-Time Fiddlers, Folk, Bluegrass, Cajun*. 4th ed. Great Barrington, Mass.: Berkshire Traveller Press, 1990. 271p. ISBN 0-9301-4501-1. ML35 .R3.

Title varies; first edition, 1979. A handy inventory of 160 U.S. and Canadian festivals, arranged geographically under each category. Directors and typical participants are named, and ticket information is given. Regional maps pinpoint the exact locations. With an index of the festival names.

Older directories will not be described here, but their value should be mentioned. On one level, they provide the researcher a slice of the past. On another, they often give facts that are still valid, in more detail than later publications offer; for example, we find floor plans of opera houses in Scandinavian cities in Eugène d'Harcourt's *La musique actuelle dans les états scandinaves* (1910; IOM 1861). Pierre Key's *Music Yearbook* (IOM 0153) provided directory information on opera companies with lists of singers and premieres during its period of issue, 1924–1938. A fine series of guides by Elaine Brody and Claire Brook, issued 1975–1978, covered eight European countries (*Duckles* 11.68; IOM 1438–1441). *The Opera Directory* by Anne Ross (1961; *Duckles* 1.468) covered about 7,000 singers and other personnel. Other retrospective directories are noted in IOM 0138–0140, 1442–1443, and 2499.

VIII. Periodicals, Yearbooks, and Series

A list of about 200 opera periodicals, compiled by Imogen Fellingner, is given in *NGDO* 3, 959–967; it includes full bibliographic data for each title. A useful list identifies periodicals about individuals:

145. Basart, Ann P. “Serials Devoted to Individual Composers and Musicians: A Checklist.” *Cum notis variorum* 83 (1984): 14–22.

A useful list of about 100 entries, by person, with issuing body, name changes, and Library of Congress call numbers.

These are the essential currently published periodical publications and publishers’ series about opera, along with a few expired titles that are still of value for the years covered.

146. *Avant-scène opéra*, 1–, 1976–. Paris: Avant-Scène, 1976–. Irregular. MT90 .A92. (Cited in this guide as *ASO*.)

Each issue is about an opera or several operas (usually by the same composer). The libretto is given in the original language and in French, together with extensive program notes, background material by various specialists, and photographs. The last one seen (October 1999) was number 191 (1999), on *Boris Godunov*. Recent issues have carried lists of the earlier numbers. In Chapter XVII of this guide, each number is noted at its respective opera.

147. *Cambridge Opera Handbooks* [series]. New York: Cambridge U.P., 1981–.

A valuable series, each volume about one opera, consisting of essays by specialists, on the libretto, production history, and analysis of the work. Volumes do not have individual numbers in the series. The 33 volumes seen, issued through 1998, are individually noted in Chapter XVII of this guide.

148. *Cambridge Opera Journal*, 1–, 1989–. New York: Cambridge U.P., 1989–. 3 per year. ML5 .C255.

The principal scholarly journal of the field.

149. *Central Opera Service Bulletin*, 1–30, 1959–1990. New York: Central Opera Service, 1959–. Quarterly. ML1 .C397.
A useful 30-year record, including informative reports on current productions, especially for the U.S. and Canada, with full lists of repertoires for most companies. Also news items, appointments and resignations, book reviews, courses, and seminars.
150. English National Opera Guides [series]. London: Calder; New York: Riverrun, 1980–.
Each volume of this distinguished series concerns one opera or, in some cases, operas of one composer. Volumes are numbered; 48 have been seen, issued through 1994, none since. Contents include photos, essays by specialists, libretto in original language and English, musical themes, bibliography, and discography. All volumes are individually noted in Chapter XVII of this guide.
151. *Oper heute: Ein Almanach der Musikbühne*, 1–12, 1978–1990. Berlin: Henschelverlag, 1978–. ML1700.1 .O61.
Continued two earlier titles: *Jahrbuch der Komischen Oper Berlin* (1–12, 1960/1961–1971/1972; IOM 2081), and *Musikbühne: Probleme und Informationen* (1–4, 1974–1977; IOM 1379a). An outstanding reference source, not only for worldwide activity of each year but for summary articles on individual opera houses and lists of premieres by country. Appropriate citations appear elsewhere in the present guide.
152. *Oper: Jahrbuch der Zeitschrift "Opernwelt,"* 1–, 1966–. Velber bei Hanover: Opernwelt, 1966–. ML5 .O615.
See #157. Title and publisher vary. A world review of operatic activity, with details of casts, photographs, and critical comments. Also feature articles.
153. *Opera*, 1–, 1950–. London: Seymour, 1950–. Monthly. ML5 .O67.
General articles, reviews of books and recordings, coming events, and comments on performances in the U.S., Britain, and some other cities.
154. *Opera Journal*, 1–, 1968–. University, Miss.: National Opera Association, 1968–. Quarterly. ML1 .O486.
The association was organized in 1955; the editorial home of the *Journal* has varied. Issues include articles, reviews of performances, and reviews of books.
155. *Opera News*, 1–, 1936/1937–. New York: Metropolitan Opera Guild, 1936–. Monthly; biweekly during radio-broadcast season. ML1 .O482.
Frequency varies. General articles, city reports (mostly U.S.), coming events, recording reviews. Detailed program notes for the operas broadcast on Saturday afternoon radio.
156. *Opera Quarterly*, 1–, 1983–. Chapel Hill: U. of North Carolina Press, 1983–. Quarterly. ISSN 0736-0053. ML5 .O63.
Both scholarly articles and more popular material make this the most interesting of the opera periodicals. Important book review section, as well as enter-

taining crosswords and opera quizzes (the latter, by M. Owen Lee, could be much easier).

157. *Opernwelt*, 1–, 1960–. Velber bei Hanover: Opernwelt, 1960–. Monthly. ML5 .O672.

Publisher and location vary. Discussions of performances, worldwide; interviews, articles, recording reviews.

158. Ozer, Jerome S. *Opera Annual U.S., 1984–85*. Englewood, N.J.: Author, 1988. 642p. ISBN 0-89198-132-2; ISSN 0899–3645. ML1699 .O6.

A valuable yearbook, apparently to appear no more. It gave an inventory of operas staged by the four major American companies (in New York, Chicago, and San Francisco) and a selection of regional companies, arranged by opera. With onstage photos, photocopies of programs, and reprints of reviews. Name index. No further volumes had appeared as of July 1999.

159. Rororo Opernbücher [series]. Reinbek bei Hamburg: Rowohlt Taschenbuch, 1981–1989.

Each of the 28 volumes is about one opera (in one case, two operas). For each opera there are scholarly essays on genesis and productions, chronologies, letters, analyses, bibliographies, discographies, and the libretto in German. Library of Congress record shows no holdings after 1989.

IX. Biographies

Indexes and Bibliographies

General indexes to biographical writing, in which musicians will be found in abundance, include *Biography and Genealogy Master Index* (GRB AH9), its electronic version, *Biobase* (GRB AH8), and its spin-off, *Performing Arts Biography Master Index* (GRB BH28); and *Biography Index* (GRB AH10). *Biobase* gives the sources of biographical information on 8.5 million individuals. The items listed next are entirely about musicians.

160. Cowden, Robert. H. *Classical Singers of the Opera and Recital Stages: A Bibliography of Biographical Materials*. Music Reference Collection, 42. Westport, Conn.: Greenwood, 1994. 509p. ISBN 0-313-29332-5. ML128 .S295 C71.

Supersedes his *Classical and Opera Singers*, 1985. A valuable list of 1,532 artists, including all those with articles in *NGDO* and 323 who are not in *NGDO*. For each person there is a thorough bibliography of books, parts of books, and periodical articles; these sources are drawn from 30 languages. With an index of authors, compilers, and editors.

161. Cowden, Robert H. *Concert and Opera Conductors: A Bibliography of Biographical Materials*. Music Reference Collection, 14. New York: Greenwood, 1988. xvi, 285p. ISBN 0-313-25620-9. ML128 .B3 C68.

A fine inventory of material about 1,249 conductors, drawn from standard biographical references and periodicals, with full bibliographic data; no annotations. Also an index to the 1,615 conductors whose biographies appear in Baker (#165), 7th edition. With an author index.

162. Farkas, Andrew. *Opera and Concert Singers: An Annotated International Bibliography of Books and Pamphlets*. Garland Reference Library of the Humanities, 466. New York: Garland, 1985. xxiv, 363p. ISBN 0-8240-9001-2. ML128 .S295 F37.

An excellent list of books that cover 796 singers. There are 1,830 numbered entries, of which 1,536 are about individuals. The other titles, collective

biographies, greatly extend the enumeration of such works in the present guide. Full bibliographic data are given, along with critical annotations. Author index.

163. Hixon, Donald, and Don A. Hennessee. *Women in Music: An Encyclopedic Biobibliography*. 2nd ed. Metuchen, N.J.: Scarecrow, 1994. 2v. ISBN 0-8108-2769-7. ML105 .H6.

First edition, 1975. An index to material about women musicians in 169 reference works. More than 28,000 names are included, about 700 of them opera singers. A useful index makes it possible to locate all the sopranos, contraltos, etc.

164. De Lerma, Dominique-René. *A Bibliography of Black Music*. Westport, Conn.: Greenwood, 1981–1984. 4v. ISBN (v.1) 0-313-21340-2. ML128 .B45 D34.

A monumental inventory, consisting of 19,397 entries, of books, articles, and academic papers. Coverage is international, with emphasis on the U.S., and the most coverage before 1975. Citations give full data; annotations are thorough and perceptive. Author index.

Collective Biographies

This is a selection of the most useful works. Principal general gatherings of biographical information on musicians are listed first, followed by the specialized compilations on operatic musicians. A longer list of collective biographies of singers appears in Farkas (#162).

Musicians in General

165. *Baker's Biographical Dictionary of Musicians*. 8th ed. Ed. Nicholas Slonimsky. New York: Schirmer, 1991. xxxv, 2,115p. ISBN 0-02-872415-1. ML105 .B16.

First edition, 1900. The most useful and reliable handbook of musical biography and the most entertaining of all music reference tools. Perceptive, critical accounts of lives, with worklists and bibliographical notices. Slonimsky's witty entry for himself is a classic of its kind.

166. *Harvard Biographical Dictionary of Music*. Ed. Don Michael Randel. Cambridge, Mass.: Harvard U.P., 1996. xi, 1,013p. ISBN 0-614-37299-9. ML105 .H38.

A collection of about 6,000 entries, mostly for composers (musicologists are among the missing). Much overlap with #165. This volume serves as a partner to the *New Harvard Dictionary of Music* (#17), which has no biographies.

167. *International Dictionary of Black Composers*. Ed. Samuel A. Floyd Jr. Chicago: Fitzroy Dearborn, 1999. 2v. ISBN 1-884964-27-3. ML390 .I58.

An outstanding compilation, whose 1,273 pages are devoted to 185 composers, living or dead, concert or popular musicians. "Black" is used in the

sense of persons in any country who are of African descent. Extensive biographical accounts are enhanced with worklists, bibliographies, portraits, and long critical essays about principal works (including a number of operas). About 100 contributors did the writing, which is exemplary throughout. Alphabetical list of entries but no general index.

168. Mapp, Edward. *Directory of Blacks in the Performing Arts*. Metuchen, N.J.: Scarecrow, 1978. 444p. ISBN 0-8108-1126-X. PN1590 .B53 M3.

Opera singers are among the 850 artists whose biographies are given in this useful volume. A classified index identifies them.

169. Turner, Patricia. *Dictionary of Afro-American Performers: 78rpm and Cylinder Recordings of Opera, Choral Music, and Song, c. 1900-1949*. Garland Reference Library of the Humanities, 590. New York: Garland, 1990. xxiii, 433p. ISBN 0-8240-8736-4. ML106 .U3 T87.

A bio-discography of 23 composers, 39 singers, three instrumentalists, and 14 vocal groups, all performers of classical or religious music. Six operas and musicals are also discussed. Books, articles, newspaper notices, and archival collections are cited. Much information difficult to find elsewhere, but it is not always reliable. Bibliography of about 250 items, no index.

Reprints from *NG* have appeared in separate volumes. The essays are in most cases updated or otherwise revised, and each volume has an index, which *NG* lacks. In this guide those books are listed in their national or subject areas, except for the following, which are multinational in scope:

170. *The New Grove North European Baroque Masters*. Ed. Joshua Rivkin. New York: Norton, 1985. 356p. ISBN 0-393-01695-1. ML390 .N4665.

Composers included are Schütz, Froberger, Buxtehude, Purcell, and Telemann.

171. *The New Grove Early Romantic Masters I*. Ed. Nicholas Temperley et al. New York: Norton, 1985. 392p. ISBN 0-333-38545-4. ML390 .T45.

Composers included are Chopin, Liszt, and Schumann.

172. *The New Grove Early Romantic Masters II*. Ed. John Warrack et al. New York: Norton, 1985. 314p. ISBN 0-333-39013-X. ML390 .T451.

Composers included are Weber, Berlioz, and Mendelssohn.

173. *The New Grove Late Romantic Masters*. Ed. Deryck Cooke et al. New York: Norton, 1985. 401p. ISBN 0-393-01697-8. ML390 .N474.

Composers included are Bruckner, Brahms, Dvořák, and Wolf.

174. *The New Grove Turn of the Century Masters: Janáček, Mahler, Strauss, Sibelius*. New York: Norton, 1985. 324p. ISBN 0-333-38541-1. ML390 .N48.

175. *The New Grove Modern Masters: Bartók, Stravinsky, Hindemith*. Ed. Vera Lampert et al. New York: Norton, 1984. 292p. ISBN 0-393-30097-8.