

The Cambridge Companion to Twentieth-Century Opera

This Companion celebrates the extraordinary riches of the twentieth-century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics, critics and practitioners. Beginning with a discussion of the century's vital inheritance from late-romantic operatic traditions in Germany and Italy, the wide-ranging text embraces fresh investigations into various aspects of the genre in the modern age, with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle. Traditional stylistic categorizations (including symbolism, expressionism, neo-classicism and minimalism) are reassessed from new critical perspectives, and the distinctive operatic traditions of Continental and Eastern Europe, Russia and the Soviet Union, the United Kingdom and United States are subjected to fresh scrutiny. The volume includes essays devoted to avant-garde music theatre, operettas and musicals, and filmed opera, and ends with a provocative discussion of the position of the genre in today's cultural marketplace.

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Edited by Mervyn Cooke
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The Cambridge Companion to
**TWENTIETH-
CENTURY OPERA**

.....

EDITED BY
Mervyn Cooke
Professor of Music
University of Nottingham



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In memory of
Anthony Pople
1955–2003

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To work with such a varied and distinguished team of contributors has been a constant pleasure, and several have provided input to the project that has affected the book well beyond the confines of their individual textual contributions. In particular I am grateful to Nigel Simeone and Philip Weller, not only for their expertise and efficiency in compiling the Chronology and translating Chapter 3 respectively, but also for their characteristic blend of acumen, enthusiasm and friendship that has made our many discussions and exchanges of correspondence on all aspects of twentieth-century opera so memorable. Tom Sutcliffe has given generously of his time in helping me with various matters, and in kindly making available several of the book's illustrations. Arved Ashby deserves particular gratitude for having taken on Chapter 15 at short notice.

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Most importantly of all, it is a pleasure to recall the enthusiasm for the project shown by Anthony Pople, who died after he had already started work on a chapter devoted to minimalist opera that was to have formed an essential part of this collection of essays. Whilst Anthony would be endearingly intolerant of anyone who (as he would view it) wasted energy on feeling melancholy about his untimely passing, this book is

affectionately dedicated to his memory with a mixed sense of both celebrating his astonishingly productive life and career – and his phenomenally indomitable high spirits, even in times of acute personal crisis – and a very real sadness that we have lost such an infectious energetic and pleasant friend and colleague.

M. C.

A chronology of twentieth-century operatic premieres

NIGEL SIMEONE

This chronology is necessarily selective, but I have tried to include as many major operatic works as possible, especially those with any hold on the repertoire, as well as lesser-known operas which have particular national or other significance (Catalan, Finnish, Flemish, Greek, Latvian, Lithuanian, Portuguese, Romanian and Slovak operas, for instance). Some composers have established themselves firmly in the opera-going public's estimation as great exponents of the genre (notably Strauss, Puccini, Janáček, Berg, Weill and Britten), while others have written outstanding operas which are only rarely performed (Hindemith and Roussel, for example). Since the 1960s, the works of Birtwistle and Maxwell Davies, then Casken, Turnage, Macmillan, Adès and others have demonstrated that new opera in Britain is flourishing; and the same can be said of Adams and Glass in the United States, of Rihm in Germany, and so on. Earlier in the century, composers whose work is rarely seen in theatres today enjoyed immense success: the likes of Braunfels, Bruneau, Klenau, Korngold, Schreker and Wolf-Ferrari were performed widely, but of these only Korngold and Schreker are staged at all regularly now – and only then after decades of neglect.

A few works are listed here because of their originality, or their oddness: Zillig's *Das Opfer* (about Scott of the Antarctic) is written in a rigorously serial language but features a dance chorus of penguins; Pratella's *L'aviatore Dro* is a rare example of an Italian Futurist opera; Redolfi's *Crysalis* is the first sub-aquatic opera (for soprano and amphibious percussion); Blomdahl's *Aniara* is innovative – as the first 'space opera' – but it is also a work of lasting quality. Two operas have been listed because of their connections with much more famous works by Strauss: Gnecci's *Cassandra* (1905) was at the centre of a scandal in 1909 when the Italian critic Giovanni Tebaldini drew attention to the striking similarities between Gnecci's work and Strauss's *Elektra*, which was composed in 1906–8, after the premiere of *Cassandra*. Another work with a Strauss connection is Mariotte's *Salomé* (1908), which set the original French text of Wilde's play and was composed before Strauss's work even though it was first performed three years later. Monleone's *Cavalleria rusticana* brought about a lawsuit, since Mascagni was worried that another opera of the same name might damage the earning potential of

his own *Cav* (1890). Opera is full of such strange coincidences and odd quirks of history: two operas called *Fedra* performed in Italy within a fortnight of each other in 1915, and the famous case of the two *Wozzecks*: Berg's in 1925 and Gurlitt's the following year. What became of Gurlitt? He was a pupil of Humperdinck's who settled in Japan in 1939, where he spent the rest of his life promoting German opera.

Compiling a list of this kind is a curiously fascinating activity, since the same year, or even the same month, could produce such a bewildering diversity of styles. Taking an example more or less at random, 1920 included *Der Schatzgräber*, one of Schreker's biggest successes at the time; Janáček's *The Excursions of Mr Brouček*, a stunningly original work, but one which took its composer the best part of a decade to finish; the first successful Latvian opera (*Banuta*); an Italian Futurist opera (*L'aviatore Dro*); the veteran Bruneau's *Le Roi Candaule*; and *Die tote Stadt* by Korngold. While he was still only in his early twenties, Korngold already had two significant operatic successes behind him, and *Die tote Stadt* was to be performed all over Europe and in New York within less than a decade of its simultaneous premieres in Hamburg and Cologne.

1900

14 Jan., Rome	Puccini: <i>Tosca</i>
22 Jan., Vienna	Zemlinsky: <i>Es war einmal</i>
2 Feb., Paris	Charpentier: <i>Louise</i>
22 Feb., Venice	Wolf-Ferrari: <i>Cenerentola</i>
27 Aug., Béziers	Fauré: <i>Prométhée</i>
24 Oct., Barcelona	Vives: <i>Euda d'Uriach</i>
3 Nov., Moscow	Rimsky-Korsakov: <i>The Tale of Tsar Saltan</i>
10 Nov., Milan	Leoncavallo: <i>Zazà</i>
14 Nov., Bucharest	Caudella: <i>Petru Rares</i>

1901

15 Feb., Paris	Leroux: <i>Astarté</i>
31 March, Prague	Dvořák: <i>Rusalka</i>
29 April, Paris	Bruneau: <i>L'Ouragon</i>
29 May, Dresden	Paderewski: <i>Manru</i>
9 Nov., Elberfeld	Pfitzner: <i>Die Rose vom Liebesgarten</i>
20 Nov., Paris	Massenet: <i>Grisélidis</i>
21 Nov., Dresden	Strauss: <i>Feuersnot</i>

xx *Chronology*

1902

15 Feb., Leipzig	Weingartner: <i>Orestes</i>
18 Feb., Paris	Massenet: <i>Le Jongleur de Notre-Dame</i>
2 April, London	German: <i>Merrie England</i>
30 April, Paris	Debussy: <i>Pelléas et Mélisande</i>
6 Nov., Milan	Cilea: <i>Adriana Lecouvreur</i>
28 Nov., Copenhagen	Nielsen: <i>Saul og David</i>
9 Dec., St Petersburg	Nápravník: <i>Francesca da Rimini</i>
25 Dec., Moscow	Rimsky-Korsakov: <i>Kaschey The Immortal</i>

1903

7 Jan., Brussels	D'Indy: <i>L'Etranger</i>
9 Feb., Nice	Massenet: <i>Marie-Magdeleine</i>
1 Oct., Dresden	Blech: <i>Alpenkönig und Menschenfreund</i>
10 Oct., Antwerp	Gilson: <i>Prinses Zonnenschijn</i>
15 Nov., Prague	D'Albert: <i>Tiefland</i>
27 Nov., Munich	Wolf-Ferrari: <i>Le donne curiose</i>
30 Nov., Brussels	Chausson: <i>Le Roi Arthus</i>
3 Dec., Barcelona	Mánen: <i>Acté</i>
19 Dec., Milan	Giordano: <i>Siberia</i>
23 Dec., Paris	Leroux: <i>La Reine Fiammette</i>

1904

21 Jan., Brno	Janáček: <i>Jenufa</i>
29 Jan., Hamburg	S. Wagner: <i>Der Kobold</i>
17 Feb., Milan	Puccini: <i>Madama Butterfly</i>
18 Feb., Monte Carlo	Saint-Saëns: <i>Hélène</i>
25 March, Prague	Dvořák: <i>Armida</i>
30 March, Elberfeld	Delius: <i>Koanga</i>
16 Oct., St Petersburg	Rimsky-Korsakov: <i>Pan Voyevoda</i>
30 Nov., Turin	Alfano: <i>Risurrezione</i>

1905

14 Feb., Monte Carlo	Massenet: <i>Chérubin</i>
3 March, Paris	Bruneau: <i>L'Enfant Roi</i>

16 March, Monte Carlo	Mascagni: <i>Amica</i>
14 April, Berlin	Humperdinck: <i>Die Heirat wider Willen</i>
16 April, Prague	Foerster: <i>Jessika</i>
5 Dec., Bologna	Gnecchi: <i>Cassandra</i>
9 Dec., Dresden	Strauss: <i>Salome</i>
26 Dec., Paris	Widor: <i>Les Pêcheurs de Saint-Jean</i>
30 Dec., Vienna	Lehár: <i>Die lustige Witwe</i>

1906

24 Jan., Moscow	Rakhmaninov: <i>The Miserly Knight</i> and <i>Francesca da Rimini</i>
31 Jan., Boston	Converse: <i>The Pipe of Desire</i>
19 March, Munich	Wolf-Ferrari: <i>I Quattro Rusteghi</i>
27 March, Paris	C. Erlanger: <i>Aphrodite</i>
31 Oct., Paris	Massenet: <i>Ariane</i>
11 Nov., Leipzig	Smyth: <i>The Wreckers</i>
11 Nov., Copenhagen	Nielsen: <i>Maskerade</i>

1907

2 Feb., Paris	Bruneau: <i>Naïs Micoulin</i>
5 Feb., Amsterdam	Monleone: <i>Cavalleria rusticana</i>
7 Feb., Monte Carlo	Massenet: <i>Thérèse</i>
20 Feb., St Petersburg	Rimsky-Korsakov: <i>The Legend of the Invisible City of Kitezh</i>
21 Feb., Berlin	Delius: <i>A Village Romeo and Juliet</i>
10 May, Paris	Dukas: <i>Ariane et Barbe-bleue</i>
5 June, Paris	Messenger: <i>Fortunio</i>
2 Nov., Vienna	Fall: <i>Die Dollarprinzessin</i>
6 Nov., Paris	Leroux: <i>Le Chemineau</i>

1908

2 Jan., Vienna	Goldmark: <i>Ein Wintermärchen</i>
18 June, Viipuri	Merikanto: <i>Pohjan Neito</i>
30 Oct., Lyon	Mariotte: <i>Salomé</i>
4 Nov., Hamburg	Blech: <i>Versiegelt</i>
14 Nov., Vienna	O. Straus: <i>Der tapfere Soldat</i>

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1909

10 Jan., Paris	H. Février: <i>Monna Vanna</i>
25 Jan., Dresden	Strauss: <i>Elektra</i>
9 Feb., Nice	Nougès: <i>Quo Vadis</i>
25 March, Stuttgart	Braunfels: <i>Prinzessin Brambilla</i>
7 Oct., Moscow	Rimsky-Korsakov: <i>The Golden Cockerel</i>
4 Dec., Munich	Wolf-Ferrari: <i>Il segreto di Susanna</i>
8 Dec., Paris	Séverac: <i>Le Coeur du moulin</i>

1910

23 Jan., Karlsruhe	S. Wagner: <i>Banadietrich</i>
19 Feb., Monte Carlo	Massenet: <i>Don Quichotte</i>
12 April, Vienna	Bittner: <i>Der Musikant</i>
17 Nov., Helsinki	Merikanto: <i>Elinan Surma</i>
30 Nov., Paris	Bloch: <i>Macbeth</i>
2 Dec., Vienna	Zemlinsky: <i>Kleider machen Leute</i>
10 Dec., New York	Puccini: <i>La fanciulla del West</i>
28 Dec., New York	Humperdinck: <i>Königskinder</i>

1911

26 Jan., Dresden	Strauss: <i>Der Rosenkavalier</i>
3 March, Boston	Converse: <i>The Sacrifice</i>
19 May, Paris	Ravel: <i>L'Heure espagnole</i>
2 June, Buenos Aires	Mascagni: <i>Isabeau</i>
14 Oct., Milan	Zandonai: <i>Conchita</i>
9 Nov., Vienna	Bittner: <i>Der Bergsee</i>
23 Nov., Vienna	Kienzl: <i>Der Kuhreigen</i>
15 Dec., Paris	Magnard: <i>Bérénice</i>
23 Dec., Berlin	Wolf-Ferrari: <i>I gioielli della Madonna</i>

1912

18 Jan., Frankfurt	Waltershausen: <i>Oberst Chabert</i>
1 Feb., Nancy	Ropartz: <i>Le Pays</i>
7 Feb., Paris	Lazzari: <i>La Lépreuse</i>

17 Feb., Monte Carlo	Massenet: <i>Roma</i>
14 March, New York	Parker: <i>Mona</i>
13 April, Hamburg	Busoni: <i>Die Brautwahl</i>
15 June, London	Holbrooke: <i>The Children on Don</i>
18 Aug., Frankfurt	Schreker: <i>Der ferne Klang</i>
16 Sept., London	Leoncavallo: <i>Zingari</i>
25 Oct., Stuttgart	Strauss: <i>Ariadne auf Naxos</i> (first version)

1913

22 Jan., Dresden	Dohnányi: <i>Tante Simona</i>
4 March, Monte Carlo	Fauré: <i>Pénélope</i>
15 March, Vienna	Schreker: <i>Das Spielwerk und die Prinzessin</i>
1 April, Nice	Falla: <i>La vida breve</i>
10 April, Milan	Montemezzi: <i>L'amore di tre Re</i>
4 June, Paris	Charpentier: <i>Julien ou La Vie du Poète</i>
5 June, Paris	Mussorgsky: <i>Khovanschina</i> (rev. Stravinsky and Ravel)
4 Dec., Dresden	Wolf-Ferrari: <i>L'amore medico</i>
15 Dec., Milan	Mascagni: <i>Parisina</i>

1914

10 Feb., Milan	Smareglia: <i>L'abisso</i>
19 Feb., Turin	Zandonai: <i>Francesca da Rimini</i>
1 April, Vienna	Schmidt: <i>Notre Dame</i>
19 April, Dessau	Sinding: <i>Der heilige Berg</i>
15 May, Paris	Rabaud: <i>Mârouf, Savetier du Caire</i>
17 May, Darmstadt	Weingartner: <i>Kain und Abel</i>
26 May, Paris	Stravinsky: <i>Le Rossignol</i>
11 June, Leipzig	Graener: <i>Don Juans letztes Abenteuer</i>
4 July, London	Holbrooke: <i>Dylan, Son of the Wave</i>
26 Aug., Glastonbury	Boughton: <i>The Immortal Hour</i>

1915

20 March, Milan	Pizzetti: <i>Fedra</i>
3 April, Rome	Romani: <i>Fedra</i>

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1 July, Los Angeles	Parker: <i>Fairyland</i>
26 Sept., Stuttgart	Schillings: <i>Mona Lisa</i>
10 Oct., Prague	Novák: <i>The Imp of Zvíkov</i>

1916

14 Jan., London	Stanford: <i>The Critic or An Opera Rehearsed</i>
28 Jan., London	Smyth: <i>The Boatswain's Mate</i>
28 Jan., New York	Granados: <i>Goyescas</i>
23 Feb., Darmstadt	Weingartner: <i>Dame Kobold</i>
5 March, Dresden	D'Albert: <i>Die toten Augen</i>
11 March, Athens	Kalomiris: <i>The Master Builder</i>
28 March, Munich	Korngold: <i>Violanta</i> and <i>Der Ring des Polykrates</i>
4 Oct., Vienna	Strauss: <i>Ariadne auf Naxos</i> (revised version)
15 Oct., Darmstadt	Bittner: <i>Das höllisch Gold</i>
18 Nov., Prague	Novák: <i>Karlstejn</i>
5 Dec., London	Holst: <i>Sāvitrī</i>
6 Dec., Vienna	Kienzl: <i>Das Testament</i>
25 Dec., Paris	Bruneau: <i>Les Quatre journées</i>

1917

20 Jan., Vienna	Oberleithner: <i>Der eiserne Heiland</i>
30 Jan., Stuttgart	Zemlinsky: <i>Eine florentinische Tragödie</i>
8 March, New York	De Koven: <i>The Canterbury Pilgrims</i>
27 March, Monte Carlo	Puccini: <i>La rondine</i>
30 April, Rome	Mascagni: <i>Lodoletta</i>
11 May, Zurich	Busoni: <i>Turandot</i> and <i>Arlecchino</i>
12 June, Munich	Pfitzner: <i>Palestrina</i>
8 Dec., Athens	Kalomiris: <i>The Mother's Ring</i>
11 Dec., Dresden	Pfitzner: <i>Das Christelflein</i>

1918

25 April, Frankfurt	Schreker: <i>Die Gezeichneten</i>
24 May, Budapest	Bartók: <i>Bluebeard's Castle</i>
28 Sept., Lausanne	Stravinsky: <i>L'Histoire du Soldat</i>

5 Nov., Karlsruhe	S. Wagner: <i>Schwarzschwänenreich</i>
11 Dec., Berne	Wehrli: <i>Das heisse Eisen</i>
14 Dec., New York	Puccini: <i>Il tabarro, Suor Angelica and Gianni Schicchi</i> ('Il Trittico')

1919

7 April, Birmingham	Messenger: <i>Monsieur Beaucaire</i>
16 April, Zurich	Schoeck: <i>Don Ranudo</i>
10 Oct., Vienna	Strauss: <i>Die Frau ohne Schatten</i>
21 Oct., Frankfurt	Delius: <i>Fennimore and Gerda</i>

1920

2 Jan., New York	De Koven: <i>Rip van Winkle</i>
21 Jan., Frankfurt	Schreker: <i>Der Schatzgräber</i>
29 Jan., Darmstadt	Reznicek: <i>Ritter Blaubart</i>
30 Jan., Helsinki	Merikanto: <i>Regina von Emmeritz</i>
23 April, Prague	Janáček: <i>The Excursions of Mr Brouček</i>
13 May, Vienna	Weingartner: <i>Die Dorfschule and Meister Andrea</i>
29 May, Riga	Kalnins: <i>Banuta</i>
1 July, Frankfurt	R. Stephan: <i>Die ersten Menschen</i>
10 July, Paris	Malipiero: <i>Sette canzoni</i>
4 Sept., Lugo di Romagna	Pratella: <i>L'aviatore Dro</i>
1 Dec., Paris	Bruneau: <i>Le Roi Candaule</i>
4 Dec., Cologne and Hamburg	Korngold: <i>Die tote Stadt</i> (simultaneous premieres)
4 Dec., Munich	Braunfels: <i>Die Vögel</i>
9 Dec., London	Somerville: <i>David Garrick</i>

1921

16 Feb., Kaunas	Petrauskas: <i>Birute</i>
14 March, Paris	Dupont: <i>Antar</i>
15 May, Hanover	Wellesz: <i>Die Prinzessin Girnara</i>

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4 June, Stuttgart	Hindemith: <i>Mörder, Hoffnung der Frauen</i> and <i>Das Nusch-Nuschi</i>
11 June, Mézières	Honegger: <i>Le Roi David</i>
23 Nov., Brno	Janáček: <i>Kát'a Kabanová</i>
10 Dec., Bologna	Alfano: <i>La leggenda di Sakuntala</i>
30 Dec., Chicago	Prokofiev: <i>The Love for Three Oranges</i>

1922

14 Feb., Rome	Zandonai: <i>Giulietta e Romeo</i>
26 March, Frankfurt	Hindemith: <i>Sancta Susanna</i>
10 May, Zurich	Schoeck: <i>Venus</i>
13 May, Warsaw	Szymanowski: <i>Hagith</i>
18 May, Paris	Stravinsky: <i>Renard</i>
28 May, Cologne	Zemlinsky: <i>Der Zwerg</i>
3 June, Paris	Stravinsky: <i>Mavra</i> (stage premiere)
11 June, London	Vaughan Williams: <i>The Shepherds of the Delectable Mountains</i>
16 Dec., Milan	Pizzetti: <i>Dèbora e Jaéle</i>
19 Dec., Berlin	Schmidt: <i>Fredigundis</i>
29 Dec., Paris	Cras: <i>Polyphème</i>

1923

23 March, Seville	Falla: <i>El retablo de Maese Pedro</i> (concert performance)
26 April, Milan	Respighi: <i>Belfagor</i>
29 April, Düsseldorf	Gál: <i>Die heilige Ente</i>
13 May, Prague	Novák: <i>Lucerna</i>
14 May, London	Holst: <i>The Perfect Fool</i>
1 June, Paris	Roussel: <i>Padmâvatî</i>
4 June, Birmingham	Smyth: <i>Fête galante</i>
25 June, Paris	Falla: <i>El retablo de Maese Pedro</i> (private stage premiere)
27 Oct., Berlin	Reznicek: <i>Holofernes</i>
10 Nov., Budapest	Hubay: <i>Anna Karenina</i>
15 Nov., Prague	Foerster: <i>The Heart</i>
8 Dec., Paris	Milhaud: <i>La Brebis égarée</i>

1924

19 March, Paris	Tournemire: <i>Les Dieux sont morts</i>
20 March, Mannheim	Wellesz: <i>Alkestis</i>
27 March, Cologne	Schreker: <i>Irrelohe</i>
24 April, Paris	Berners: <i>Le Carosse du Saint-Sacrement</i>
1 May, Milan	Boito: <i>Nerone</i>
6 June, Prague	Schoenberg: <i>Erwartung</i>
9 June, Frankfurt	Křenek: <i>Der Sprung über den Schatten</i>
4 July, London	Vaughan Williams: <i>Hugh the Drover</i>
21 Aug., Glastonbury	Boughton: <i>The Queen of Cornwall</i>
27 Sept., Birmingham	Bantock: <i>The Seal Woman</i>
14 Oct., Vienna	Schoenberg: <i>Die glückliche Hand</i>
21 Oct., Berlin	Křenek: <i>Zwingburg</i>
25 Oct., Helsinki	Madetoja: <i>Pohjalaisia</i>
4 Nov., Dresden	Strauss: <i>Intermezzo</i>
6 Nov., Brno	Janáček: <i>The Cunning Little Vixen</i>

1925

23 Jan., Stockholm	Atterberg: <i>Bäckahästen</i>
19 Feb., Venice	Wolf-Ferrari: <i>Gli amanti sposi</i>
7 March, Milan	Zandonai: <i>I cavalieri di Ekebù</i>
21 March, Monte Carlo	Ravel: <i>L'Enfant et les sortilèges</i>
3 April, Manchester	Holst: <i>At the Boar's Head</i>
21 May, Dresden	Busoni: <i>Doktor Faust</i>
1 June, Paris	Roussel: <i>La Naissance de la lyre</i>
30 Oct., Düsseldorf	Malipiero: <i>L'Orfeide</i>
11 Nov., Brno	Janáček: <i>Sarka</i>
14 Dec., Berlin	Berg: <i>Wozzeck</i>

1926

13 Feb., Monte Carlo	Honegger: <i>Judith</i>
27 March, Dresden	Weill: <i>Der Protagonist</i>
22 April, Bremen	Gurlitt: <i>Wozzeck</i>
25 April, Milan	Puccini: <i>Turandot</i>
4 May, Venice	Castelnuovo-Tedesco: <i>La Mandragola</i>
7 May, Brussels	Milhaud: <i>Les Malheurs d'Orphée</i>
19 June, Warsaw	Szymanowski: <i>King Roger</i>

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16 Oct., Budapest	Kodály: <i>Háry János</i>
9 Nov., Dresden	Hindemith: <i>Cardillac</i>
14 Nov., Frankfurt	D'Albert: <i>Der Golem</i>
27 Nov., Kassel	Křenek: <i>Orpheus und Eurydike</i>
18 Dec., Brno	Janáček: <i>The Makropulos Affair</i>

1927

8 Jan., Dresden	Schoeck: <i>Penthesilea</i>
28 Jan., Paris	Ibert: <i>Angélique</i>
10 Feb., Leipzig	Křenek: <i>Jonny spielt auf</i>
17 Feb., Dresden and Breslau	Graener: <i>Hanneles Himmelfahrt</i> (simultaneous premieres)
17 Feb., New York	D. Taylor: <i>The King's Henchman</i>
2 March, Berlin	Weill: <i>Royal Palace</i>
17 March, Baku	Glière: <i>Shakh-Senem</i>
7 April, Paris	Gaubert: <i>Naïla</i>
27 April, Prague	Weinberger: <i>Schwanda the Bagpiper</i>
5 May, Turin	Alfano: <i>Madonna Imperia</i>
30 May, Paris	Stravinsky: <i>Oedipus Rex</i> (concert performance)
17 July, Baden-Baden	Milhaud: <i>L'Enlèvement d'Europe</i>
	Toch: <i>Die Prinzessin auf der Erbse</i>
	Hindemith: <i>Hin und zurück</i>
18 July, Berlin	Weill: <i>Mahagonny-Songspiel</i>
7 Oct., Hamburg	Korngold: <i>Das Wunder der Heliane</i>
18 Nov., Hamburg	Respighi: <i>La campana sommersa</i>
5 Dec., Paris	Samuel-Rousseau: <i>Le Bon Roi Dagobert</i>
16 Dec., Paris	Milhaud: <i>Le Pauvre matelot</i>
28 Dec., Brussels	Honegger: <i>Antigone</i>
29 Dec., Milan	Wolf-Ferrari: <i>Sly</i>

1928

16 Jan., Paris (Opéra)	Lazzari: <i>La Tour de feu</i>
16 Jan., Paris (Opéra- Comique)	Bruneau: <i>Angelo, Tyran de Padoue</i>
31 Jan., Weimar	A. Tcherepnin: <i>Ol-Ol</i>
18 Feb., Leipzig	Weill: <i>Der Zar lässt sich photographieren</i>
23 Feb., Vienna	Stravinsky: <i>Oedipus Rex</i> (stage premiere)
8 March, Mainz	Malipiero: <i>Il finto Arlecchino</i>

24 March, Antwerp	Lilien: <i>Beatrix</i>
31 March, Prague	Malipiero: <i>Filomela e l'Infatuato</i>
20 April, Wiesbaden	Milhaud: <i>L'Abandon d'Ariane</i> and <i>La Délivrance de Thésée</i>
5 May, Brno	Martinů: <i>The Soldier and the Dancer</i>
6 May, Wiesbaden	Křenek: <i>Schwergewicht, Der Diktator</i> and <i>Das geheime Königreich</i>
15 May, Bucharest	Dragoi: <i>Napasta</i>
16 May, Milan	Pizzetti: <i>Fra Gherardo</i>
6 June, Dresden	Strauss: <i>Die ägyptische Helena</i>
9 June, Lisbon	Coelho: <i>Belkiss</i>
28 July, Baden-Baden	Hindemith: <i>Lehrstück</i>
31 Aug., Berlin	Weill: <i>Die Dreigroschenoper</i>
8 Oct., Prague	Jeremias: <i>The Brothers Karamazov</i>
27 Oct., Barcelona	Toldrá: <i>El Giravolt de Maig</i>
1 Dec., Leipzig	D'Albert: <i>Die schwarze Orchidee</i>
19 Dec., Copenhagen	Høffding: <i>The Emperor's New Clothes</i>

1929

1 Feb., Huddersfield	Holbrooke: <i>Bronwen</i>
9 Feb., Budapest	Dohnányi: <i>The Tenor</i>
21 March, London	Vaughan Williams: <i>Sir John in Love</i>
3 April, Paris	Canteloube: <i>Le Mas</i>
13 April, Duisburg	Brand: <i>Maschinist Hopkins</i>
23 April, Edinburgh	Tovey: <i>The Bride of Dionysus</i>
29 April, Brussels	Prokofiev: <i>The Gambler</i>
7 May, Ljubljana	Kogoj: <i>Black Masks</i>
8 June, Berlin	Hindemith: <i>Neues vom Tage</i>
25 June, London	Goossens: <i>Judith</i>
2 Sept., Berlin	Weill: <i>Happy End</i>
27 Nov., Brno	Křička: <i>Bílý Pán</i>

1930

15 Jan., Paris	Ibert: <i>Le Roi d'Yvetot</i>
18 Jan., Leningrad	Shostakovich: <i>The Nose</i>
19 Jan., Leipzig	Křenek: <i>Leben des Orest</i>
1 Feb., Frankfurt	Schoenberg: <i>Von heute auf morgen</i>
9 March, Leipzig	Weill: <i>Aufstieg und Fall der Stadt Mahagonny</i>

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12 April, Brno	Janáček: <i>From the House of the Dead</i>
19 April, Naples	Alfano: <i>L'ultimo Lord</i>
29 April, Rome	Pizzetti: <i>Lo straniero</i>
5 May, Berlin	Milhaud: <i>Christophe Colomb</i>
24 May, Gera	Zádor: <i>X-mal Rembrandt</i>
25 May, Frankfurt	Antheil: <i>Transatlantic</i>
2 June, Paris	Delannoy: <i>Le Fou de la Dame</i>
	Rosenthal: <i>Rayons de Soieries</i>
8 June, Königsberg	Toch: <i>Des Fächer</i>
21 June, Berlin	Hindemith: <i>Wir bauen eine Stadt</i>
23 June, Berlin Radio	Weill: <i>Der Jasager</i>
3 Oct., Dresden	Schoeck: <i>Vom Fischer un syner Fru</i>
11 Nov., Dresden	Reznicek: <i>Spiel oder Ernst?</i>
	Lothar: <i>Lord Spleen</i>
29 Nov., Brno	Gotovac: <i>Morana</i>
10 Dec., Berlin	Rathaus: <i>Fremde Erde</i>
10 Dec., Chicago	Forest: <i>Camille</i>
12 Dec., Paris	Honegger: <i>Les Aventures du Roi Pausole</i>

1931

7 Jan., Paris	Bruneau: <i>Virginie</i>
26 Feb., Budapest	Hubay: <i>The Mask</i>
28 Feb., Munich	Weinberger: <i>Die geliebte Stimme</i>
4 March, Liège	Ysaÿe: <i>Piér le Houïeu</i>
5 March, Rome	Wolf-Ferrari: <i>La vedova scaltra</i>
17 May, Munich	Hába: <i>The Mother</i>
20 June, Vienna	Wellesz: <i>Die Bakchantinnen</i>
23 June, Paris	Honegger: <i>Amphion</i>
12 Nov., Berlin and Munich	Pfitzner: <i>Das Herz</i> (simultaneous premieres)
13 Nov., Schwerin	Graener: <i>Friedmann Bach</i>
19 Nov., New York	Gruenberg: <i>Jack and the Beanstalk</i>

1932

5 Jan., Paris	Milhaud: <i>Maximilien</i>
27 Jan., Brno	Schulhoff: <i>Flames</i>
14 Feb., Mannheim	Goldschmidt: <i>Der gewaltige Hahnrei</i>

10 March, Berlin	Weill: <i>Die Bürgschaft</i>
17 March, Rome	Casella: <i>La donna serpente</i>
8 April, Munich	Heger: <i>Der Bettler Namenlos</i>
24 April, Budapest	Kodály: <i>The Spinning Room</i>
6 Sept., Venice	Casella: <i>La favola d'Orfeo</i>
29 Sept., Dresden	D'Albert: <i>Mister Wu</i>
29 Oct., Berlin	Schreker: <i>Der Schmied von Gent</i>

1933

7 Jan., New York	Gruenberg: <i>Emperor Jones</i>
16 Feb., Kaunas	Karnavicius: <i>Grazina</i>
18 Feb., Leipzig, Magdeburg, Erfurt	Weill: <i>Der Silbersee</i> (simultaneous premieres)
17 March, Vienna	A. Tcherepnin: <i>Die Hochzeit der Sobeide</i>
13 June, Amsterdam	Pijper: <i>Halewijn</i>
26 June, Paris	Canteloube: <i>Vercingétorix</i>
1 July, Dresden	Strauss: <i>Arabella</i>
9 Sept., Riga	Kalnins: <i>The Country's Awakening</i>
14 Oct., Zurich	Zemlinsky: <i>Der Kreidekreis</i>
4 Nov., Stuttgart	Klenau: <i>Michael Kohlhaas</i>

1934

13 Jan., Braunschweig	Malipiero: <i>La favola del figlio cambiato</i>
22 Jan., Leningrad	Shostakovich: <i>Lady Macbeth of Mtsensk</i>
23 Jan., Rome	Respighi: <i>La fiamma</i>
27 Jan., Stockholm	Atterberg: <i>Fanal</i>
8 Feb., Hartford, Conn.	Thomson: <i>Four Saints in Three Acts</i> (New York premiere 20 Feb.)
10 Feb., New York	Hanson: <i>Merry Mount</i>
28 Feb., New York	Antheil: <i>Helen Retires</i>
13 March, Brno Radio	Janáček: <i>Fate</i>
30 April, Paris	Stravinsky: <i>Perséphone</i>

1935

16 Jan., Milan	Mascagni: <i>Nerone</i>
17 Feb., Helsinki	Madetoja: <i>Juha</i>

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20 Feb., Dresden	Wagner-Régeny: <i>Der Günstling</i>
23 Feb., Brno	Martinů: <i>Plays about Mary</i>
21 March, Paris	Hahn: <i>Le Marchand de Venise</i>
22 May, Frankfurt	Egk: <i>Die Zauberberge</i>
24 June, Dresden	Strauss: <i>Die schweigsame Frau</i>
28 June, London	Weill: <i>A Kingdom for a Cow</i>
30 Sept., Boston	Gershwin: <i>Porgy and Bess</i> (New York premiere 10 Oct.)
22 Oct., Leningrad	Dzerzhinsky: <i>Quiet Flows the Don</i>

1936

22 Jan., Rome	Alfano: <i>Cyrano de Bergerac</i>
8 Feb., Genoa	Malipiero: <i>Giulio Cesare</i>
12 Feb., Milan	Wolf-Ferrari: <i>Il campiello</i>
10 March, Paris	Enesco: <i>Oedipe</i>
18 May, London	Vaughan Williams: <i>The Poisoned Kiss</i>
26 May, Frankfurt	Reutter: <i>Doktor Johannes Faust</i>
15 Oct., Berne Radio	Sutermeister: <i>Die schwarze Spinne</i>
14 Nov., Olomouc	Roussel: <i>Le Testament de la Tante Caroline</i>
19 Nov., New York	Weill: <i>Johnny Johnson</i>

1937

4 Jan., New York	Weill: <i>The Eternal Road</i>
23 Jan., Berlin	Klenau: <i>Rembrandt van Rijn</i>
24 Feb., Milan	Respighi: <i>Lucrezia</i>
2 March, Dresden	Schoeck: <i>Massimilla Doni</i>
10 March, Monte Carlo	Honegger and Ibert: <i>L'Aiglon</i>
18 March, Prague Radio	Martinů: <i>Comedy on the Bridge</i>
1 April, Philadelphia	Menotti: <i>Amelia goes to the Ball</i> (New York premiere 11 April)
21 April, New York	Copland: <i>The Second Hurricane</i>
24 April, Rome	Ghislanzoni: <i>Re Lear</i>
19 May, Florence	Casella: <i>Il deserto tentato</i>
2 June, Zurich	Berg: <i>Lulu</i>
8 June, Frankfurt	Orff: <i>Carmina Burana</i>
16 June, New York	Blitzstein: <i>The Cradle will Rock</i>
24 June, London	Goossens: <i>Don Juan de Mañana</i>