Music for Wilde: An Annotated Listing of Musical Adaptations of Works by Oscar Wilde

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Abstract: An annotated listing of documented musical adaptations of works by Oscar Wilde from Europe and North America, with detailed information on their source texts, composers, lyricists, performances and publication.

Biography: Martine (Tine) Englebert obtained her PhD in Literary Studies at Ghent University in 2017 with the dissertation Music for Wilde. The relationship between literary text and libretto: an analysis of the themes and the typology of the female protagonists in The Birthday of the Infanta by Oscar Wilde (supervisors: Prof Marysa Demoor and Prof Marianne Van Remoortel). Her research interests include the relationship between literature and libretto, the presence of music in Wilde’s works, and the musical adaptations of his oeuvre. Tine is a librarian in the City of Ghent’s public library network. She is also a Research Associate at the Department of Literary Studies, Ghent University.

From 2004 to 2010, Tine served as Musical Editor for The Oscholars, an e-journal dedicated to current research on Wilde Studies, delivering the recurrent section “Mad, Scarlet Music” which explored Wilde’s relationship to music and the musical adaptations of his work. Since 2012 she has performed similar duties for Rue des Beaux Arts, the e-journal of the Société Oscar Wilde en France. She has previously published in the journal Documenta, contributed to reference works on Wilde, and presented papers at several academic conferences.

The plays, prose and poetry of Oscar Wilde are known around the world, and have been adapted in various other artistic genres and media. Already during his lifetime his work became a frequent source for musical adaptations, and his prodigious literary output has since inspired a diverse array of composers and librettists around the world. There have been operas by such noted composers as Richard Strauss, Alexander Zemlinsky, and Franz Schreker, incidental music for plays by Leonard Bernstein and Paul Bowles, musicals by Noel Coward and Vivian Ellis, and song cycles by Sir Granville Bantock and Ned Rorem; and this only just scratches the surface of Wildean musical tributes. Composers both at home and abroad have thereby used Wilde’s work, either as a specific text for a musical setting or as an inspiration for an orchestral or instrumental work. The best-known musical adaptations are likely in German, most famously Strauss’s Salome (1905), one of the most acclaimed works in the twentieth-century
operatic repertoire. This ‘Musikdrama’ launched Wilde's work internationally as a source of inspiration for musicians, and since its premiere at least one new musical adaptation was staged nearly every year. Other operatic settings, as *Eine florentinische Tragödie* (1918) and *Der Zwerg* (1922) by Zemlinsky, have also entered the repertoire in recent years. This annotated listing, compiled during research for a doctoral thesis at Ghent University on adaptations of Wilde’s tale “The Birthday of the Infanta”, is the first to give a comprehensive overview of all documented adaptations of Wilde in classical music and music theatre from Europe (including Russia) and North America.

The musical adaptations of Wilde’s writings are more numerous and diverse than is generally assumed. This inventory identifies 540 works, being operas, ballets, musical comedies, incidental music, choral music, song cycles and solo songs, symphonies and symphonic poems, suites, chamber and solo music. All items listed make use of Wilde's writings in one way or another. Some are verbatim settings of Wilde’s texts or libretti based on these, and others are without voice altogether, though manifestly inspired by his work. Music for film adaptations, pop songs, and jazz have been excluded. Nor was there room for compositions inspired by Wilde’s biography instead of his literary output.

The majority of the adaptations are vocal and dramatic compositions, but research has revealed a great diversity in genres and styles. Stylistically contrasting composers furnish contrasting musical settings of the same text, and the fealty to the source material greatly varies. There is also a striking diversity within the listed adaptations in terms of ambition and reception: they range from large to small-scale productions, from professional to amateur, and from critical and commercial success to all-round disappointment. Despite their sheer number, few adaptations have obtained an enduring presence on the stage or in music history. The listing is not exhaustive because, as is stated above, only adaptations written and/or performed in Europe and North America were included. Indeed, from an international perspective, these 540 items may just represent the tip of the iceberg, and it is to be hoped that other researchers will deliver inventories covering the rest of the world.

The following list indicates the huge impact of Wilde’s writings on musical history, and indicates a continuous and continuing interest in the musical adaptation of his work. It furthermore demonstrates that the enduring popularity and the deep cultural and international resonance of Wilde’s work and aesthetics in Western culture can hardly be overstated. In Wilde studies, with a few notable exceptions, little critical attention has been given to such cross-medial transpositions, and few indeed have ever received any scholarly scrutiny. However, in adaptation, and specifically in a musical context, his work inevitably gains new meanings. This listing is meant to serve as a research tool for further scholarship on the reception of Wilde throughout Western culture, but also on these adaptations as functionally autonomous works in their own right. When such information has been found, it clarifies the choices of the source texts, the genres into which they were adapted, and the varying popularity of different source texts and genres through the years. However, it does not contain any interpretations of the composers’ reasons to adapt one or more of Wilde’s texts, nor does it reveal the many
dilemmas intrinsic to the task of transforming a literary text into a libretto or a musical composition. This would require a critical study for each item separately, which the compiler of this listing wholeheartedly hopes to have stimulated.

Navigating the inventory

The listed musical adaptations were arranged according to the chronology of Oscar Wilde’s writings. The bibliography for Wilde’s adapted works below functions as a table of contents; clicking the hyperlinked title of a source text will take you instantly to its respective adaptations. Clicking the header ‘BACK TO TABLE OF CONTENTS’ at the top of each page will take you straight back to the table of contents.

Only those works that served as a source for musical adaptations were included; the letters—with the exception of the repeatedly adapted De Profundis—and the essays are therefore absent. For each source text, the adaptations are once again ordered chronologically; if more than one adaptation of the same text appeared in one and the same year, these are given in alphabetical order, by composer. Where both the year of the composition and the year of the first performance or the publication are known (separated by a semicolon), the year of the public appearance of the adaptation was chosen for the chronological order, except in those rare cases where the difference was ten years or more.
Table of contents: adapted literary works by Wilde

1880 *Vera, or The Nihilists* (privately printed September 1880; first produced 20 August 1883 in New York).


1888 *The Happy Prince and Other Tales* (published May 1888).


1892 *Lady Windermere’s Fan* (first produced 20 February 1892 in London; published 9 November 1893 with the subtitle *A Play about a Good Woman*).


1893 *A Woman of No Importance* (first produced 19 April 1893 in London; published 9 October 1894).


1893 *La Sainte Courtisane; or, The Woman Covered with Jewels* (dramatic fragment began in December 1893; published in: Vol. 14 of the Collected Edition [15 October 1908]).

1894 *The Sphinx* (published 11 June 1894).

1894 *Poems in Prose* (published in: *Fortnightly Review* 54, July 1894. Of the six poems in prose, “The House of Judgment” and “The Disciple” had been previously published in Spirit Lamp in different versions [resp. No. 3 of 17 February 1893 and No. 4 of 6 June 1893]).

1895 *An Ideal Husband* (first produced 3 January 1895 in London; published July 1899).

1895 *The Importance of Being Earnest* (first produced 14 February 1895 in London; published February 1899 with the subtitle *A Trivial Comedy for Serious People*).

1897 *De Profundis* (written 1897; publication abridged version 23 February 1905; publication unabridged version from a typescript 1949; unabridged definitive version 1962).

1898 *The Ballad of Reading Gaol* (published 13 February 1898).

Other adaptations based on unidentified or multiple works of Oscar Wilde
**Vera; or, The Nihilists. A Drama in a Prologue and Four Acts (1880)**

1. **Jeffries, Chris** (Connecticut, 1965) – American composer and lyricist

**Poems (1881, 1908)**

1. **“La Bella Donna della mia Mente”, in: Poems (1881)**

2. **Downey, Cloud, Andrew Macdonald & Russel Penn**
   *Serenade for Salome*, incidental music (for the production *Femme Fatale, The Fable of Salome* by Cloud Downey; on *La Bella Donna Della Mia Mente* shorn of its first two stanzas); first performance London, Cockpit Theatre, 15 November 2001.

3. **Al-Raad, Miranda** (China, 1988) – Irish composer, lutenist, and singer
   *La Bella Donna della mia Mente*, song, for voice and guitar, 2010.

4. **“Canzonet”, in: Poems (1908)**

5. **Farley, Roland** (Colorado, 1892 – New York, 1932) – American pianist and composer
   *Canzonet*, song, for voice and piano, 1923.

6. **“Chanson”, in: Poems (1881)**

7. **Bachlund, Gary** (Los Angeles, CA, 1947) – American composer, singer, and poet
   *Chanson*, song, for baritone and piano, 2015.

8. **“The Dole of the King’s Daughter”, in: Poems (1881)**

9. **Schulhoff, Ervín** (Prague, 1894 – Wülzburg, 1942) – Czech composer and pianist of German descent
   *“E tenebris”, in: Rosa Mystica*, 3 songs, (after O. Wilde, translated in German), for alto and piano, op. 15 (WV 33), 1915.

10. **Haubiel, Charles** (Delta, OH, 1892 – Los Angeles, CA, 1978) – American composer and pianist
    *“E Tenebris”, in: L’amore spiritual*, song cycle, for women’s choir and 2 pianos; first performance 1933.
“Easter Day”, in: Poems (1881)
10. Morgan, David Sydney (Ewell, 1932) – British-Australian composer, music
educationist, conductor, oboist, and altoboyist
“Easter Day”, in: Canti sacri e profane, 5 songs, for mixed chorus and brass
quartet, 1999.

“Endymion. (For Music)”, in: Poems (1881)
11. Scott, Cyril (Oxton, 1879 – Eastbourne, 1970) – British composer, writer, and
poet
Endymion, incidental music, for speaker and musical accompaniment, ca. 1908.
12. Seeger, Jr., Charles (Mexico City, 1886 – Bridgewater, CT, 1979) – American
composer, musical philosopher, and critic of Mexican birth
“Endymion”, song; published in: Seven Songs for High Voice and Pianoforte, New
York, G. Schirmer, 1911.
13. McKenzie, Eric Donald
Endymion, song, for soprano and string quartet, 1955.
14. Horovitz, Joseph (Vienna, 1926) – British composer, conductor, and pianist of
Austrian birth
Endymion, for soprano and mixed chorus/chamber chorus, 1982.

"Fantaisies décoratives I. Le Panneau II. Les Ballons", in: Poems (1908)
Les Ballons, song, for voice and piano, 1915.
16. Gover, Gerald (Penarth, South Wales, 1914) – Welsh composer, conductor, and
pianist
Fantaisies Décoratives, for soprano and 2 clarinets, 1956.
17. Komulainen, Juhani (Jämsänkoski, 1953) – Finnish composer
Fantaisies Décoratives, Le Panneau, for mixed choir, 1996. 
18. Bachlund, Gary (Los Angeles, CA, 1947) – American composer, singer, and poet
Fantaisies Décoratives, songs, for soprano and piano, 2006.

19. Diemer, Emma Lou (Kansas City, MO, 1927) – American composer and organist
“Under the rose-tree’s dancing shade” [Le Panneau], song, for mixed chorus and
piano, 1984; published in: Three Poems by Oscar Wilde, New York, Carl Fischer,
1989.

"From Springtime to Winter (For Music)”, in: Poems (1908)
English composer
From Springtime to Winter, song, for voice and piano, 1913.
21. McKenzie, Eric Donald
From Spring Days to Winter, song, for soprano and string quartet, 1955.
“The Harlot’s House”, in: Poems (1908)
22. Comitas, Alexander (Sneek, 1957) – Dutch composer, conductor, and pianist (pseud. of Eduard de Boer)
   The Harlot’s House, dance poem, for free-bass accordion, timpani, and percussion, 1988.
25. Pasatieri, Thomas (New York, 1945) – American composer and pianist
26. Parker, Jim (Hartlepool, 1934) – British composer
27. Bachlund, Gary (Los Angeles, CA, 1947) – American composer, singer, and poet
   “The Harlot’s House”, song, for middle voice and piano, 2006.

“Hélas”, in: Poems (1881)
28. Pasatieri, Thomas (New York, 1945) – American composer and pianist

"Her Voice", in: Poems (1881)
29. Carpenter, John Alden (Park Ridge, IL, 1876 – Chicago, 1951) – American composer
   Her Voice, song, for voice and piano, 1912; published 1913.

"Impression du Matin", in: Poems (1881).
"Impression: Le Réveillon", in: Poems (1881).
"Impressions I. Le Jardin, II. La Mer", in: Poems (1908).
   “Four Impressions” (German translation by Maurice Fanshawe ), op. 28; published in: Songs for Voice and Piano with Poems by Oscar Wilde, London, Ascherberg, Hopwood and Crew, Ltd., 1911.
   “La Fuite de la Lune”, 1912, in: Tone-Images, songs, for voice and piano, op. 3.
32. Deis, Carl (1883 – 1960) – American composer, arranger, and music publisher
   La Fuite de la Lune, song, 1914.
33. **Griffes, Charles T.** (Elmira, NY, 1884 – New York, 1920) – American composer

34. **Nevin, Gordon Balch** (Easton, PA, 1892 – New Wilmington, PA, 1943) – American composer, and organist

35. **Belchamber, Eileen** (20th century) – English composer and music educationist
   *La Fuite de la Lune*, song, for women’s choir, 1939.

36. **Carpenter, John Alden** (Park Ridge, IL, 1876 – Chicago, 1951) – American composer
   *Les Silhouettes*, song, for voice and piano, 1912; arr. for voice and orchestra, 1943.

37. **Slonimsky, Nicolas** (Saint Petersburg, 1894 – Los Angeles, CA, 1995) – American composer and writer on music of Russian birth

38. **Nevin, Gordon Balch** (Easton, PA, 1892 – New Wilmington, PA, 1943) – American composer and organist

39. **D’Haene, Rafael** (Gullegem, 1943) – Belgian composer
   *Impressions*, song cycle, for mezzo-soprano and piano, op. 12, 1977.

40. **Comitas, Alexander** (Sneek, 1957) – Dutch composer, conductor, and pianist (pseud. of Eduard de Boer)


42. **Morris, David** (Sea Lake, Victoria, 1964) – Australian composer
   *Impressions*, for mezzo-soprano, piano, violon ad lib. (only in 1 & 2), 2002.

43. **Snyder, Audrey** (Portland, OR, 1953) – American composer, arranger, and music publisher

44. **Brooks, Richard** (New York, NY, 1942) – American composer and musicologist

45. **Al-Raad, Miranda** (China, 1988) – Irish composer, lutenist, and singer
   *La Mer*, song, for voice and guitar, 2010.
“In the Forest”, in: *Poems* (1908)
46. **Tilden, Edwin** (U.S., 19th century (birth unknown) – 1901) – American composer
   *In the Forest*, song, for voice and piano; published by Miles and Thompson, Boston, US, 1891.
47. **Scott, Francis George** (Hawick, 1880 – Glasgow, 1958) – Scottish composer
   *Idyll*, song, for high voice and piano, 1913.
48. **Bauer, Marion Eugénie** (Walla Walla, WA, 1882 – South Hadley, MA, 1955) – American composer, teacher, and writer on music
   *My Faun*, song, for voice and piano, 1919.
49. **Freed, Isadore** (Brest, Belarus, 1900 – New York, 1960) – American composer of Belarusian birth
   *In the Forest*, song, for high voice and piano, 1927.
50. **Wyble, J. Melvin**
   *In the Forest*, song, for voice and piano, 1939.
51. **Diemer, Emma Lou** (Kansas City, MO, 1927) – American composer and organist
53. **Morgan, David Sydney** (Ewell, 1932) – British-Australian composer, music educationist, conductor, oboist, and altobooist
   “In the Forest”, in: *Canti sacri e profane*, 5 songs, for mixed chorus and brass quartet, 1999.
54. **Bachlund, Gary** (Los Angeles, CA, 1947) – American composer, singer, and poet
   *In the Forest*, song, for baritone and piano, 2009.

“In the Gold Room: a Harmony”, in: *Poems* (1881)
   *In the Gold Room*, song, for voice and piano, 1924.
56. **McKenzie, Eric Donald**
   *In the Gold Room*, song, for soprano and string quartet, 1955.
57. **Fine, Elaine** (Cleveland, OH, 1959) – American composer and flautist
   *In the Gold Room*, song, for mezzo-soprano, flute (or cello) and piano, 2009.

"Le Jardin des Tuileries", in: *Poems* (1908)
58. **Parker, Jim** (Hartlepool, 1934) – British composer
   “Le Jardin des Tuileries”, in: *Oscar Wilde: Symphony in Yellow*, 999.

"Madonna Mia", in: *Poems* (1881)
59. **Schulhoff, Ervín** (Prague, 1894 – Wülzburg, 1942) – Czech composer and pianist of German descent
   “Madonna Mia”, in: *Rosa Mystica*, 3 songs, (after O. Wilde translated in German), for alto and piano, op. 15 (WV 33), 1915.
60. **Haubiel, Charles** (Delta, OH, 1892 – Los Angeles, CA, 1978) – American composer and pianist
   “Madonna Mia”, in: *L’amore spiritual*, song cycle, for women’s choir, and 2 pianos; first performance 1933.

   **“Magdalen Walks”**, in: *Poems* (1881)

61. **Schindler, Kurt** (Berlin, 1882 – New York, 1935) – American composer and conductor of German birth
   “Early Spring”, in: *3 English Songs* (O. Wilde, A. Swinburne, G. Meridith), op. 15, 1912.

   *Magdalen Walks*, song; published by West’s, London, ca. 1919.

63. **Healey, Derek** (Wargrave, 1936) – English composer, organist, and music educationalist


   **“My Voice”**, in: *Poems* (1881)


66. **Morgan, David Sydney** (Ewell, 1932) – British-Australian composer, music educationist, conductor, oboist, and altoboist
   “My Voice”, in: *Canti sacri e profane*, 5 songs, for mixed chorus and brass quartet, 1999.

67. **Goertzen, John** (Yakima, WA, 1990) – American composer, conductor, and bass-baritone
   *My Voice*, for mixed chorus; published 2011.

   **“The New Remorse”**, in: *Poems* (1908)

68. **Al-Raad, Miranda** (China, 1988) – Irish composer, lutenist, and singer

69. **Biggs, John** (Los Angeles, CA, 1932) – American composer

   **“Requiescat”**, in: *Poems* (1881)

70. **Jervis-Read, Harold Vincent** (Powick, Worcestershire, 1883 – Salisbury, 1945) – English composer
   *At rest*, song, for voice and piano, op. 21; first performance 1910.

   *Requiescat*, song, for voice and piano, 1911.
72. **Clough-Leighter, Henry** (Washinton, D.C., 1874 – Wollaston, MA, 1956) – American composer, organist, and publisher

"Requiescat", song, for voice and piano, 1914, in: *Seven Songs*, op. 57 [No. 6].

73. **Schulhoff, Ervín** (Prague, 1894 – Wülzburg, 1942) – Czech composer and pianist of German descent

"Requiescat", in: *Rosa Mystica*, 3 songs, (after O. Wilde translated in German), for alto and piano, op. 15 (WV 33), 1915.

74. **Luening, Otto** (Milwaukee, 1900 – New York, 1996) – American composer, teacher, conductor, and flautist

*Requiescat*, song, for soprano and piano, 1917.

75. **Clarke, Kathleen Blair** (San Antonio, TX, 1888 – Louisiana, 20th century) – American composer

"Requiescat", in: *Four Songs*, for voice and piano; published by J. Schirmer, 1919.

76. **Sharpe, Evelyn** (1884 – 1969) – English composer

*Requiescat*, song, for voice and piano; published 1922.

77. **Haubiel, Charles** (Delta, OH, 1892 – Los Angeles, CA, 1978) – American composer and pianist

"Requiescat", song, for women’s choir, string quartet and string orchestra, op. 3, 1931.

78. **McKay, George Frederick** (Harrington, WA, 1899 – Stateline, NV 1970) – American composer

*Requiescat*, song, for voice, 1932.

79. **Van Vactor, David** (Plymouth, Indiana, 1906 – Los Angeles, CA, 1994) – American composer, conductor, and flautist

*Requiescat*, song, for voice and piano, 1932.

80. **Cory, George** (Syracuse, NY, 1920 – San Francisco, 1978) – American composer, conductor, and pianist

"Requiescat", song, for voice and piano; published in: *Four Settings of British Poets*, 1951.

81. **Boatwright, Howard** (Newport News, VA, 1918 – Syracuse, NY, 1999) – American composer, violinist, and musicologist


*Requiescat*, song, for voice and piano; published 1954.

83. **Dallapiccola, Luigi** (Pisino d’Istria, 1904 – Florence, 1975) – Italian composer, pianist, and author


84. **Zaninelli, Luigi** (Raritan, NJ, 1932) – American composer and music educationist

*Canto*, for flute or clarinet or bassoon and piano, 1971; revised for flute, string orchestra, piano, and percussion, 1971; first performance flute and piano version Bloomington, IN, Indiana University School of Music, 11 October 1971.

85. **Rutherford, Jonathan** (Churt, 1953) – English composer


86. **Berger, Richard** – American composer

87. **Zaninelli, Luigi** (Raritan, NJ, 1932) – American composer and music educationist
   *Doloroso*, for oboe and piano, 1983.


89. **Farkas, Ferenc** (Nagykanizsa, 1905 – Budapest, 2000) – Hungarian composer and teacher

90. **Haren, André van** (Zevenaar, 1963) – Dutch composer and music educator

91. **Rorem, Ned** (Richmond, Indiana, 1923) – American composer and author
   “Requiescat”, in: *Evidence of Things Not Seen. Thirty-six songs for four solo voices and piano*, 1997: No. 8 from the 2nd part 'Middles'.

92. **Pasatieri, Thomas** (New York, 1945) – American composer and pianist

93. **Morgan, David Sydney** (Ewell, 1932) – British-Australian composer, music educationist, conductor, oboist, and altoboist
   “Requiescat”, in: *Canti sacri e profane*, 5 songs, for mixed chorus and brass quartet, 1999.

94. **Barnum, Eric William** (Crookston, MI, 1979) – American composer and conductor

95. **Zaninelli, Luigi** (Raritan, NJ, 1932) – American composer and music educationist
   *Speak gently…*, for keyboard percussion quartet, 2007.

96. **Bachlund, Gary** (Los Angeles, CA, 1947) – American composer, singer, and poet
   *Requiescat*, song, for baritone and piano, 2009.


98. **Braun, Carsten** (Simmern/Hunsrück, 1978) – German composer and music educationist

99. **Aaron, David** ((Mississauga, Canada, 1966) – Amerikan saxophonist, composer, arranger, and producer
   *Isola*, musical setting (words of Lady Jane Wilde and *Requiescat*), for speaker, saxophones, clarinet, bass en drums; first performance New York, Cornelia Street Cafe, 24 September 2016.

100. **Jones, Robert William** (Oak Park, IL, 1932 – 1997)
    *Requiescat*, song, for tenor and piano, date unknown.

*Requiescat*, choral setting, date unknown.

“San Miniato”, in: *Poems* (1881)

102. Morgan, David Sydney (Ewell, 1932) – Brits-Australian composer, music educationist, conductor, oboist, and altobooist

“San Miniato”, in: *Canti sacri e profane*, 5 songs, for mixed chorus and brass quartet, 1999.

103. Al-Raad, Miranda (China, 1988) – Irish composer, lutenist, and singer

*San Miniato*, song, for voice and guitar, 2010.

“Serenade (For Music)”, first appeared as *To Helen (Serenade of Paris)* in: *Pan Musical Supplement*, Vol. 1, No. 16, 8 January 1881, consisting of two stanzas with music by Frederic H. Cowen. Rev. in five stanzas with the present title in *Poems* (1881).


*To Helen*, song, for voice and piano, 1881.

105. Christie, Edwin (US, 2nd half 19th century) – American composer

*Loved for Evermore. Serenade for Alto or Bass*, for voice and piano; published 1883.


“Sonnet ‘On Hearing the Dies Irae Sung in the Sistine Chapel’” in: *Poems* (1881)

107. Ruyneman, Daniel (Amsterdam, 1886 – Amsterdam, 1963) – Dutch composer


108. Williamson, Malcolm (Sydney, 1931 – Cambridge, 2003) – Australian composer, pianist, and organist

*Sonnet ‘On Hearing the Dies Irae Sung in the Sistine Chapel’*, for choir, 1969.

“Sonnet to Liberty”, in: *Poems* (1881)

109. Berg, Christopher (Detroit, 1949) – American composer, conductor, and pianist

“Sonnet to Liberty”, in: *Two Oscar Wilde Sonnets*, songs, for voice and piano; first performance New Haven CT, Yale University, October 1999.

“Sonnet written in Holy Week at Genoa”, in: *Poems* (1881)


*Written in Holy Week at Genoa*, song, for voice and piano, 1929.

111. Pleskow, Raoul (Vienna, 1931) – American composer of Austrian birth

“Symphony in Yellow”, in: Poems (1908)
“Symphony in Yellow”, 1912, in: Tone-Images, songs, for voice and piano, op. 3.
113. Blyton, Carey (Beckenham, 1932 – Woodbridge, Suffolk, 2002) – British composer, arranger, and author
Symphony in Yellow, song, for soprano, clarinet and harp, op. 15; published 1973.
114. Parker, Jim (Hartlepool, 1934) – British composer

“Theocritus”, in: Poems (1881)
115. Pleskow, Raoul (Vienna, 1931) – American composer of Austrian birth

“Theoretikos”, in: Poems (1881)
116. Berg, Christopher (Detroit, 1949) – American composer, conductor, and pianist
“Theoretikos”, in: Two Oscar Wilde Sonnets, songs, for voice and piano; first performance New Haven CT, Yale University, October 1999.

“To L.L.”, published in: Society (Summer Number: “Midsummer Dreams”), June 1885 as “Roses and Rue”; rev. as “To L.L.” in Poems (1908), which contains two additional stanzas at the beginning of the poem. Later printings of Poems (from Dec. 1911) restore the original title.

Silverman, Faye-Ellen (New York, 1947) – American composer, author, and educator
118. Diemer, Emma Lou (Kansas City, MO, 1927) – American composer and organist
“Could We Dig Up This Long-Buried Treasure”, song, for mixed chorus and piano, 1984; published in: Three Poems by Oscar Wilde, New York, Carl Fischer, 1989.

“The true Knowledge”, in: Poems (1908)
120. Al-Raad, Miranda (China, 1988) – Irish composer, lutenist, and singer
The true Knowledge, song, for voice and guitar, 2010.
121. Biggs, John (Los Angeles, CA, 1932) – American composer

“Under the Balcony”, in: Poems (1908)
Oh! Beautiful Star. Serenade (stanzas 1, 3, 4); published by Robert Cocks & Co, London, 1892.
123. Thomson, Bothwell – English composer and arranger
Oh! beautiful, song, for male voice and piano, ca. 1908.
124. Baron, Maurice (Lille, 1899 – Oyster Bay, NY, 1964) – American composer, conductor and arranger of French birth
   O Beautiful Star, serenade, for middle voice, 1934.
125. Al-Raad, Miranda (China, 1988) – Irish composer, lutenist, and singer
   Under the Balcony, song, for voice and guitar, 2010.

Unidentified or multiple source texts from *Poems* (1881)
126. Fussell, Charles (Winston-Salem, NC, 1938) – American composer and musicologist
   Wilde, Symphony for Baritone and Orchestra, (libretto Will Graham after excerpts of Wilde's writings, letters, and poetry along with original material), 1989-1990, rev. 1995. Part I: London (1895); Part II: In the South (1897-1898); Part III: Paris (1900).
127. Lowther, May “Toupie” (London, 1874 – Pulborough, 1944) – English tennis player and fencer, also a skilled composer
   Hazel Eyes, song, for voice and piano; published by J. Curwen & Sons, London, 1922.
128. Muldrow, Henry (Raleigh, NC, 1954) – American singer and composer, residing in The Netherlands
   Songs, including poems of Wilde, as: I remember; By the Arno; Ask of the Seabird. Does it all seem a Dream; The Storm; Impression du Matin; La Bella Donna della mia Mente.
129. Müller-Hartmann, Robert (Hamburg, 1884 – Dorking, Surrey, 1950) – German composer, critic, and lecturer in music
   “Rosa Mystica “, in: Sechs Lieder, for voice and piano, op. 15; published by Simrock, 1923.
130. Szeluto, Apolinary (Saint Petersburg, 1884 – Chodzież, 1966) – Polish composer and pianist
   Z Poematów [From the poems], 3 songs to words of O. Wilde, for voice and piano, op. 15, 1911.
131. Victory, Gerard (Dublin, 1921 – Dublin, 1995) – Irish composer

*The Duchess of Padua (1883)*
132. Van Etten, Jane (Saint Paul, MN, 1871 – Chicago, 1950) – American composer and singer
   Guido Ferranti, opera (libretto Elsie M. Wilbor), 1914; first performance Chicago, Auditorium Theater of Chicago, 29 December 1914.
   La Duchesse de Padoue, opera in 2 acts (libretto Paul Grosfils); first performance Paris, Opéra National de Paris, 1931.
134. Muldrow, Henry (Raleigh, NC, 1954) – American singer and composer, residing in The Netherlands

A Symphony of Sorrow, 4 fragments of The Duchess of Padua, for voice, piano and flute, recording date 9-10 July 1999: I have it not; What if I do not speak at all?; Guilty; Will you not say you love me?

The Happy Prince and Other Tales (1888)

“The Happy Prince” (1888)

The Happy Prince, incidental music, for recitation, 1908.

136. Hadley, Henry (Somerville, MA, 1871 – New York, 1937) – American composer and conductor
The Golden Prince, cantata (verse by David Stevens after The Happy Prince), for soprano, baritone, four-part chorus of women’s voices, and orchestra, op. 69; published by G. Schirmer, New York and London, 1914.

The Happy Prince, incidental music (for the radio adaptation by Orson Welles), 1944.

138. Bossi, Renzo (Como, 1883 – Milan, 1965) – Italian composer
Il principe felice, radio opera in 1 act (libretto R. Bossi after The Happy Prince), op. 52, 1950; first performance Milan, RAI, 11 October 1951.

139. Raines, Vernon (ca. 1930 – 2005) – American composer, pianist, and conductor
The Happy Prince, children’s opera in 1 act (libretto Donald McCaffery); first performance Emporia, KS, College of Emporia, 1955.

140. Kovaříček, František (Litětine, near Pardubic, 1924 – Prague, 2003) – Czech composer
Stastný princ, incidental music (for the radio adaptation by František Pavlíček), 1959.

141. Fisher, William J. – American composer
The Happy Prince, children’s opera in 1 act (libretto John Gutman); first performance Iowa, Iowa State University, 10 March 1962.

The Happy Prince, children’s opera in 1 act (libretto M. Williamson), 1965; first performance Farnham, KS, Parish Church, 22 May 1965.

143. Hatrik, Juraj (Okrucany, eastern Slovakia, 1941) – Slovak composer

144. Bach, Jan (Forest, IL, 1937) – American composer, hornist, and pianist

145. Jones, Sanford (Virginia, 1938) – American composer and Montessori pedagogue


152. **Purvis, Robert** (New Zealand) – New Zealand composer and conductor *The Happy Prince*, musical adaptation, 1996; unproduced.


158. **Amato, Silvio** (Catania, 1961) – Italian composer and pianist *Il principe felice*, musical fable, for narrator and chamber orchestra, 2006.
161. Rivers, Lucy (2nd half 20th century) – Welsh actress, musician, author, and
composer
*The Happy Prince*, musical for children (book Phil Clark); first performance

162. Cervetti, Sergio (Dolores, 1941) – American composer of Uruguayan birth
*Elegy for a Prince. A Lyric Metaphor*, opera in 2 acts (libretto Elizabeth Esris); first
performance of some fragments, New York, Skirball Center for the Performing

163. Xanthoulis, Nikos (Larissa, 1962) – Greek composer and trumpet player
*The Happy Prince*, symphonic tale, for symphonic orchestra, soprano, baritone

164. Brown, Timothy (1959) – American composer and pianist
*The Happy Prince*, ballet, for chamber orchestra, 2010.

165. Stewart, Douglas – American composer
*The Happy Prince*, musical; first performance Monroe MI, Monroe County
Community College, 16 April 2010.

166. Kennedy, Vincent (Dublin, 1962) – Irish composer
*The Happy Prince*, music theater (adaptation & lyrics Little John Nee), for
storyteller, choir, and orchestra, 2011; first performance Letterkenny, An Grianán
Theatre, 14 April 2012.

167. DeCesare, Stephen (Providence, RI, 1969) – American composer, arranger, and
performer

168. Haynes, Eric W. – Canadian composer
*The Happy Prince*, musical adaptation, date unknown.

“*The Nightingale and the Rose*” (1888)

169. Bossi, Renzo (Como, 1883 – Milan, 1965) – Italian composer
*Rosa rossa*, poemetto lirico in 1 act (libretto R. Bossi), op. 18, 1910; first radio
performance Turin, RAI, 9 August 1938; first staged Parma, Teatro Regio, 9
January 1940.

170. Hadley, Henry (Somerville, MA, 1871 – New York, 1937) – American composer
and conductor
*The Nightingale and the Rose*, cantata (libretto E.W. Grant), for soprano, women’s
voices, and orchestra, op. 54; published by G. Schirmer, New York, 1911.

and lyricist
“*The Nightingale and the Rose*”, ballet ballad (lyrics John Murray Anderson ) from
the musical *Greenwich Village Follies*; first performance New York, Shubert
Theatre, 12 September 1922.

172. Brewster-Jones, Hooper (Orroroo, S. Australia, 1887 – Adelaide, 1949) –
Australian composer and pianist

*The Nightingale and the Rose* ballet, 1927; first performance London, Coliseum,
1927.
*Lakstigala un roze*, ballet in 1 act; first performance Riga, 1938.

175. Lessner, George (Budapest, 1904 – New York, 1997) – American composer
*The Nightingale and the Rose*, radio opera in 1 act (text by Nicholas Bela); first performance NBC Radio, 25 April 1942.

176. Auclert, Pierre (Djidjelli, Algeria, 1905 – Boulogne sur Seine, 1975) – French composer and pianist

177. Silbertha, Rhea (Pocahontas, VA, 1900 – New York, 1959) – American singer, pianist, composer, and music educationist
*You Shall Have Your Red Rose*, song on a fragment, for high voice and piano; published by Carl Fisher, New York, 1950.

178. Steinert, Alexander (Boston, MA, 1900 – New York, 1982) – American composer, conductor, and pianist


180. Kalaš, Julius (Prague, 1902 – Prague, 1967) – Czech composer and pianist
*Slavík a růže*, symphonic poem, for flute and orchestra, op. 81, 1956.

181. Salvador i Segarra, Matilde (Castelló de la Plana, 1918 – València, 2007) – Spanish composer, music educationist, and pianist, also painter
*El ruisenor y la rosa*, ballet, 1958.

182. Voss, Friedrich (Halberstadt, 1930) – German composer and pianist

183. Monroe, Ervin (Louisiana, ca. 1942) – American flautist, composer, and conductor

184. Rutherford, Jonathan (Churt, 1953) – English composer

185. Petrová, Elena (Modř Kameň, 1929 – Prague, 2002) – Czech composer
*Slavík a růže*, ballet, 1969.

186. Schaeffler, William (Cleveland, OH, 1918 – 2009) – American composer

188. Newman, Thomas (Los Angeles, CA, 1955) – American composer known for film scores

189. Earl, David (Stellenbosch, 1951) – South African composer and pianist

190. Hannay, Roger (Plattsburgh, NY, 1930 – Chapel Hill, NC, 2006) – American composer, conductor, and teacher

191. Hagen, Daron Aric (Milwaukee, WI, 1961) – American composer, conductor, pianist, and educator

192. Firsova, Elena (Saint Petersburg, 1950) – Russian composer

193. Newman, Maria (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist

194. Shohat, Gil (Tel-Aviv, 1973) – Israeli composer and conductor

195. Müller-Wieland, Jan (Hamburg, 1966) – German composer
   *Die Nachtigall und die Rose*, chamber opera in 1 act (German libretto Hannelore Neves), for 7 singers and 7 instrumentalists, 1996; first performance Darmstadt, Staatstheater, 20 December 1996.

196. Prado, Luis (San Juan, 1968) – Puerto Rican composer and pianist

197. Turina, Jose Luis (Madrid, 1952) – Spanish composer

198. Sled, Bruce (British Columbia, 1975) – Canadian composer


200. Amanuma, Yuuko (Saitama, 1955) – Japanese composer and conductor
   *Die Rose und die Nachtigall*, chamber opera (libretto Holger Pototzki); first performance Magdeburg, Theater Magdeburg, 30 August 2003.
201. Gould, Jenny (2nd half 20th century) – British composer, pianist, and conductor
*The Nightingale and the Rose*, chamber opera (libretto J. Gould); first performance London, The Helen Roy Musical Theatre and Opera Workshop, St. Cyprian’s Church, 1 December 2006.

202. Sheng, Bright (Shanghai, 1955) – Chinese-American composer, pianist, and conductor

203. Rudland, Oliver (Leeds, 1983) – British composer and conductor

204. Starke, Michael (Pegnitz, Oberfranken, 1969) – German composer

205. Weber, Bettina (Frankfurt am Main, 1971) – German composer, soprano, and teacher

206. Donez, Arnaud (Paris, 2nd half 20th century) – French musician and composer

207. Bertelsmeier, Birke Jasmin (Hilden, 1981) – German composer

208. Grabowsky, Paul (Lae, Papua New Guinea, 1958) – Australian pianist and composer

“The Selfish Giant” (1888)

*The Selfish Giant*, incidental music, for recitation, 1911.

210. Coates, Eric (Hucknall, 1886 – Chichester, 1957) – English composer and viola player
*The Selfish Giant*, fantasy, for orchestra; published by Boosey & Hawkes, London, 1925.

211. Hubay, Jenö (Budapest, 1858 – Budapest, 1937) – Hungarian violinist and composer

212. Engel, Lehman (Jackson, MS, 1910 – New York, 1982) – American composer and conductor
*The Selfish Giant*, musical score for recording (dramatized by Arthur Kurlan), 1945.
213. Bampton, Ruth (Boston, 1902 – Pomona, CA, 1985) – American composer, organist, and choral conductor
*The Selfish Giant. An Oscar Wilde Fairy Tale*, incidental music (adapted for the primary grades by Vivian Merrill Young); published by Willis Music Co., Cincinnati, OH, 1948.


215. Knight, Morris (Charleston, SC, 1933 – 2013) – American composer
*Selfish Giant Suite*, for flute, clarinet, trombone or bassoon, 1962.

216. Perry, Julia (Lexington, KY, 1924 – Akron, OH, 1979) – American composer

*The Selfish Giant*, opera for television in 2 acts (libretto R. Wilding-White); first performance Cleveland, OH, Karamu House, 30 November 1965.

218. Cabena, Barrie (Melbourne, Australië, 1933) – Canadian composer

219. Shaw, Francis (Maidenhead, 1942) – English composer

220. Wilson, Charles (Toronto, 1931) – Canadian composer and choral conductor

221. Ridout, Alan (West Wickham, Kent, 1934 – Caen, 1996) – English composer and teacher

222. Vogt, Jasper (Bad Bevensen, 1945) – German actor, musician and author & Edgar Schlepper – German musician

223. Rathbone, Jonathan (Coventry, 1957) – English composer, arranger, singer and choir leader
*The Selfish Giant*, children’s musical (script J. Rathbone & Clare Bradley), late 70s-begin 80s; published by Massey Music, London.

224. Naylor, Peter (1933-2017) – British composer, organist, and teacher
*The Selfish Giant*, musical fable; first performance Edinburg, Queen’s Hall, 1980.


226. Gracie, Jean (1920)
227. Koehne, Graeme (Adelaide, 1956) – Australian composer


230. Hayes, Paul (Dublin, 1951) – Irish composer

231. Jenkins, Michael (2nd half 20th century) – English composer and conductor

232. Newman, Maria (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist

233. Heucke, Stefan (Gaildorf, Baden-Württemberg, 1959) – German composer
   *Der selbstsüchtige Riese, Märchen für Sprecher und Orchester nach Oscar Wilde* (German translation Hannelore Neves), op. 20, 1993-1994; first performance Bochum, 1 January 1996.
   *Der selbstsüchtige Riese, Märchen für Sprecher und Klavier zu vier Händen* (German translation Hannelore Neves), op. 20a, 2002; first performance Bad Salzuflen, 2002.

234. McAuliffe, Mary (Cork, 1947) – Irish composer

235. Turina, Jose Luis (Madrid, 1952) – Spanish composer

236. Condé, Gérard (Nancy, 1947) – French composer

237. Graham, Robin Donald (1938) – American composer, musician, and teacher

238. Wakely, Laura (ca. 1975) – English ophthalmologist, violinist, and composer

   *The Selfish Giant*, incidental music, for narrator and orchestra, 1999.
240. **Bryski, Larisa** (Sacramento, 2nd half 20th century ['70s]) – American singer-songwriter and composer


241. **Xanthoulis, Nikos** (Larissa, 1962) – Greek composer and trumpet player

*O egoistis gigantas*, children’s opera (libretto & lyrics Maria Bourani); first performance Kalamáta, Kalamáta Municipal Theater, 2000.


243. **Gregoropoulos, Steve** (New London, CT, 1958) – American composer, musician, and performer


244. **Bennetts, Veronica** – British composer and Director of Education at Stagecoach Theatre Arts, UK and Ierland


245. **Brown, H. Russ** (2nd half 20th century) – American actor, director, author, and pedagogue


246. **Perkins, David** (ca. 1955) – English composer, music arranger, and pianist


247. **Leach, Rachel** (Sheffield, 1957) – English composer, presenter, and educator


248. **Wilson, Sheila** (1958) – English composer


249. **Monterisi, Sergio** (Barletta, 1970) – Italian composer and conductor


250. **Rivers, Lucy** (2nd half 20th century) – Welsh author, composer, musician, and actor


251. **Patton, Jim & Dee** (mid-20th century) – American singer-songwriters


252. **Smith, Michael** (South Orange, NJ, 1941) – American composer, singer-songwriter and musician

*The Selfish Giant*, incidental music for puppet theater (adapted by Blair Thomas & M. Smith; lyrics M. Smith), 2008.
253. DeCesare, Stephen (Providence, RI, 1969) – American composer, arranger, and performer

254. Goeller, Dan (ca. 1973) – American composer
   *The Selfish Giant*, incidental music, for narrator and symphonic orchestra, 2010.

255. Raynaud, Philippe (1956) – French composer, instrumentalist, and music educationist

256. Cervetti, Sergio (Dolores, 1941) – American composer of Uruguayan birth


"*The Devoted Friend*” (1888)

258. Hercigonja, Nikola (Vinkovci, 1911 – Belgrade, 2000) – Croatian composer

   *The Devoted Friend*, incidental music, for narrator and orchestra, 1999.

260. Rivers, Lucy (2nd half 20th century) – Welsh actor, musician, author and composer

"*The Remarkable Rocket*” (1888)

261. Petrová, Elena (Modrý Kameň, 1929 – Prague, 2002) – Czech composer
   *Podivuhodna raketa*, ballet, 1970.

262. Purvis, Robert (New Zealand, 2nd half 20th century) – New Zealand composer and conductor
   *The Remarkable Rocket*, musical adaptation (lyrics Kate Dove), 1997-1998; unproduced.

263. Cervetti, Sergio (Dolores, 1941) – American composer of Uruguayan birth

*The Picture of Dorian Gray (1890, 1891)*

265. **Flick-Steger, Carl** (Vienna, 1899 – Bad Orb, 1969) – German-American composer and journalist
   *Dorian Gray*, opera in 8 scenes (German libretto Olaf Pedersen), 1930; first performance Czech Republic, Ústí nad Labem, 1 March 1930.

266. **Leger, Hans** – German composer and conductor
   *Dorian*, opera in 5 acts (libretto Caroline Creutzer); first performance Karlsruhe, 24 March 1939.

   *The Picture of Dorian Gray*, ballet, 1943; unproduced.


269. **Rorem, Ned** (Richmond, Indiana, 1923) – American composer and author
   *Dorian Gray*, ballet (for the production and choreography of Jean Marais); first performance Barcelona, 1952.

270. **Hanell, Robert** (Stráz, Krimov, 1925 – Fredersdorf-Vogelsdorf, 2009) – German composer and conductor

271. **Fürst, Paul Walter** (Vienna, 1926 – Vienna, 2013) – Austrian composer and viola player

272. **Kleemann, Roderich** (Zwickau, 1914 – 1979) – German composer
   *Das Bildnis der Dorian Gray*, opera in 3 acts (libretto Ingeborg Kleemann); first performance Zwickau, 31 March 1965.

273. **Lang, Max** (Zürich, 1917 – Sankt Gallen, 1987) – Swiss composer

274. **Marttinen, Tauno** (Helsinki, 1912 – Janakkala, 2008) – Finnish composer

275. **Arapov, Boris Alexandrovich** (Saint Petersburg, 1905 – Saint Petersburg, 1992) – Russian composer and teacher

276. **Kox, Hans** (Arnhem, 1930) – Dutch composer and music educationist

277. **Giteck, Janice** (New York, 1946) – American composer

278. **Sharkey, Jack** (Chicago, IL, 1931 – Lake Forest, 1992) & **Dave Reiser**

279. **Cunningham, Michael G.** (Warren, MI, 1937) – American composer and musicologist
   *Dorian Gray*, opera in 2 acts (libretto M.G. Cunningham), op. 93, 1981; unproduced.

281. **Longstaff, John** (Lancashire, 2nd half 20th century) – English composer, arranger, and conductor

282. **Madden, Steven** (1955) – Canadian rock artist and guitarist

283. **Petrić, Ivo** (Ljubljana, 1931) – Slovenian composer and conductor

284. **Bowers, Randy**
   *Dorian*, musical; first performance Los Angeles, City College, 1985.

285. **Eyser, Eberhard** (Marienwerder, 1932) – German composer and violist

286. **Davis, Carl** (Brooklyn, NY, 1936) – American composer and conductor

287. **Themmen, Ivana** (1935) – American composer and pianist

288. **Underwood, William** (Arkansas, 1940) – American composer and conductor

289. **Cioffi, Robert J.** (1949) – American composer and musician

290. **Rubell, Michael** – American composer and author

291. **Tsepkolenko, Karmella** (Odessa, Ukraine, 1955) – Ukrainian composer
   *Dolja Doriana [Dorian’s Fate]*, chamber opera in 2 acts for soprano, countertenor, tenor, baritone, bass, and chamber orchestra (Ukrainian libretto Serhij Stupak), 1989; first performance Kiev, 1990.

292. **Várkonyi, Mátévás** (Budapest, 1950) – Hungarian composer

293. **Levinson, Gary David** – American composer and musician

294. **Deutsch, Herbert A.** (Baldwin, NY, 1932) – American composer, author, educator, and music marketing consultant.
295. **Dykstra, Ted** (Chatham, ON, 1961) – Canadian playwright, composer, actor, and director


296. **Liebermann, Lowell** (New York, 1961) – American composer, conductor, and pianist


297. **Morrison, Greg** (1965) – Canadian composer and lyricist


298. **Reeves, David** (Sydney, 1943) – Australian composer, conductor, and organist


299. **Reyes, Edward** (US, 2nd half 20th century) – American composer and guitarist


300. **Gleaves, Richard** (1968) – American composer, librettist, and lyricist


301. **Steiner, Isaac** (1953) – Israeli composer, conductor, and pianist


302. **Holmes, Rupert** (Northwich, England 1947) – British-American composer, singer-songwriter, musician, dramatist and author


303. **Covino, Peter jr.** (North Brunswick, NJ, 1948) – American composer, conductor, and music publisher


304. **Mellon, James J.** – American author and composer, now spiritual leader & **Scott DeTurk** – American composer and lyricist


305. **DeCesare, Stephen** (Providence, RI, 1969) – American composer, arranger, and performer


306. **Pavlíček, Michal** (Prague, 1956) – Czech guitarist and composer

*Obraz Doriana Graye*, musical (Czech lyrics Jan Sahara Hedl); first performance Prague, 18 February 2006.
307. **Bossel, Jean-Claude** (Vevey, 1957) – Swiss interdisciplinary creator, independent producer, and composer
*Le portrait the Dorian Gray*, incidental music (for the production of Bernard Novet); first performance Servion, Théâtre Barnabé, 5 September 2008.

308. **Bowser, Randy** (1950) – American composer, director, and actor

309. **Davies, Terry** (Sussex, 2nd half 20th century) – English composer and conductor

310. Kangaroo Court under the supervision of artistic director **Neil McCurley** (1964) – British director

311. **Baake, Angelika** (1966) – German pianist, music teacher, and composer & **Thomas Poppendieck** (1979) – German musician and composer

312. **Evans, Joe** – English composer and musician

313. **Brody, Jeffrey** (Massachusetts, 1950) – American composer, conductor, pianist, and organist
*The Picture of Dorian Gray*, opera (libretto James M. Saslow); first performance Needham, MA, Longwood Opera, 3 June 2011.

314. **Corbet, Stefan** (ca. 1981) – French musician, composer, and actor
*The Picture of Dorian Gray*, incidental music (for the production of Thomas Le Douarec after the annotated and uncensored edition of the novel by Nicholas Frankel [2011]); first performance Avignon, Buffon Théâtre, 8 July 2011.

315. **Ungureanu, Mariana** (Popeasca, 1974) – Romanian composer, born in Republic of Moldova, living in Paris

316. **Čekovská, Ľubica** (Humenné, 1975) – Slovak composer and pianist
*Dorian Gray*, opera (libretto Kate Pullinger); first performance Bratislava, Slovak National Theater, 8 November 2013.

317. **Donen, Adam** (Kaapstad, 1985) – South African composer, librettist, and songwriter
*Dorian*, ballet, 2013; commissioned for the Russian State Orchestra; unproduced.

318. **Fister, Roland** (Baden-Baden, 1972) – German composer and conductor
*Dorian Gray*, musical opera (libretto R. Fister); first performance Coburg, Landestheater Coburg, 8 June 2013.

319. **Nicholls, Callum** (Wales, ca. 1993) – British composition student
*The Picture of Dorian Gray*, musical (book & lyrics C. Nicholls); first performance Cardiff, Cardiff University Concert Hall, 22 February 2013.
320. Olesen, Thomas Agerfeldt (Aarhus, 1969) – Danish composer and cellist

321. Schneid, Tobias PM (Rehau, 1963) – German composer
_Das Bildnis des Dorian Gray_, ballet; first performance Augsburg, Theater Augsburg, 1 December 2013.

322. Raymond, Chris (Los Angeles, CA, ca. 1991) – American composer, guitarist, and actor

323. Feeney, Philip (Isle of Wight, 1954) – British composer and pianist
_Dorian Gray_, ballet (adaptation Michael Pink); first performance Milwaukee, WI, Pabst Theater, 12 February 2016.

324. Martini, Daniele (Rome, 1977) – Italian composer and saxophonist
_Dorian Gray, The Beauty has no Mercy_, musical theater (book, lyrics & music Daniele Martini); first performance Venice, Teatro La Fenice, 6 August 2016.

__Lord Arthur Savile’s Crime and Other Stories (1891)__


325. Ferrari, Giorgio (Genoa, 1925 – Turin, 2010) – Italian composer
_Lord Savile_, opera in 2 acts (G. Ferrari); first performance Treviso, Teatro Comunale di Treviso, 1970.


_A Murder is Foretold_, musical (libretto Sharon Holland), 1990.


329. Mora, Francesc (Barcelona, 1977) – Spanish composer, pianist, and conductor


330. Vasilenko, Sergei Nikiforovich (Moscow, 1872 – Moscow, 1956) – Russian composer, conductor, and teacher
_Sad smerti [The Garden of Death]_, for orchestra, op. 12, 1907-1908; first performance Moscow, 4 May 1908.

Authorship
331. **Kricka, Jaroslav** (Kelč, Moravia, 1882 – Prague, 1969) – Czech composer and conductor

*Bílý pán, aneb Těžko se dnes duchům straší* [The Gentleman in White, or No Haunts Left for Ghosts], comic opera (libretto Jan Löwenbach-Budin), op. 50, 1929; first performance Brünn, Nationaltheater, 27 November 1929; Revised as *Spuk im Schloss, oder Bose Zeiten für Gespenster* (German libretto Max Brod), 1930; first performance Breslau, Stadttheater, 14 November 1931.

332. **Keats, Horace** (Mitcham, Surrey, 1895 – Mosman, 1945) – Australian composer, conductor, and pianist

*The Garden of Death*, song for baritone and piano, 1943.

333. **Sutermeister, Heinrich** (Feuerthalen, Schaffhausen, 1910 – Morges, 1995) – Swiss composer


334. **Kalmanoff, Martin** (Brooklyn, NY, 1920 – Mendham, NJ, 2007) – American composer


335. **Ducháč, Miloslav** (Prague, 1924 – Prague, 2008) – Czech composer, pianist, and arranger

*Strašidlo cantervillské*, musical (dramatization Jiří Roll & Jaroslav Pour); first performance Prague, 1969.

336. **Knayfel’, Aleksandr** (Tashkent, Uzbekistan, 1943) – Russian composer, born in Uzbekistan


337. **Symonds, Norman** (near Nelson, BC, 1920 – Toronto, 1998), Canadian composer, clarinetist, and saxophonist


339. **Papandopulo, Boris** (Honnef am Rhein, 1906 – Zagreb, 1991) – Croatian composer and conductor

*Kentervilski duh*, comic chamber opera (libretto Nenad Turkalj); first performance Osijek, 5 June 1979.

340. **Wright, Geoffrey** (Kingston upon Thames, Surrey, 1912 – Bury St. Edmunds, Suffolk, 2010) – British composer


341. **Mellnäs, Arne** (Stockholm, 1933 – Stockholm, 2002) – Swedish composer and teacher

*Spöket på Canterville*, opera (libretto A. Mellnäs), 1981.
342. **Burtch, Mervyn** (Ystrad Mynach, 1929 – Wales, 2015) – Welsh composer and teacher
*Canterville Ghost*, opera; Howell’s School, Llandaff, Wales, 1985.


344. **Haidmayer, Karl** (Hollabrunn, NÖ, 1927) – Austrian composer and pianist
*Das Gespenst*, incidental music (for the production of Gerda Klimek), 1989.

345. **Hannan, Andrew** (Plymouth, 1959) – British composer, arranger, and pianist

346. **Drenikov, Andrei** (2nd half 20th century) – Bulgarian composer
*The Canterville Ghost*, incidental music, ca. 1996.

347. **Flush, Paul** (Newcastle, 1950) – English jazz pianist and composer
*Canterville Ghost*, musical (adaptation Paul Stebbings & Phil Smith); first performance Karlstad, Sweden, 1997.

348. **Turina, Jose Luis** (Madrid, 1952) – Spanish composer

349. **Miller, Charles** – English composer


351. **Albrecht, Henrik** (Cologne, 1969) – German composer
*Das Gespenst von Canterville*, radio play for children (German text Wolf Harranth), 2006.

352. **Ternes, Tina** (Kaiserslautern, 1969) – German musician and composer

353. **Paus, Marcus** (Oslo, 1979) – Norwegian composer

354. **Lange, Marius Felix** (Berlin, 1968) – German composer and violinist
*Das Gespenst von Canterville*, opera in 2 acts (libretto Michael Frowin); first performance Zurich, Opernhaus Zürich, 23 November 2013.

355. **Dhondy, Danyal** (London, ca. 1984) – British composer, arranger, and viola player
*Das Schlossgespenst und der Geist von Canterville*, Kinderoper (libretto Kerstin Weiß & Enke Eisenberg); first performance Marburg, Schloss Marburg, 19 July 2014.

**A House of Pomegranates (1891)**

356. **Ford, Joseph Dillon** (Americus, GA, 1952) – American composer and author
“The Young King” (1888): Published in: *The Lady’s Pictorial* (Christmas number, December 1888): pp. 1-5; rpt. in *A House of Pomegranates*.

357. **Davis, Sharon** (North Hollywood, CA, 1937) – American composer, pianist, and music publisher
   *Though Men Call Us Free*, for soprano, clarinet and piano (text that draws upon *The Young King*), 1976.

358. **Rutherford, Jonathan** (Churt, 1953) – English composer

359. **Hirschfeld, Caspar René** (Wernigerode, 1965) – German composer, dancer, and musician


360. **Schreker, Franz** (Monaco, 1878 – Berlin, 1934) – Austrian composer, teacher, conductor, and administrator
   *Der Geburtstag der Infantin*, pantomime, for chamber orchestra (adaptation F. Schreker), 1908; first performance Vienna, 27 June 1908; rev.ed as *Spanisches Fest*, 1926; first performance Berlin, Staatsoper, 22 January 1927.

361. **Sekles, Bernhard** (Frankfurt, 1872 – Frankfurt, 1934) – German composer, conductor, and teacher
   *Der Zwerg und die Infantin*, ballet, op. 22; first performance Frankfurt, Oper Frankfurt, 28 September 1913.

362. **Schreker, Franz** (Monaco, 1878 – Berlin, 1934) – Austrian composer, teacher, conductor, and administrator

363. **Carpenter, John Alden** (Park Ridge, IL, 1876 – Chicago, 1951) – American composer

364. **Radnai, Miklós** (Budapest, 1892 – Budapest, 1935) – Hungarian composer
   *Az infánsnő születésnapja*, ballet; first performance Budapest, Hungarian State Opera House, 26 April 1918.

365. **Zemlinsky, Alexander** (Vienna, 1871 – Larchmont, NY, 1942) – Austrian composer and conductor
   *Der Zwerg*, opera in 1 act (libretto Georg C. Klaren), op. 17, 1919-1921; first performance Cologne, Neues Theater, 28 May 1922.


*L’infante et le monstre*, divertissement chorégraphique, for 4 ondes Martenot, piano and percussion, May 1938; orchestration August 1938; first performance Paris, Association Art et Tourisme, 2 June 1938.

368. **Schiuma, Alfredo Luis** (Spinazzola, 1885 – Buenos Aires, 1963) – Argentine composer and conductor, born in Italy

*La Infanta*, ballet in 2 acts, 1937; first performance Buenos Aires, Teatro Colón, 12 August 1941.

369. **Tischhauser, Franz** (Berne, 1921) – Swiss composer

*Der Geburtstag der Infantin*, Tanzspiel, 1941.

370. **Zitek, Otakar** (Prague, 1892 – Bratislava, 2000) – Czech composer, director, conductor, author, and teacher

*O růži* [On the Rose], ballet, 1941.

371. **Hercigonja, Nikola** (Vinkovci, 1911 – Belgrade, 2000) – Croatian composer


372. **Wagner, Joseph Frederick** (Springfield, MA, 1900 – Los Angeles, CA, 1974) – American composer


373. **Castelnuovo-Tedesco, Mario** (Florence, 1895 – Los Angeles, CA, 1968) – Italian composer, pianist, and writer on music


*Un cœur de diamant ou l’Infante*, ballet; first performance Monte Carlo, Opéra de Monte-Carlo, 7 April 1949.

375. **Fortner, Wolfgang** (Leipzig, 1907 – Heidelberg, 1987) – German composer


376. **Nelson, Ron** (Joliet, Il, 1929) – American composer and conductor


378. **Boyack, Jeanette** (Utah, 1934) – American musicologist and composer

*The Birthday of the Infanta*, chamber opera (libretto Harriet Wright), 1957.


380. **Thorogood, Peter** (1927) – English composer and author

*The Birthday of the Infanta*, for harp and voice, 1960; revised as piano suite.

381. **Stoker, Richard** (Castleford, Yorks., 1938) – English composer and writer

382. **Seagrave, Malcolm** (Tracy, CA, 1928 – Carmel, CA, 2001) – American composer
   *The Birthday of the Infanta*, opera (libretto Janet Lewis met M. Seagrave); first performance Claremont, California, 2 April 1977.

383. **Farrell, Dennis** (Green Bay, WI, US, 1940) – Canadian composer
   *The Birthday of the Infanta*, opera in 2 acts (libretto D. Farrell); first performance Halifax, Dalhousie University, 22 April 1979.

384. **Zaninelli, Luigi** (Raritan, NJ, 1932) – Italian-American composer

385. **Zemlinsky, Alexander** (Vienna, 1871 – Larchmont, NY, 1942) – Austrian composer and conductor
   *Der Geburtstag der Infantin*, opera in 1 act (libretto Georg C. Klaren, new text version of the libretto Adolf Dresen); first performance Hamburg, Hamburgische Staatsoper, 20 September 1981.

386. **Chaplin, Marian Wood** (Defiance, OH, 1914 – 1982) – American composer

387. **Zaninelli, Luigi** (Raritan, NJ, 1932) – Italian-American composer

388. **Johnson, Douglas B.** (Oakland, CA, 1949) – American composer, violinist, and conductor

389. **Woollen, (Charles) Russell** (Hartford, CT, 1923 – Charlottesvillle, VA, 1994) – American composer

390. **Newman, Maria** (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist

391. **Weber, Bettina** (Frankfurt am Main, 1971) – German composer, soprano, and teacher
   *Der Geburtstag der Infantin*, opera in 1 act (libretto B. Weber); first performance Gelnhausen, Stadthalle, 18 September 2002.

392. **Van Kerchove, Bart** (Lokeren, 1976) – Belgian composer and pianist
   *De verjaardag van de infanta*, musical theatre for narrator, piano, clarinet, and violin, 2007; first performance Berlare, CC Stroming, 15 October 2008.

393. **Kaye, Laurence ‘Loz’** (Chelmsford, Essex, 1970) – British composer, musician, and teacher
   *The Birthday of the Infanta*, incidental music; first performance St Albans, Trestle Arts Base, 2 March 2011.

394. **Cervetti, Sergio** (Dolores, 1941) – Uruguayan-born American composer

396. **Mayer, Florian** (Zwickau, 1974) – German composer and violinist  

“**The Fisherman and His Soul**” (1891)
*The Fisherman and His Soul*, symphonic suite, for narrator and orchestra, 1939, rev. 1950; “The Witches Dance” performed 1941.

398. **Kraehenbuehl, David** (Urbana, IL, 1923 – Trempealeau, WI, 1997) – American composer, pianist, teacher and theorist  
*The Fisherman and His Soul*, ballet in 2 acts, for narrator and chamber orchestra, 1953.

399. **Somers, Harry** (Toronto, 1925 – Toronto, 1999) – Canadian composer and pianist  

400. **Lomon, Ruth** (Montreal, 1930) – American composer and pianist  
*The Fisherman and His Soul*, chamber opera in 1 act, 1963.

401. **Defossez, René** (Spa, 1905 – Etterbeek, Brussels, 1988) – Belgian composer and conductor  

402. **Adriano** (Fribourg, 1944) – Swiss composer, conductor, producer, and author  

403. **Edlin, Paul Max** (Cheltenham, 1963) – English composer, artistic director, conductor, trumpet player and lecturer  

404. **Müller, Mathias** (Basel, 1966) – Swiss composer and clarinetist  

405. **Rudland, Oliver William** (Leeds, 1983) – British composer and conductor  
*The Fisherman and His Soul. An operatic scene*, for soloists, chorus, and chamber orchestra, 2008; first performance Cambridge, Great Saint Mary's Church, Kings Parade, 27 February 2009: prelude and first scene.

406. **Lambov, Minko** (Sofia, 1978) – Bulgarian composer, pianist, and arranger  
*The Fisherman and His Soul*, pop-opera (libretto Ana Topalova); first performance Sofia, National Palace of Culture, 19 May 2015.

“**The Star Child**” (1891)
407. **Bresgen, Cesar** (Florence, 1913 – Salzburg, 1988) – Austrian composer of German origin  
*Sternenkind*, incidental music; Braunschweig, Staatstheater, 1949.
408. **Rutherford, Jonathan** (Churt, 1953) – English composer


*The Star Child in Solitude*, concert suite, for mezzo-soprano and chamber ensemble, 1983.

409. **Stamm, Hans-André** (Leverkusen, 1958) – German composer and organist

*Das Sternenkind*, fairytale opera (libretto Alexander Nitzberg); first performance Bonn, T-Mobile Forum, 2 December 2007.

410. **Evans, Joe** – English composer and musician

*Starchild*, musical (adaptation Linnie Reedman; music & lyrics J. Evans); first performance London, King’s Head Theatre, 13 December 2012.

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**Lady Windermere’s Fan. A Play about a Good Woman (1892)**

411. **Glover, Jimmy M.** (Kingston, County Dublin, 1861 – Hastings, 1931) – English composer


412. **Bridgewater, Leslie** (Halesowen, 1893 – Hong Kong, 1975) – British composer, pianist, and conductor


413. **Coward, Noël** (Teddington, 1899 – Blue Harbour, Jamaica, 1973) – English composer, lyricist, librettist, and performer


414. **Clayton, Don Allan** – American librettist, lyricist, and composer


*Lady aus Paris*, musical (book & lyrics Karl Farkas); first performance Vienna, Raimundtheater, 22 October 1964.

416. **Bulanova, Elena** (Leningrad, ca. 1960) – Russian pianist and arranger


417. **Nelson, Jan Mary** (US, 2nd half 20th century) – American actrice and lyricist


418. **Evans, Joe** – English composer and musician

*Lady Windermere’s Fan*, musical (adaptation Linnie Reedman); first performance London, King’s Head Theatre, 23 August 2014.

419. **Dechtenberg, Lorne** (US, ca. 1983) – American composer and conductor

Salomé [Salome], Drame en un Acte, A Tragedy in One Act (1893, 1894)

420. Darlay, René (2nd half 19th century – 1954) – French composer
Salomé, incidental music (for the production of Aurélien Lugné-Poe), 1896; first performance Paris, Théâtre de l’Oeuvre, 11 February 1896.

421. Marschalk, Max (Berlin, 1863 – Poberow, Poland, 1940) – German music critic and composer & Bermann, Friedrich (Hannover, 1880 – Berlin, 1919) – German composer and conductor
Salome, incidental music (private performance directed by Friedrich Kayssler & Hans Oberlander under the supervision of Max Reinhardt), 1902; Berlin, Kleines Theater, 15 November 1902.

422. Marschalk, Max (Berlin, 1863 – Poberow, Poland, 1940) – German music critic and composer
Salome, incidental music (for the production of Max Reinhardt), 1903; first performance Berlin, Neues Theater, 29 September 1903: with new music.

423. Strauss, Richard (Munich, 1864 – Garmisch-Partenkirchen, 1949) – German composer and conductor
Salome, Musikdrama in 1 act (libretto R. Strauss after the German translation of Hedwig Lachmann), op. 54, 1903-1905; first performance Dresden, Hofoper, 9 December 1905.

Salomé, drame musical in 1 act (libretto R. Strauss after the original French text), 1905; private performance Paris, Petit Théâtre, March 1907; first performance Brussels, Théâtre de la Monnaie, 25 March 1907.

424. Hadley, Henry (Somerville, MA, 1871 – New York, 1937) – American composer and conductor
Salome, symphonic poem, op. 55, 1905-1906.

425. Melartin, Erki (Kääksälä, 1875 – Pukinmäki, 1937) – Finnish composer and pianist
Salome, incidental music, op. 41, 1906.

426. Alpaerts, Flor (Antwerp, 1876 – Antwerp, 1954) – Belgian composer and conductor
Salomé, incidental music (for the production of Arie van den Heuvel; the first ‘official’ Dutch performance in Flanders); first performance Antwerp, De Nederlandsschen Schouwburg, 28 November 1907.

427. Glazunov, Aleksandr (Saint Petersburg, 1865 – Paris, 1936) – Russian composer, pianist, teacher, and conductor
Introduction and Dance of Salome for ‘Salomé’, incidental music (for the production of Vsevolod Meyerhold), op. 90; first performance Saint Petersburg, Mikhailovsky Theater, 1908.

428. Mariotte, Antoine (Avignon, 1875 – Paris, 1944) – French conductor, composer and administrator
Salomé, tragédie lyrique in 1 act (libretto A. Mariotte), 1902-1908; first performance Lyon, Grand Théâtre, 30 October 1908.

429. Krein, Aleksandr (Nizhni Novgorod, 1883 – Staraya Ruza, near Moscow, 1951) – Russian composer
Salome. Poème de la passion, symphonic poem, op. 19, 1914.

430. Gyutel, Jules – Czech composer
Salome, incidental music (for the production of Alexander Tairov); first performance Moscow, Kamerny Theater, 9 October 1917.
*Salome*, incidental music (for the production of J.T. Grein), 1918; first performance London, Royal Court Theatre, 19 April 1918.

432. **Tcherepnin, Alexander** (Saint Petersburg, 1899 – Paris, 1977) – Russian composer, pianist, and conductor
*Salomé*, incidental music; first performance Tiflis (Tbilisi), Kamerny Theater, 1920.

433. **Riadis, Emilios** (Thessaloniki, 1880 – Thessaloniki, 1935) – Greek composer
*Salome*, incidental music, 1922. Only 96 bars of the piano score extant.

*Salome*, incidental music, for clarinet, trumpet, cello, percussion (for the production of Terence Gray); first performance Cambridge, Festival Theatre, 9 June 1929.

435. **Becker, John** (Henderson, KY, 1886 – Wilmette, IL, 1961) – American composer
*Salome*, cinema opera in 1 act (libretto J. Becker), ca. 1931; unfinished.

*Dance of Salome*, for orchestra, 1940; first performance Rochester, NY, Eastman School of Music, 25 April 1940.

437. **Sorabji, Kaikhosru Shapurji** (Chingford, 1892 – Winfrith Newburgh, Dorchester, 1988) – English composer, pianist, and writer on music


439. **Bernstein, Leonard** (Lawrence, MA, 1918 – New York, 1990) – American composer, conductor, and pianist
*Salome*, incidental music, ca. 1955; unpublished.

*Salome*, incidental music (for the production of Yukio Mishima); Tokyo, Bungakuza Theater Company, 5 April 1960.

441. **Fernández Guerra, Jorge** (Madrid, 1952) – Spanish composer
*Salomé*, incidental music; Madrid, Pequeño Teatro Magallanes, 22 January 1976.

442. **Petrovics, Emil** (Nagybecskerek [now Zrenjanin, Serbia], 1930 – Budapest, 2011) – Hungarian composer
*Salome*, ballet, for flute, trumpet, harp, percussion, 1978.

443. **Doyle, Roger** (Malahide, Dublin, 1949) – Irish composer, keyboardist, and music producer
*Salomé*, incidental music for piano (for the production of Steven Berkoff); first performance Dublin, Gate Theatre, 19 April 1988.

444. **Bowles, Paul** (Jamaica, NY, 1910 – Tangier, 1999) – American author, poet, and composer
*Salomé*, incidental music for synthesizer (for the production of Joseph A. McPhillips III for the American School of Tangier, Morocco); first performance Tangier, Palais du Marshan, 14 June 1993.
445. Olofsson, Kent (Karlskrona, 1962) – Swedish composer and guitarist
_The Kiss of the Seven Veils_, for soprano, bass clarinet, piano, and tape, 1993; first performance Malmö, Academy of Music, 23 October 1993.

446. Sukkarieh, Haitham (Irbid, 1966) – Jordanian composer and conductor
_Salome_, incidental music (for the production of Hussein Nafeh), 2000.

447. Schneider, Enjott (Weil am Rhein, 1950) – German composer, musicologist, and music educator
_Das Salome-Prinzip_, chamber opera (after the original French version translated by E. Schneider), 1982-1983; first performance Gelsenkirchen, Musiktheater im Revier, 3 March 2002.

448. Tsuji, Yukio (2nd half 20th century) – Japanese-born American composer, musician, and arranger
_Salome_, incidental music (for the production of Estelle Parsons); first reading Brooklyn, New York City, _St. Ann's Warehouse_, 12 November 2002; first performance Brooklyn, Ethel Barrymore Theatre, 30 April 2003.

449. Henesy, Mike
_Salome_, incidental music (for the production of Michael McGreevy & Lesley Willis); first performance Alton, The Maltings Centre, 2 August 2008.

450. Lindemann, Anna (US, 2nd half 20th century) – American composer, biologist, performer, and educator
_Salome_, incidental music, for oboe, cello, organ and baritone (for the production of Emma Lunbeck), 2008; first performance New Haven, CT, Yale University, Dwight Chapel, 3 April 2008.

451. Diaconu, Răzvan Alexandru (Bucharest, 1985) – Romanian composer and director

452. Djankoff, Claudio Nelson (2nd half 20th century) – French composer

453. Massini, Gérard (Lausanne, 1983) – Swiss composer and pianist

454. Byutzov, Vladimir (also sometimes referred to as Wladimir de Bützow) – Russian composer
_Salomé_, incidental music (for the production of Konstantin Mardjanov [1872-1933]), date unknown.

_A Woman of No Importance (1893)_

455. Dodgson, Paul (na 1950) – English writer, composer, radio producer, and teacher
_A Woman of No Importance_, incidental music; Salisbury, Salisbury Playhouse, 2 November 2006.
**A Florentine Tragedy (1893)**

456. **Mariotti, Mario** (Paris, 1889 or 1899 – Milan, 1975) – Italian composer and conductor

457. **Ravasegna, Carlo** (Turin, 1891 – Rome, 1964) – Italian composer
   *Una tragedia fiorentina*, opera (libretto Ettore Moschino), 1914; first performance Turin 1916.

458. **Floridia-Napolino, Pietro** (Modica, 1860 – New York, 1932) – Italian composer
   *A Florentine Tragedy*, incidental music; first performance New York, 1917.

459. **Zemlinsky, Alexander** (Vienna, 1871 – Larchmont, NY, 1942) – Austrian composer and conductor
   *Eine florentinische Tragödie*, opera in 1 act (libretto A. Zemlinsky after the translation of Max Meyerfeld), op. 16, 1915-1916; first performance Stuttgart, Hoftheater, 30 January 1917.

460. **Flury, Richard** (Biberist, 1896 – Biberist, 1967) – Swiss composer and conductor

461. **Szönyi, Erzsébet** (Budapest, 1924) – Hungarian composer, conductor, and educationist
   *Firenzi tragédia*, opera in 1 act, 1958; Meiningen, 8 March 1960.

462. **Hirschfeld, Caspar René** (Wernigerode, 1965) – German composer, dancer, and musician
   *Bianca*, opera in 1 act, for 3 soloists and orchestra (libretto C. R. Hirschfeld), op. 30; first performance Salzburg, Salzburger Festspiele, 16 August 1991.

**La Sainte Courtisane; or, The Woman Covered with Jewels (1893)**

463. **Wagner-Régeny, Rudolf** (Szász-Régen, Transylvania [now Reghin, Romania], 1903 – East-Berlin, 1969) – German composer and keyboard player
   *La Sainte Courtisane*, musikalische Szene (libretto R. Wagner-Régeny), for 4 speakers and chamber orchestra, Dessau, 24 October 1930.

**The Sphinx (1894)**

464. **Castleman, Henry C.** – British composer and author

465. **Mosolov, Aleksandr** (Kiev, 1900 – Moscow, 1973) – Russian composer
   *Sfinks*, cantata, for tenor, choir and orchestra, 1925; lost.

   *The Sphinx*, song cycle, for baritone or contralto and orchestra, 1941.
Poems in Prose (1894)

“The Artist” (1894)
467. Rutherford, Jonathan (Churt, 1953) – English composer
The Artist, for unaccompanied mixed chorus and orchestra, 2015.

“The Disciple” (1893)
“The Disciple”, in: Deux apologues d’Oscar Wilde, for voice and orchestra, 1931-1932.
469. Rutherford, Jonathan (Churt, 1953) – English composer
The Disciple, for tenor and contralto, mixed chorus and orchestra, 2017.

“The Doer of Good” (1894)
470. Rutherford, Jonathan (Churt, 1953) – English composer
The Doer of Good, for mixed chorus and orchestra, 2016.

“The Master” (1894)
“The Master”, in: Deux apologues d’Oscar Wilde, for voice and orchestra, 1931-1932.
472. Rutherford, Jonathan (Churt, 1953) – English composer
The Master, for women’s chorus and orchestra, 2016.

An Ideal Husband (1895)
473. Kremenliev, Boris (Razlog, 1911 – Los Angeles, 1988) – Bulgarian-American composer and ethnomusicologist
An Ideal Husband, incidental music for a radio production, 1953.
474. Křivinka, Gustav (Doubravice nad Svitavou, 1928 – Brno, 1990) – Czech composer
Ideální manžel, incidental music for a radio production, 1962.
475. Kalach, Jiří (Prague, 1934 – Prague, 2008) – Czech composer
Ideální manžel, incidental music, 1965.
476. Hališka, Rostislav (Ostrava, 1937) – Czech composer and conductor
Ideální manžel, incidental music, 1968.
477. Mandel, Petr (Prague, 1938) – Czech composer and conductor
Ideální manžel, incidental music, 1968.
478. Kramer, Laura M. (Minersville, PA, 1984) – American composer and saxophonist
An Ideal Husband, incidental music; first performance Bloomington, IN, Lee Norvelle Theatre and Drama Center (Indiana University’s Department of Theatre, Drama and Contemporary Dance), 27 February 2009.
479. Mancusi, Guido (Portici, 1966) – Austrian-Italian composer, pianist, and conductor
Der Traummann, operetta in 2 acts (libretto Werner Schneyder), 2009-2010; first performance Vienna, Volksoper Wien, 21 February 2012: fragments.
The Importance of Being Earnest. A Trivial Comedy for Serious People (1895)

480. **Bowers, Robert Hood** (Chambersburg, PA, 1877 – New York, 1941) – American composer, conductor, and musical director

*Oh, Earnest!,* musical in 2 acts (book & lyrics Francis DeWitt); first performance New York, Royal Theatre, 9 May 1927.

481. **Kučera, Antonín**, (20th century) – Czech composer

*Jak je důležité mít Filipa*, incidental music, 1950.

482. **Koštál, Arnošt** (1920 – 2006) – Czech composer, music theorist, and etnomusicologist

*Jak je důležité mít Filipa*, incidental music (lyrics Ota Ornest), 1951.

483. **Bacon, Allon** (Sussex, 20th century) – English lyricist and composer

*Found in a Handbag*, musical (lyrics A. Bacon); first performance Margate, Theatre Royal, 18 November 1957.

484. **Ellis, Vivian** (Hamstead, 1903 – London, 1996) – English musical comedy composer, pianist, and lyricist

*Half in Earnest*, musical in 3 acts (adaptation & lyrics V. Ellis); first performance New Hope, PA, Bucks County Playhouse, 17 June 1957.

485. **De Grey, John** – English composer

*Earnest in tune, or My Dark Gentleman*, musical (of Humphrey Tilley & Patricia Lawrence; lyrics Greville Poke); first performance Canterbury, Marlowe Theatre, 4 August 1958.


*Ernest*, musical (adaptation Henry Burke; lyrics Neil Wilkie); first performance Farnham, Castle Theatre, 18 May 1959.

487. **Pockriss, Lee** (New York, 1927 – Bridgewater, CT, 2011) – American composer and songwriter


488. **Castelnuovo-Tedesco, Mario** (Florence, 1895 – Los Angeles, CA, 1968) – Italian composer, pianist, and writer on music


489. **Chisholm, Erik** (Glasgow, 1904 – Cape Town, 1965) – Scottish conductor and composer


490. **Natschinski, Gerd** (Chemnitz, 1928 – Berlin, 2015) – German composer


491. **Blatný, Pavel** (Brno, 1931) – Czech composer, pianist, conductor, and teacher

*Jak je důležité mít Filipa*, incidental music, 1965.

492. **Burkhard, Paul** (Zurich, 1911 – Zell, 1977) – Swiss composer and conductor

*Bunbury*, musical comedy in 3 acts (libretto Hans Weigl); first performance Basel, Theater, 7 October 1965.
493. **Doubravský, Petr** (Vídeň, 1925 – Liberec, 2004) – Czech composer and conductor
   *Jak je důležité mítí Filip*, incidental music, 1967.
494. **Kosina, Jiří** (Týniště nad Orlicí, 1926 – 2000) – Czech composer and conductor
   *Jak je důležité mítí Filipa*, incidental music, 1967.
   and arranger
   *Nobody’s Earnest*, a comedy with music in 3 acts (adaptation Arnold Sundgaard; 
   lyrics Ethan Ayer); first performance Williamstown, MA, Williamstown Theatre 
496. **O’Mahony, John Sean**
   *The Importance*, musical in 2 acts (adaptation & lyrics J.S. O’Mahony); first 
497. **Meyniac, Sylvain** (Bordeaux, 1970) – French author, composer, and director
   *Le Portrait de Dorian Gray*, incidental music (for the production of Thomas Le 
   Douarec); first performance Paris, Théâtre Rive Gauche, 1996.
498. **Biggs, John** (Los Angeles, CA, 1932) – American composer
   *Ernest Worthing*, comic chamber opera in 3 acts (libretto J. Biggs); first 
499. **Lehmkuhl, Vance** (ca. 1962) – American composer, musician and writer
   *Ernest*, musical (book & lyrics Gayden Wren); first performance New York, Jose 
   Quintero Theatre, 30 June 2000.
500. **Davies, Victor** (Winnipeg, 1939) – Canadian composer, pianist and conductor
   *Earnest, the Importance of Being*, operetta in 2 acts (libretto Eugene Benson); first 
501. **Devolder, Hervé** – French composer, director, and actor
   *L’Importance d’être constant*, incidental music (for the production of Pierre 
   Laville); first performance Paris, Théâtre Antoine, 8 September 2006.
502. **Hwang, Nick** (Hsinchu, Taiwan, ca. 1985) – Taiwanese composer and sonic artist,
   living in the US
   *The Importance of Being Earnest*, incidental music, for flute, cello and piano;
503. **Barry, Gerald** (Clarecastle, Count Clare, Ireland, 1952) – Irish composer
   *The Importance of Being Earnest*, opera in 3 acts (libretto G. Barry), 2009-2010;
   Los Angeles, Walt Disney Concert Hall, 7 April 2011.
504. **McGuinness, Adam & Zia Moranne** (2nd half 20th century) – British composers,
   musicians and teachers
   *The Importance of Being Earnest*, musical (book & lyrics Douglas Livingstone);
   first performance Hammersmith, Riverside Studios, 7 December 2011.
505. **Diamond, Leonard** – (US, ca. 1930) – American psychiatrist, composer, and 
   lyricist
   *Earnest, or What’s in a Name?*, musical comedy (book & lyrics L. Diamond), 2004- 
   2013; first performance New Milford, CT, TheatreWorks New Milford, 12 July 
   2013.
506. **Andersson, B Tommy** (Borås, 1964) – Swedish composer and conductor
   *The Importance of Being Earnest*, chamber opera in 2 acts (libretto William 
**De Profundis (written in prison, 1897)**

507. **Ridout, Alan** (West Wickham, Kent, 1934 – Caen, 1996) – English composer and teacher
   *C.3.3.*, monodrama, for countertenor, choir and wind instruments (selections from *De Profundis*, *The Ballad of Reading Gaol* and J.W. von Goethe), 1973.

508. **Sitsky, Larry** (Tianjin, China, 1934) – Australian composer, pianist, and musicologist
   *De Profundis*, monodrama, for baritone, 2 string quartets and percussion (libretto Gwen Harwood), 1982; first concert performance, Canberra, Llewellyn Hall, Canberra School of Music, 31 October 1982; first staged 8 April 1987.

509. **Walker, Robert** (Northampton, 1946) – English composer

510. **Rzewski, Frederic** (Westfield, Massachuesetts, 1938) – American composer and pianist
   *De Profundis*, oratorio, for speaking pianist, 1992.

511. **Marini, Giovanna** (Rome, 1937) – Italian singer-songwriter and ethnomusicologist

512. **Pennese, Matteo** (Verona, 1966) – Italian musician, composer, and video-maker
   *De Profundis*, multimedia setting (adaptation Claudio Marconi & M. Pennese), 2008.

513. **Lee, Thomas Oboe** (Beijing, 1945) – Chinese-American composer
   *De Profundis*, for baritone and piano, op. 134, 2010.

   *De Profundis*, musical (lyrics P. Dale-Vickers); first performance London, Leicester Square Theatre, 1 May 2014.

**The Ballad of Reading Gaol (1897)**


   *Kerkera-Ballade*, for speaker and orchestra (Dutch translation of Hendrik van der Wal), 1920.

517. **Jarre, Alain** – French musician and composer
   *La Ballade de la Geôle de Reading*, incidental music (for the adaptation and production of Alain Barroux); broadcast on RTF, 4 October 1954.

518. **Camps, Pompeyo** (Parana, 1924 – Buenos Aires, 1997) – Argentine composer
   *Balada de la carcel de Reading*, choreographic drama, 1964.
519. **Ridout, Alan** (West Wickham, Kent, 1934 – Caen, 1996) – English composer and teacher
   
   C.3.3., monodrama, for countertenor, choir, and wind instruments (selections from *De Profundis*, *The Ballad of Reading Gaol* and J.W. von Goethe), 1973.

520. **Gomez-Vignes, Mario** (Santiago, 1934) – Chilean composer, conductor, and author
   
   *Trenodia de cautiverio*, cantata No. 4, (A. Frank, S. Quasimodo, J. Vasquez Arias, fragments from *The Ballad of Reading Gaol*), for mixed chorus, speaker, and orchestra, 1975.

521. **Tate, Phyllis** (Gerrards Cross, 1911 – London, 1987) – English composer
   
   *The Ballad of Reading Gaol*, musical setting, for baritone, organ, and cello, 1980.

522. **Mainil, Michel** (La Louvière, 1955) – Belgian saxophonist, clarinetist, and composer
   
   *La balade de la geôle de Reading*, incidental music (for the production of Luc Debrackeleer); first performance La Louvière, Théâtre du Rat Musclé, 1985.

523. **Wills, Arthur** (England, 1926) – English composer, organist, and professor
   
   *The Sacrifice of God*, anthem, for mixed choir and organ (words from Psalm 51 and *The Ballad of Reading Gaol*), 1986; published by Royal School of Church Music, Croydon, 1986.

524. **Swann, Donald** (Llanelli, Wales, 1923 – London, 1994), British composer, writer, and performer
   

525. **Deutsch, Herbert A.** (Baldwin, NY, 1932) – American composer, author, and educator
   

526. **Parker, Jim** (Hartlepool, 1934) – British composer
   
   *Reading Gaol*, song, for voice and piano, 2008.

527. **Marini, Giovanna** (Rome, 1937) – Italian singer-songwriter and ethnomusicologist
   

528. **Beckett, Ronald A.** (Canada, 2nd half 20th century) – Canadian composer and conductor
   
   *Reading Gaol*, song, for voice and piano, 2008.

529. **Rathbone, Jonathan** (Coventry, 1957) – English composer, arranger, and conductor
   
   *The Ballad of Reading Gaol*, for narrator and orchestra; first performance, Walthamstow, St Albans Cathedral, 2008.

530. **Foster, Grant** (Sydney, 1945) – Australian composer, pianist, teacher, and novelist
   
   *The Ballad of Reading Gaol*, song, for tenor and piano; first performance Saint Petersburg, 30 November 2012.
**Other adaptations based on unidentified or multiple works of Oscar Wilde**

531. **Lyatoshinsky, Boris** (Zhytomyr, 1895 – Kiev, 1968) – Ukrainian composer, conductor and teacher

*Lunniye teni* [Moonshadow], song, (P. Verlaine, I. Severyanin, K. Balmont and O. Wilde), for voice and piano, op. 9, 1923. Original words unknown.

532. **Niemann, Walter** (Hamburg, 1878 – Leipzig, 1953) – German composer, arranger, and music critic


533. **Leek, Stephen** (Sydney, 1959) – Australian composer, conductor, teacher, and publisher

*Ballade*, chamber opera in 3 parts with epilogue (libretto adapted from the works of O. Wilde), 1983.

534. **Schaef\[f\]er, William A.** (Cleveland OH 1918 – 2009) – American composer


535. **Rossem, Andries van** (Leerdam, 1957) – Dutch composer

*Blow man, blow* (2 short choral works, O. Wilde), mixed chorus, 1986. Original words unknown.

536. **Arnhold, Katarzyna** (Opole, 1968) – Polish composer


537. **Zaninelli, Luigi** (Raritan, NJ, 1932) – American composer and music educationist


538. **Hild, Rudolf** (Eisenach, 1961) – German composer and arranger


539. **Haydock, Neil** (UK, 2nd half 20th century) – British composer and arranger & **Julie Palmer**

*Wilde Times. A New Musical Theatre Show based on Stories for Children by Oscar Wilde*, musical (adaptation Kate Betts; lyrics Leighton Evans); first performance Chichester, Minerva Theatre, Chichester Festival Theatre, 2004.

540. **Dvarionas, Balys** (Liepāja, Latvia, 1904 – Vilnius, 1972) – Lithuanian composer, pianist, and conductor

Incidental music for plays including O. Wilde.