

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

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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).
- 1881 [*Poems*](#) (first published June 1881, author's edition 26 May 1892, and as Volume 9 of the *Collected Edition of the Works of Oscar Wilde* [13 March 1908]).
- 1883 [*The Duchess of Padua*](#) (completed March 1883; first produced 26 January 1891 as Guido Ferrante in New York; published in Vol. 1 of the *Collected Edition* [13 February 1908]).
- 1888 [*The Happy Prince and Other Tales*](#) (published May 1888).
- 1890 [*The Picture of Dorian Gray*](#) (first published version in *Lippincott's Monthly Magazine* 46 (July 1890) 20 June 1890; revised version in book form April 1891).
- 1891 [*Lord Arthur Savile's Crime and Other Stories*](#) (published July 1891).
- 1891 [*A House of Pomegranates*](#) (published November 1891).
- 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 [*Salomé \[Salome\]*](#) (French version published 22 February 1893, English version published 24 February 1894; first produced 11 February 1896 in Paris).
- 1893 [*A Woman of No Importance*](#) (first produced 19 April 1893 in London; published 9 October 1894).
- 1893 [*A Florentine Tragedy*](#) (dramatic fragment began in 1893; first produced in a German translation by Max Meyerfeld 12 January 1906 in Berlin; first English production in a private performance 10 June 1906 in London; published in Vol. 2 of the *Collected Edition* [13 February 1908]).
- 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
Vera Wilde, musical (book & lyrics C. Jeffries); first performance Seattle, Empty Space Theatre, 2002.

Poems (1881, 1908)

“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.

“Canzonet”, in: *Poems* (1908)

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

“Chanson”, in: *Poems* (1881)

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

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

6. Cleary, Siobhán (Dublin, 1970) – Irish composer
The Dole of the King’s Daughter, song, for voice, string quartet, and tape, 2005.
7. Al-Raad, Miranda (China, 1988) – Irish composer, lutenist, and singer
The Dole of the King’s Daughter, song, for voice and guitar, 2010.

“E tenebris”, in: *Poems* (1881)

8. 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.
9. 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 altoist
“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)

15. Griffes, Charles T. (Elmira, NY, 1884 – New York, 1920) – American composer
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.
Fantaisies Décoratives, Les Ballons, for mixed choir, 1997.
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)

20. Jervis-Read, Harold Vincent (Powick, Worcestershire, 1883 – Salisbury, 1945) – 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", in: *Dawn*, for mixed chorus a capella, op. 11 No. 1, 1983; first performance Wijk bij Duurstede, The Netherlands, Grote Kerk, 24 January 1998.
23. Stevenson, Ronald (Blackburn, Lancashire, 1928 – West Linton, Scotland, 2015) – Scottish composer, pianist, and writer on music
The Harlot's House, dance poem, for free-bass accordion, timpani, and percussion, 1988.
24. Swann, Donald (Llanelli, Wales, 1923 – London, 1994) – English composer, writer, and performer
"The Harlot's House", in: *The Poetic Image. A Victorian Song Cycle for Medium Voice and Piano. Eleven Settings*, 1991.
25. Pasatieri, Thomas (New York, 1945) – American composer and pianist
"The Harlot's House", in: *Three Poems of Oscar Wilde*, 3 songs, for baritone and piano, 1998; first performance New York City, Pierpont Morgan Library, 17 January 1999.
26. Parker, Jim (Hartlepool, 1934) – British composer
"The Harlot's House", in: *Oscar Wilde: Symphony in Yellow*, 1999.
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
"Hélas", in: *Three Poems of Oscar Wilde*, 3 songs, for baritone and piano, 1998; first performance New York City, Pierpont Morgan Library, 17 January 1999.

"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.

"Impressions I. Les Silhouettes, II. La Fuite de la Lune", in: *Poems* (1881).

"Impression du Matin", in: *Poems* (1881).

"Impression: Le Réveillon", in: *Poems* (1881).

"Impressions I. Le Jardin, II. La Mer", in: *Poems* (1908).

30. Jervis-Read, Harold Vincent (Powick, Worcestershire, 1883 – Salisbury, 1945) – English composer
"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.
31. Griffes, Charles T. (Elmira, NY, 1884 – New York, 1920) – American composer
"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
4 Impressions, songs, for high voice and piano: *Le Jardin*, 1915; *Impression du Matin*, 1915; *La Mer*, 1912, new arrangement 1916 (first version for voice, second version for high voice); *Le Réveillon*, 1914.
34. Nevin, Gordon Balch (Easton, PA, 1892 – New Wilmington, PA, 1943) – American composer, and organist
Silhouettes, The Flight of the Moon, 2 songs, for 2 sopranos and alto; published by Gamble Hinged Music Co., Chicago, 1936.
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
Impressions, 2 songs, for soprano and piano; published by White-Smith Music Publishing Co., New York, 1927: 1. *Silhouettes*; 2. *La Fuite de la Lune*.
38. Nevin, Gordon Balch (Easton, PA, 1892 – New Wilmington, PA, 1943) – American composer and organist
Silhouettes, The Flight of the Moon, 2 songs, for 2 sopranos and alto; published by Gamble Hinged Music Co., Chicago, 1936.
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)
“*La Fuite de la Lune*” and “*Le Réveillon*”, in: *Dawn*, for mixed chorus a capella, op. 11 No. 1, 1983; first performance Wijk bij Duurstede, The Netherlands, Grote Kerk, 24 January 1998.
41. Easton, Michael (Hertfordshire, England, 1954 – London, 2004) – Australian composer
“*Impression du Matin*”, in: *Wilde Thoughts. A Song-Cycle to Poems of Oscar Wilde*, for voice and piano, 1987.
42. Morris, David (Sea Lake, Victoria, 1964) – Australian composer
Impressions, for mezzo-soprano, piano, violin ad lib. (only in 1 & 2), 2002.
43. Snyder, Audrey (Portland, OR, 1953) – American composer, arranger, and music publisher
The Flight of the Moon (La Fuite de la Lune), for mixed chorus and piano ad lib.; published 2007.
44. Brooks, Richard (New York, NY, 1942) – American composer and musicologist
Impressions, 2 songs for high voice and piano, 2009; first performance New York, Renee Weiler Concert Hall, Greenwich House Music School, 17 December 2009.
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
"Out of the Mid-Wood's Twilight", song, for mixed chorus and piano, 1984; published in: *Three Poems by Oscar Wilde*, New York, Carl Fischer, 1989.
52. Easton, Michael (Hertfordshire, England, 1954 – London, 2004) – Australian composer
"In the Forest", in: *Wilde Thoughts. A Song-Cycle to Poems of Oscar Wilde*, for voice and piano, 1987.
53. Morgan, David Sydney (Ewell, 1932) – British-Australian composer, music educationist, conductor, oboist, and altoboist
"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)

55. Rogers, Bernard (New York, 1893 – Rochester, NY, 1968) – American composer and music educationist
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. Meredith), op. 15, 1912.
62. Frewen, Hugh Moreton (London, 1883 – 1967)
Magdalen Walks, song; published by West’s, London, ca. 1919.
63. Healey, Derek (Wargrave, 1936) – English composer, organist, and music educationalist
“Magdalen Walks”, in: *Six Irish Songs*, for voice and piano, op. 16, 1962.
64. Easton, Michael (Hertfordshire, England, 1954 – London, 2004) – Australian composer
“Magdalen Walks”, in: *Wilde Thoughts. A Song-Cycle to Poems of Oscar Wilde*, for voice and piano, 1987.

“My Voice”, in: *Poems* (1881)

65. Easton, Michael (Hertfordshire, England, 1954 – London, 2004) – Australian composer
“My Voice”, in: *Wilde Thoughts. A Song-Cycle to Poems of Oscar Wilde*, for voice and piano, 1987.
66. Morgan, David Sydney (Ewell, 1932) – British-Australian composer, music educationist, conductor, oboist, and altoist
“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
The New Remorse, song, for voice and guitar, 2010.
69. Biggs, John (Los Angeles, CA, 1932) – American composer
“The New Remorse”, song, for mixed choir, in: *Two Chorales on Poems of Oscar Wilde*, op. 45, 1972.

“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.
71. Butterworth, George (London, 1885 – Pozières, 1916) – English composer
Requiescat, song, for voice and piano, 1911.

72. Clough-Leigher, Henry (Washington, 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. Luenig, 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 G. 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, in: *Five Early Songs*, for soprano and piano, 1954: No. 1.
82. Young, Gordon Ellsworth (McPherson, KS, 1919 – St. Clair Shores, MI, 1998) – American composer and organist
Requiescat, song, for voice and piano; published 1954.
83. Dallapiccola, Luigi (Pisino d’Istria, 1904 – Florence, 1975) – Italian composer, pianist, and author
Requiescant (Saint Matthew, O. Wilde, J. Joyce), for mixed choir, children’s choir, and orchestra, 1957-1958; first performance Hamburg, Norddeutscher Rundfunk, 17 November 1959.
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
Requiescat, for soprano, clarinet and piano, 1978.
86. Berger, Richard – American composer
Requiescat, for 2 sopranos and piano, 1979.

87. Zaninelli, Luigi (Raritan, NJ, 1932) – American composer and music educationist
Doloroso, for oboe and piano, 1983.
88. Malipiero, Riccardo (Milan, 1914 – Milan, 2003) – Italian composer
“Requiescat”, in: *Loneliness* (J. Donne, O. Wilde, anonymous), for soprano and orchestra, 1986-1987; first performance Rome, Accademia di Santa Cecilia, 8 April 1989: Feaver, Alone, Requiescat.
89. Farkas, Ferenc (Nagykanizsa, 1905 – Budapest, 2000) – Hungarian composer and teacher
“Requiescat”, in: *Orpheus respiciens*, 8 songs, (S. Csoóri, Petrarca, C.P. Baudelaire, L. de Camoes, R.M. Rilke, A. Machado, O. Wilde, G. de Nerval), for voice and piano, 1993: No. 7.
90. Haren, André van (Zevenaar, 1963) – Dutch composer and music educator
Requiescat, song, for mixed chorus and piano, 1995.
91. Roem, 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
“Requiescat”, in: *Three Poems of Oscar Wilde*, 3 songs, for baritone and piano, 1998; first performance New York City, Pierpont Morgan Library, 17 January 1999.
93. Morgan, David Sydney (Ewell, 1932) – British-Australian composer, music educationist, conductor, oboist, and altoist
“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
Requiescat, for choir; published 2007.
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.
97. Emery, Matthew (London, Ontario, 1991) – Canadian composer
“Requiescat”, song, in: *Three Songs of Mourning*, for high voice and piano, 2011-2012: No. 2; first performance Vancouver, Vancouver International Song Institute, March 2012.
98. Braun, Carsten (Simmern/Hunsrück, 1978) – German composer and music educationist
“Requiescat”, in: *Spirits of the Dead. Liederzyklus nach Gedichten englischsprachiger Autoren*, 2013; first performance Liège, Belgium, 10 June 2013.
99. Aaron, David ((Mississauga, Canada, 1966) – American saxophonist, composer, arranger, and producer
Isola, musical setting (words of Lady Jane Wilde and *Requiescat*), for speaker, saxophones, clarinet, bass and 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.

101. Wilding-White, Raymond (Caterham, Surrey, 1922 – Kewaunee, WI, 2001) – American composer, photographer, and digital artist of English birth
Requiescat, choral setting, date unknown.

“San Miniato”, in: *Poems* (1881)

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

104. Cowen, Frederic Hyman (Kingston, Jamaica, 1852 – London, 1935) – English pianist, conductor and composer
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.
106. Jervis-Read, Harold Vincent (Powick, Worcestershire, 1883 – Salisbury, 1945) – English composer
“Ballad of the Greek Sea”, song, for male voice and piano, op. 23; published in: *Songs for Voice and Piano with Poems by Oscar Wilde*, London, Ascherberg, Hopwood and Crew, Ltd., 1911; *Ägäische See-Ballade*, version in German (translated by Maurice Fanshawe).

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

107. Ruyneman, Daniel (Amsterdam, 1886 – Amsterdam, 1963) – Dutch composer
“Sonnet on Hearing the ‘Dies Irae’ Sung in the Sistine Chapel”, in: *7 melodies* (W. Shakespeare, O. Wilde, W.B. Yeats, D.G. Rossetti), for voice and piano of harpsichord, 1949.
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)

110. Sharpe, Evelyn (1884 – 1969) – English composer
Written in Holy Week at Genoa, song, for voice and piano, 1929.
111. Pleskow, Raoul (Vienna, 1931) – American composer of Austrian birth
“Holy Week at Genoa”, in: *Three Songs on Texts of Oscar Wilde*, for voice and piano, 1987.

“Symphony in Yellow”, in: *Poems* (1908)

112. Griffes, Charles T. (Elmira, NY, 1884 – New York, 1920) – American composer
“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
“Symphony in Yellow”, in: *Oscar Wilde: Symphony in Yellow*, 1999.

“Theocritus”, in: *Poems* (1881)

115. Pleskow, Raoul (Vienna, 1931) – American composer of Austrian birth
“Theocritus – A Villanelle”, in: *Three Songs on Texts of Oscar Wilde*, for voice and piano, 1987.

“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.

117. Silverman, Faye-Ellen (New York, 1947) – American composer, author, and educator
Wilde’s World, for tenor, viola, and guitar, 2000; first performance New York, 3 March 2001.
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)

119. Easton, Michael (Hertfordshire, England, 1954 – London, 2004) – Australian composer
“The true Knowledge”, in: *Wilde Thoughts. A Song-Cycle to Poems of Oscar Wilde*, for voice and piano, 1987.
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
“The true Knowledge”, song, for mixed choir, in: *Two Chorales on Poems of Oscar Wilde*, op. 72, 1972.

“Under the Balcony”, in: *Poems* (1908)

122. Kellie, Lawrence (London, 1862 – London, 1932) – English composer and tenor
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
Seasons of Eros. Nine Poems of Oscar Wilde, for baritone and piano, 1991; first performance Dublin, National Concert Hall, John Field Room, 26 February 1994.

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.
133. Le Boucher, Maurice (Isigny-sur-Mer, 1882 – Paris, 1964) – French organist, composer, and pedagogue
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)

135. Lehmann, Liza (London, 1862 – Pinner, 1918) – English soprano and composer
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.
137. Herrmann, Bernard (New York, 1911 – Hollywood, 1975) – American composer and conductor
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 Pardubice, 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.
142. Williamson, Malcolm (Sydney, 1931 – Cambridge, 2003) – Australian composer, pianist, and organist.
The Happy Prince, children’s opera in 1 act (libretto M. Williamson), 1965; first performance Farnham, Parish Church, 22 May 1965.
143. Hatrik, Juraj (Okručany, eastern Slovakia, 1941) – Slovak composer
Stastny princ, opera, 1977-1978; first performance Piešťany, 7 July 1979.
144. Bach, Jan (Forest, IL, 1937) – American composer, hornist, and pianist
The Happy Prince, for violin, narrator and chamber orchestra, 1978; published by E.C. Schirmer Publishing, 1979.
145. Jones, Sanford (Virginia, 1938) – American composer and Montessori pedagogue
The Happy Prince, children’s opera; first performance Oakland, CA, Grand Lake Montessori, The Performing Arts Week, 1981.

146. Mannino, Franco (Palermo, 1924 – Rome, 2005) – Italian composer and pianist
Il principe felice, fiaba in 3 acts (libretto Maria Stella Sernas), op. 27, 1981; first performance Milan, Teatro alla Scala, 7 July 1987.
147. Bennetts, Veronica – British composer and director of education at Stagecoach Theatre Arts, UK and Ireland
The Happy Prince, a Musical Play for Children; published by Blackwell's of Oxford, 1984.
148. Ortega, Sergio (Antofagasta, 1938 – Paris, 2003) – Chilean composer and pianist
Le prince heureux, musical tale for children, for soprano, double bass, and percussion, 1990.
149. Kobekin, Vladimir (Beryozniki, Perm' province, 1947) – Russian composer
Schastliviy prints, chamber opera in 1 act, (libretto Aleksej Parin); Sverdlovsk, Lunacharsky Theatre, ca. 1991.
150. Casson, Sue (2nd half 20th century) – British singer-songwriter
The Happy Prince, musical (book & lyrics S. Casson), 1992; first performance Buxton, Opera House, 20 April 1992.
151. Newman, Maria (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist
The Happy Prince, for violin and narrator, ca. 1992.
152. Purvis, Robert (New Zealand) – New Zealand composer and conductor
The Happy Prince, musical adaptation, 1996; unproduced.
153. Ionatos, Angélique (Athens, 1954) – Greek singer, guitarist, and composer
La Statue Merveilleuse, opera for children, orchestration by Christian Boissel, 1997; first performance Cannes, Palais des Festivals de Cannes, 1997.
154. Heucke, Stefan (Gaildorf, Baden-Wuerttemberg, 1959) – German composer
Der Glückliche Prinz, 21 leichte Klavierstücke zu dem Märchen von Oscar Wilde, op. 28, 1997; first performance Altenberge, Musikschule Altenberge, 28 October 1997.
155. Shohat, Gil (Tel-Aviv, 1973) – Israeli composer, conductor, and pianist
The Happy Prince, musical tale in 1 act (libretto G. Shohat), for soloist, choir, flute, and piano, 1997.
156. Böhmer, Wolfgang (Westfalen, 1959) – German composer
Der glückliche Prinz. Ein musikalisches Märchen nach Oscar Wilde, children's musical (book Peter Lund); first performance Berlin, Neuköllner Oper, 23 March 2000.
157. De Arquer, Luis (Barcelona, 1965) – Spanish composer and pianist
Música para un Viaje, piano suite, 2000: Preludio, Historias del Mar, Detrás de la Colina, Mañana, Boceto Español, El Principe Feliz.
158. Arden, Leslie (Beverly Hills, CA, 1957) – Canadian musical theatre composer, lyricist, and librettist
The Happy Prince, musical in 1 act (book & lyrics L. Arden); first performance Toronto, Lorraine Kimsa Theatre for Young People, 2002.
159. Perkins, David (ca. 1955) – English composer, arranger, and musician
The Happy Prince. A Children's Musical (book & lyrics D. Perkins & Caroline Dooley); first performance Guildford, Yvonne Arnaud Theatre, 2003.
160. 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 Cardiff, Sherman Theatre Company, 2006.
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 Arts, New York University, 12 May 2007.
163. Xanthoulis, Nikos (Larissa, 1962) – Greek composer and trumpet player
The Happy Prince, symphonic tale, for symphonic orchestra, soprano, baritone and narrator, 2007.
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
The Happy Prince, musical (book & lyrics S. DeCesare), 2014.
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.
171. Hirsch, Louis A. (New York, ca. 1882 – New York, 1924) – American composer 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, opera, 1927. Only an orchestral suite survives.
173. Fraser-Simson, Harold (London, 1872 – Inverness, 1944) – English composer
The Nightingale and the Rose ballet, 1927; first performance London, Coliseum, 1927.

174. Kalnins, Janis (Pärnu, Estonia, 1904 – Fredericton, 2000) – Canadian composer and conductor of Latvian birth
Lakstīgala 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
La Rose rouge, ballet in 3 acts (book Alain Olivier & P. Auclert); first performance Paris, Théâtre de l'Opéra-Comique, 23 May 1947.
177. Silberta, 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
The Nightingale and the Rose, incidental music, for narrator and orchestra; New York, Carnegie Hall, 31 March 1950.
179. Sullivan, Henry (Worcester, MA, 1895 – New York County, NY, 1975) – American composer and lyricist
“The Nightingale and the Rose”, revue sketch (lyrics John Murray Anderson) from the musical *John Murray Anderson's Almanac*; first performance New York, Imperial Theatre, 10 December 1953. Originally from the musical *Greenwich Village Follies*, 1922.
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 ruiseñor y la rosa, ballet, 1958.
182. Voss, Friedrich (Halberstadt, 1930) – German composer and pianist
Die Nachtigall und die Rose, ballet (G. Furtwangler), 1961; first performance Oberhausen, 5 January 1962.
183. Monroe, Ervin (Louisiana, ca. 1942) – American flautist, composer, and conductor
The Nightingale and the Rose, for solo flute, narrator ad lib., and prerecorded flutes; published 1986.
184. Rutherford, Jonathan (Churt, 1953) – English composer
The Nightingale and the Rose, opera in 1 act, 1965-1968, rev. 1970, re-rev. 1990.
Requiem, additional music for *The Nightingale and the Rose*, for mixed chorus, harp, and strings, 2014.
185. Petrová, Elena (Modrý Kameň, 1929 – Prague, 2002) – Czech composer
Slavík a růže, ballet, 1969.
186. Schaeff[f]er, William (Cleveland, OH, 1918 – 2009) – American composer
The Nightingale and the Rose, children's opera in 1 act (libretto W. Schaeffer), 1972-1973.
187. Garwood, Margaret (Haddonfield, NJ, 1927 – Wyncote, PA, 2015) – American composer
The Nightingale and the Rose, opera in 1 act (libretto M. Garwood); Chester, Widener College Alumni Auditorium, 21 October 1973.

188. Newman, Thomas (Los Angeles, CA, 1955) – American composer known for film scores
The Nightingale and The Rose, musical (adaptation T. Newman & David Madden), 1978; first performance Washington, DC, The John F. Kennedy Center for the Performing Arts, 1979.
189. Earl, David (Stellenbosch, 1951) – South African composer and pianist
The Nightingale and the Rose, ballet in 1 act, 1983.
190. Hannay, Roger (Plattsburgh, NY, 1930 – Chapel Hill, NC, 2006) – American composer, conductor, and teacher
The Nightingale and the Rose, mixed-media musical theater (libretto R. Hannay), 1986.
191. Hagen, Daron Aric (Milwaukee, WI, 1961) – American composer, conductor, pianist, and educator
“Sonnet after a Story by Oscar Wilde”, song (adaptation Gardner McFall), for voice and piano; in: *Love Songs*, song cycle, 8 songs, No. 8, 1986; first performance New York, Columbia Artists Management Hall, New York City, 29 April 1988.
192. Firsova, Elena (Saint Petersburg, 1950) – Russian composer
Solovey i roza, chamber opera in 1 act, in 5 scenes (libretto E. Firsova after Wilde and 4 poems by Christina Rossetti), for 3 solo voices, mixed chorus, and instrumental ensemble, op. 46, 1991; first performance London, Almeida Theatre, 8 July 1994.
193. Newman, Maria (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist
The Nightingale and the Rose, for violin and narrator, 1992.
194. Shohat, Gil (Tel-Aviv, 1973) – Israeli composer and conductor
The Nightingale and the Rose, musical fantasy in 1 act (libretto G. Shohat), for narrator, soprano, choir, oboe and strings, 1992.
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
The Nightingale and the Rose, opera in 1 act; first performance Philadelphia, Curtis Institute of Music Opera Theatre, 22 March 1996.
197. Turina, Jose Luis (Madrid, 1952) – Spanish composer
“El ruiseñor y la rosa”, in: *Homenaje a Oscar Wilde*, string quartet, 1997; rev. for string orchestra 2004: El gigante egoísta, El ruiseñor y la rosa, El fantasma de Canterville, El ruiseñor egoísta de Canterville.
198. Sled, Bruce (British Columbia, 1975) – Canadian composer
The Nightingale and the Rose, opera; first performance Vancouver, Chan Center for the Performing Arts, November 1998.
199. Wiseman, Debbie (London, 1963) – English composer
The Nightingale and the Rose, incidental music, for narrator and orchestra, 1999.
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
The Nightingale and the Rose, ballet, 2007; first performance New York, New York State Theater, Lincoln Center, 8 June 2007.
203. Rudland, Oliver (Leeds, 1983) – British composer and conductor
The Nightingale and the Rose, opera in 1 act (libretto O. Rudland), 2005-2006; first concert performance London, Royal College of Music, 6 July 2006; first staged performance Leeds, Leeds Youth Opera, 9 July 2008.
204. Starke, Michael (Pegnitz, Oberfranken, 1969) – German composer
Die Nachtigall und die Rose, chamber opera in 4 acts (libretto M. Starker after O. Wilde and the *Liebesgedicht* of Wolfgang Borchert), 2005-2008; first performance Bayreuth, Evangelisches Gemeindehaus Bayreuth, 6 November 2010.
205. Weber, Bettina (Frankfurt am Main, 1971) – German composer, soprano, and teacher
Die Liebe der Nachtigall, chamber opera in 3 acts (libretto B. Weber after O. Wilde and the Russian folk fairy tale *Der Spielmann und die Nachtigall*), 1992-2007; first performance Siegburg, Stadtmuseum Siegburg, 20 September 2008.
206. Donez, Arnaud (Paris, 2nd half 20th century) – French musician and composer
Le Rossignol et la Rose, ballet, 2012; first performance Paris, Le Dansoir Karine Saporta, 14 April 2012.
207. Bertelsmeier, Birke Jasmin (Hilden, 1981) – German composer
Nachtigall, music theater (book Nina Dudek & B.J. Bertelsmeier); first performance Berlin, Deutsche Oper Berlin, 20 June 2014.
208. Grabowsky, Paul (Lae, Papua New Guinea, 1958) – Australian pianist and composer
The Nightingale and the Rose, for string quartet, 2014; first performance Eltham, VIC, Montsalvat Barn Gallery, 31 August 2014.

“The Selfish Giant” (1888)

209. Lehmann, Liza (London, 1862 – Pinner, 1918) – English soprano and composer
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, Jenő (Budapest, 1858 – Budapest, 1937) – Hungarian violinist and composer
Az önző óriás, opera (libretto László Márkus & Jenő Mohácsi), 1933-1934; first performance Budapest, 26 February 1936.
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.
214. Krane, Sherman (1927 – 1992) – American composer
The Giant's Garden, children's opera in 2 acts (libretto June Krane); first performance Norfolk, VA, William & Mary College, 3 December 1960.
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. A Sacred Musical Fable, operatic ballet in 3 acts (libretto J. Perry), 1964.
217. Wilding-White, Raymond (Caterham, Surrey, 1922 – Kewaunee, WI, 2001) – American composer, photographer, and digital artist of English birth
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
The Selfish Giant, opera for children; first performance London, Ont., St. Andrews United Church, April 1970.
219. Shaw, Francis (Maidenhead, 1942) – English composer
The Selfish Giant, opera in 4 acts (libretto Michael Finch), 1972.
220. Wilson, Charles (Toronto, 1931) – Canadian composer and choral conductor
The Selfish Giant, children's opera, 1972; first performance Toronto, St Lawrence Center, 20 December 1973.
221. Ridout, Alan (West Wickham, Kent, 1934 – Caen, 1996) – English composer and teacher
The Selfish Giant, chamber opera in 1 act, (libretto J. Platt); first performance, Kent, Wye Church, 1977.
222. Vogt, Jasper (Bad Bevensen, 1945) – German actor, musician and author & Edgar Schlepper – German musician
Guten Morgen, Herr Riese, children's play with music in 3 acts (book Heinz Wunderlich & Toyo Tanaka); first performance Hamburg, Theater für Kinder, 27 November 1978.
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 Edinburgh, Queen's Hall, 1980.
225. Hollingsworth, Stanley (Berkeley, CA, 1924 – Rocklin, CA, 2003) – American composer
The Selfish Giant, children's opera in 1 act (libretto S. Hollingsworth & Herbert Moulton); first performance Charleston, SC, Dock Street Theatre, 24 May 1981.
226. Gracie, Jean (1920)
The Giant's Garden, children's opera (libretto J. Gracie); published by Universal Editions, London, 1982.

227. Koehne, Graeme (Adelaide, 1956) – Australian composer
The Selfish Giant, ballet (for the choreography of Graeme Murphy), for chamber orchestra, 1982; first performance Sydney Dance Company, 1983.
228. Bryan, John (1952 – 1990) – British composer and librettist
The Selfish Giant, cantata (J. Bryan), for narrator, unison voices, piano and optional guitar ; published by Oxford University Press in the series Oxford School Cantatas, ca. 1985.
229. Easton, Michael (Hertfordshire, England, 1954 – London, 2004) – British-Australian composer and music critic
The Selfish Giant, radio opera (libretto M. Easton), 1985.
230. Hayes, Paul (Dublin, 1951) – Irish composer
The Selfish Giant. Children’s workshop piece (book P. Hayes), for 2 sopranos, baritone, narrator, children’s voices, flute, oboe, 2 keyboards, dancers, and tape; first produced in Dublin, Moutjoy Square, 20 June 1987.
231. Jenkins, Michael (2nd half 20th century) – English composer and conductor
The Selfish Giant, musical (book & lyrics Nigel Williams); first performance London, King’s College, 1993.
232. Newman, Maria (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist
The Selfish Giant, for violin and narrator, ca. 1995.
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
The Selfish Giant, children’s opera (libretto M. McAuliffe), 1995; first performance Dublin, National Concert Hall, 13 December 1997.
235. Turina, Jose Luis (Madrid, 1952) – Spanish composer
“El gigante egoísta”, in: *Homenaje a Oscar Wilde*, string quartet, 1997; rev. for string orchestra 2004: El gigante egoísta, El ruiseñor y la rosa, El fantasma de Canterville, El ruiseñor egoísta de Canterville.
236. Condé, Gérard (Nancy, 1947) – French composer
La chouette enrhumée, opéra pour petites et grandes personnes inspiré du conte d’Oscar Wilde “Le Géant Egoïste”, opera in 1 act and 7 scenes, (libretto Sugeeta Fribourg); first performance Paris, Théâtre Pépinière-Opéra, 11 February 1997.
237. Graham, Robin Donald (1938) – American composer, musician, and teacher
The Selfish Giant. An Operetta for Young People (libretto Paul David Graham), 1989.
238. Wakely, Laura (ca. 1975) – English ophthalmologist, violinist, and composer
The Selfish Giant, opera (libretto Alice Wakely); first performance Oxford, Magdalen College Auditorium, 5 June 1999.
239. Wiseman, Debbie (London, 1963) – English 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
The Selfish Giant, musical tale for children (libretto Kristin Walter, lyrics L. Bryski); first performance New York, Vital Theatre Company, 8 January 2000.
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.
242. McGlashan, Don (Auckland, 1959) – New Zealand composer, songwriter, singer, and multi-instrumentalist & Besser, Jonathan (New York, 1949) – American composer and pianist
The Selfish Giant, a pocket operetta with hiccups (libretto Warwick Broadhead), 2001.
243. Gregoropoulos, Steve (New London, CT, 1958) – American composer, musician, and performer
The Selfish Giant, ballet in 2 acts, 2001.
244. Bennetts, Veronica – British composer and Director of Education at Stagecoach Theatre Arts, UK and Ireland
The Selfish Giant, musical; published by Dramatic Lines, Twickenham, in: *Introducing Oscar. The Selfish Giant and The Happy Prince*, 2002.
245. Brown, H. Russ (2nd half 20th century) – American actor, director, author, and pedagogue
The Selfish Giant, musical adaptation (libretto & lyrics H.R. Brown; orchestration Justin Nabors); first performance Columbia, Missouri, Launer Auditorium, Columbia College, 11 December 2002.
246. Perkins, David (ca. 1955) – English composer, music arranger, and pianist
The Selfish Giant. A Children’s Musical (script & lyrics D. Perkins; additional lyrics Caroline Dooley), ca. 2003.
247. Leach, Rachel (Sheffield, 1957) – English composer, presenter, and educator
Selfish Giant, children’s opera, 2004; first performance Sheffield, February 2004.
248. Wilson, Sheila (1958) – English composer
The Selfish Giant. A Musical Adaptation of Oscar Wilde’s Classic Children’s Story, 9 songs; published by Redhead Music Ltd., Marlow, Buckinghamshire, 2004.
249. Monterisi, Sergio (Barletta, 1970) – Italian composer and conductor
Il gigante egoista, favola in musica, children’s opera, 2005.
Le géant égoïste, children’s opera, French version; first performance Nice, Opéra de Nice, 14 April 2009.
250. Rivers, Lucy (2nd half 20th century) – Welsh author, composer, musician, and actor
The Selfish Giant, musical for children (book Phil Clark; lyrics L. Rivers); first performance Cardiff, Sherman Theatre Company, 2005.
251. Patton, Jim & Dee (mid-20th century) – American singer-songwriters
The Selfish Giant, rock opera, 2005-2008.
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
The Selfish Giant, musical (book & lyrics S. DeCesare), 2009.
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
Le Géant égoïste, opera (libretto Olivier Schneebeli); first performance Paris, Auditorium Saint-Germain, 2010.
256. Cervetti, Sergio (Dolores, 1941) – American composer of Uruguayan birth
“The Selfish Giant”, in: *The Remarkable Rocket*, suite, for clarinet and piano, 2013; first performance Sarre-Union, Frankrijk, May 2015.
257. Chambers, Guy (London, 1963) – English songwriter, musician and record producer
The Selfish Giant, folk opera for children, 2017-2018; first performance Northampton, Royal & Derngate Theatre, 4 April 2018.

“The Devoted Friend” (1888)

258. Hercigonja, Nikola (Vinkovci, 1911 – Belgrade, 2000) – Croatian composer
Mali Hans, children’s radio opera in 2 acts, 1942-1959; unproduced.
259. Wiseman, Debbie (London, 1963) – English 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 Devoted Friend, musical for children (book Phil Clark); first performance Cardiff, Sherman Theatre Company, 2007.

“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 Remarkable Rocket”, in: *The Remarkable Rocket*, suite for clarinet and piano, 2013; first performance Sarre-Union, Frankrijk, May 2015.

The Picture of Dorian Gray (1890, 1891)

264. Orchard, Arundel (London, 1867 – at sea, 1961) – Australian composer, conductor, and music educationist of English birth
Dorian Gray, music drama (libretto W.J. Curtis), 1915-1917; concert performance of Act 2, Sydney, New South Wales State Conservatorium, 11 September 1919.

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.
267. Parker, Clifton (London, 1905 – Marlow, Bucks, 1989) – English composer
The Picture of Dorian Gray, ballet, 1943; unproduced.
268. Schaeuble, Hans (Arosa, 1906 – Zürich, 1988) – Swiss composer
Dorian Gray, opera, (libretto H. Schaeuble), op. 32, 1947-1948; first performance Denton, Operahuis of the University of North Texas, 6 February 2004.
269. Roem, 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
Dorian Gray, opera (libretto R. Hanell); first performance Dresden, Staatsoper Dresden, 9 June 1962.
271. Fürst, Paul Walter (Vienna, 1926 – Vienna, 2013) – Austrian composer and viola player
Dorian Gray, ballet in 6 scenes (Ernst Jandl), 1963 [excerpts arr. 1980, 1991]; first performance Sankt Pölten, Festspielhaus, 28 September 2011.
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
Dorian Gray, ballet in 3 acts, for women's choir and orchestra, 1964; first performance Basel, Theater Basel, February 1966.
274. Marttinen, Tauno (Helsinki, 1912 – Janakkala, 2008) – Finnish composer
Dorian Grayn Muotokuva, ballet, 1969.
275. Arapov, Boris Alexandrovich (Saint Petersburg, 1905 – Saint Petersburg, 1992) – Russian composer and teacher
Portret Doriana Greya, ballet (libretto Georgy Alexidze), 1971.
276. Kox, Hans (Arnhem, 1930) – Dutch composer and music educationist
Dorian Gray, opera in 2 acts (libretto H. Kox), 1973 (rev. 1975); first performance Scheveningen (The Hague), Circustheater, 30 March 1974.
277. Giteck, Janice (New York, 1946) – American composer
The Picture of Dorian Gray, ballet; first performance San Francisco, CA, 1974.
278. Sharkey, Jack (Chicago, IL, 1931 – Lake Forest, 1992) & Dave Reiser
The Picture of Dorian Gray, musical (book, music & lyrics J. Sharkey & D. Reiser), 1980.
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.

280. Mannino, Franco (Palermo, 1924 – Rome, 2005) – Italian composer and pianist
Il ritratto di Dorian Gray, opera in 2 acts (Italian libretto of Paola Masino & Beppe de Tomasi), 1973; first performance Catania, Teatro Massimo Bellini, 12 January 1982.
281. Longstaff, John (Lancashire, 2nd half 20th century) – English composer, arranger, and conductor
Dorian, ballet; first performance Kiel, 1984.
282. Madden, Steven (1955) – Canadian rock artist and guitarist
The Portrait of Dorian Grey. A futuristic Rock Opera (adaptation & libretto S. Madden), 1984; probably unfinished.
283. Petrić, Ivo (Ljubljana, 1931) – Slovenian composer and conductor
Slika Doriana Graya, symphonic poem, 1984.
284. Bowers, Randy
Dorian, musical; first performance Los Angeles, City College, 1985.
285. Eyser, Eberhard (Marienwerder, 1932) – German composer and violinist
The Picture of Dorian Gray, opera (libretto E. Eyser), 1985-1986.
286. Davis, Carl (Brooklyn, NY, 1936) – American composer and conductor
The Portrait of Dorian Gray, ballet, 1987.
287. Themmen, Ivana (1935) – American composer and pianist
The Picture of Dorian Gray, ballet, 1988; first performance Louisville, KY, Kentucky Center for the Arts, 28 January 1988.
288. Underwood, William (Arkansas, 1940) – American composer and conductor
Dorian Gray, opera in 2 acts (libretto J. Patrick Adcock), 1989; first performance Arkadelphia, AR, Henderson State University, Department of Music, Russell Fine Arts Recital Hall, 12 March 1992 (concert performance).
289. Cioffi, Robert J. (1949) – American composer and musician
Dorian Gray, musical (book & lyrics Joseph Bravaco); first performance New York, Cubiculo Theatre, 5 April 1990. Revised as *The Flowering Thorn*.
290. Rubell, Michael – American composer and author
Dorian Gray, musical (book Nan Barcan; lyrics N. Barcan & M. Rubell), 1990; first performance New York, Saval Theatre, 10 March 1990.
291. Tsepikolenko, 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, Mátyás (Budapest, 1950) – Hungarian composer
Dorian Gray, musical (book Gunar Braunke, Janos Acs & Duncan Shiels), 1989; first performance Budapest, Rock Színház, 1990.
293. Levinson, Gary David – American composer and musician
Dorian Gray, musical (book Allan Rieser & Don Price; lyrics A. Rieser); first performance New York, Judith Anderson Theatre, 17 September 1996.
294. Deutsch, Herbert A. (Baldwin, NY, 1932) – American composer, author, educator, and music marketing consultant.
Dorian, multimedia opera (libretto Robert Kastenbaum after *The Picture of Dorian Gray* and *Ballad of Reading Gaol*), ca. 1994; first performance Long Island, New York, Hofstra University, 3 February 1995.

295. Dykstra, Ted (Chatham, ON, 1961) – Canadian playwright, composer, actor, and director
Dorian, rock musical (lyrics Steven Mayoff), workshops in 1987, 1996, 1997; recording 1995.
296. Liebermann, Lowell (New York, 1961) – American composer, conductor, and pianist
The Picture of Dorian Gray, opera in 2 acts (libretto L. Liebermann), op. 45, 1995; first performance Monte Carlo, Opéra de Monte-Carlo, Salle Garnier, 8 May 1996.
297. Morrison, Greg (1965) – Canadian composer and lyricist
The Age of Dorian, a musical adaptation (book G. Morrison); first performance Toronto, Artword Theatre, 2 May 1997.
298. Reeves, David (Sydney, 1943) – Australian composer, conductor, and organist
Dorian Gray, musical (book & lyrics D. Reeves); first performance London, Arts Theatre, 1 October 1997.
299. Reyes, Edward (US, 2nd half 20th century) – American composer and guitarist
Dorian Gray, musical (book & lyrics Tom Sheehan); first performance Fort Collins, CO, Open Stage Theatre, 1997.
300. Gleaves, Richard (1968) – American composer, librettist, and lyricist
Dorian, musical (book & lyrics R. Gleaves); staged reading Goodspeed-at-Chester, 21 December 1997; first performance Chester, CT, Norma Terris Theatre, 11 May 2000.
301. Steiner, Isaac (1953) – Israeli composer, conductor, and pianist
The Picture of Dorian Gray, opera-musical (libretto I. Steiner); first performance Prague, Státní Opera Praha, 14 May 2000.
302. Holmes, Rupert (Northwich, England 1947) – British-American composer, singer-songwriter, musician, dramatist and author
The Picture of Dorian Gray, musical (adaptation R. Holmes); first performance 4 February 2001.
303. Covino, Peter jr. (North Brunswick, NJ, 1948) – American composer, conductor, and music publisher
The Portrait, musical (lyrics Jon Huber), 2002.
304. Mellon, James J. – American author and composer, now spiritual leader & Scott DeTurk – American composer and lyricist
Dorian, musical (book by J.J. Mellon & Duane Poole; music & lyrics by J.J. Mellon & S. DeTurk), 1999; staged reading Culver City, Los Angeles, Arcade Theatre, spring 1999; first performance Denver, Denver Center's Temple Buell Theatre, 12 September 2002.
305. DeCesare, Stephen (Providence, RI, 1969) – American composer, arranger, and performer
The Picture of Dorian Gray: the Musical, musical (book & lyrics S. DeCesare), 2005; pre-Broadway reading and workshop in Princeton, IL, in Festival 56, August 2006; first performance Kingston, RI, Courthouse Center for the Arts, 26 March 2011.
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
Dorian the Remarkable Mister Gray. A Portrait in Music, musical (book & lyrics R. Bowser); first performance Salem, Oregon, Pentacle Theatre, 18 April 2008.
309. Davies, Terry (Sussex, 2nd half 20th century) – English composer and conductor
Dorian Gray, ballet (Matthew Bourne), 2008; first performance Edinburgh, King's Theatre, Edinburgh International Festival, 22 August 2008.
310. Kangaroo Court under the supervision of artistic director Neil McCurley (1964) – British director
The Picture of Dorian Gray, musical; first performance Chiswick, London, Tabard Theatre, 21 October 2008.
311. Baake, Angelika (1966) – German pianist, music teacher, and composer & Thomas Poppendieck (1979) – German musician and composer
Dorian. Das Musical, musical (adaptation Gernot Neppert; lyrics Angelika Baake & Thomas Poppendieck); first performance Hamburg, Helms-Saal, 23 April 2009.
312. Evans, Joe – English composer and musician
Dorian Gray, play with music (adaptation Linnie Reedman; lyrics J. Evans); first performance London, Leicester Square Theatre, 9 January 2009; resumed as *The Extraordinary Cabaret of Dorian Gray*, London, Leicester Square Theatre, 16 March 2010.
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.
Dorian Gray, suite for baritone, organ and orchestra, 2012.
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
Dorian Gray. A Quest for Eternal Youth, chamber opera, for countertenor, tenor, baritone, coloratura soprano, and 10 instruments (libretto Emmanuel Reibel), 2012-2016; first performance Paris, Auditorium 'Ohana,' 23 June 2017.
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 (Kapaastad, 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
The Picture of Dorian Gray, choreographed opera (libretto Alasdair Middleton), 2010-2013; first performance Aarhus, Concert Hall, 22 August 2013.
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
Dorian's Descent, musical (book C. Raymond, Marco Gomez & Michael Gray; lyrics M. Gomez & C. Raymond), 2014; first performance Los Angeles, The MET Theatre, 30 May 2014.
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)

- “Lord Arthur Savile's Crime. A Story of Duty”** (1887): Published as “Lord Arthur Savile's Crime. A Story of Cheiromancy”, in: *Court and Society Review* 4 (11, 18, and 25 May 1887): pp. 447-50, 471-73, and 495-497. Revised as “Lord Arthur Savile's Crime. A Story of Duty” in: *Lord Arthur Savile's Crime and Other Stories*.
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.
326. Bush, Geoffrey (London, 1920 – London, 1998) – English composer
Lord Arthur Savile's Crime, opera in 1 act (libretto G. Bush), 1972; first performance London, Guildhall School of Music, 5 December 1972.
327. DeBlasio, Chris (West Long Branch, NJ, 1959 – New York, 1993) – American composer and pianist
A Murder is Foretold, musical (libretto Sharon Holland), 1990.
328. Carr, Edwin (Auckland, 1926 – Waiheke Island, 2003) – New Zealand composer
Sir Arthur Savile's Crime, opera in 1 act, 8 scenes, 1991.
329. Mora, Francesc (Barcelona, 1977) – Spanish composer, pianist, and conductor
El Crimen de Lord Arthur Savile, musical (book & lyrics Rubèn Montañá & Toni Sans); first performance Barcelona, Teatre Nacional de Catalunya, 1 December 2011.
- “The Canterville Ghost”** (1887): Published in: *Court and Society Review* 4 (23 February and 2 March 1887): pp. 183-186 and 207-211; rpt. With the sub-title “An Hylo-Idealistic Romance” in: *Lord Arthur Savile's Crime and Other Stories*.
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.

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 Brunn, 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
Das Gespenst von Canterville, Spiel mit Musik für das Fernsehen, television opera (libretto H. Sutermeister), 1962-1963; first performance Mainz, ZDF, 6 September 1964.
334. Kalmanoff, Martin (Brooklyn, NY, 1920 – Mendham, NJ, 2007) – American composer
Canterville Ghost, children's opera in 1 act (libretto Gerold Lebowitz), 1967; first performance New York, Judson Hall, Bracken Storyland Theatre, 11 March 1967.
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
Kentervil 'skoye privedeniye, opera in 3 acts, 7 scenes and prologue (libretto Tatiana Kramarova), 1965-1966; first performance Leningrad, House of Composers, 26 February 1974. Russian-German version by Jörg Morgener; English version by V. Paperno.
337. Symonds, Norman (near Nelson, BC, 1920 – Toronto, 1998), Canadian composer, clarinetist, and saxophonist
The Canterville Ghost, for narrator and instrumental ensemble, 1975; first performance Ottawa, National Museum of Natural Sciences, 21 May 1976.
338. Zawadsky, Pat (Trenton, NJ, 1927 – Stevens Point, WI, 2004) – American author and composer of children's musicals
Toys in the Haunted Castle, musical comedy in 2 acts for children (book & lyrics P. Zawadsky); published by I.E. Clark Publications, September 1977.
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
The Canterville Ghost, ballet; first performance Cambridge Ballet Workshop, 1979.
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.
343. Gottlieb, Jack (New Rochelle, 1930 – New York, 2011) – American composer
Death of a Ghost, opera, (libretto J. Gottlieb), 1988; New York, Golden Fleece Ltd. The Composers Chamber Theatre, 13 December 1988.
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
Canterville. Ein Musical (book Sabine Fromm; lyrics A. Hannan and S. Fromm); first performance Heilbronn, Theater Heilbronn, 15 September 1993.
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
“El fantasma de Canterville [*The Canterville Ghost*]”, in: *Homenaje a Oscar Wilde*, string quartet, 1997; rev. for string orchestra 2004: El gigante egoísta, El ruiseñor y la rosa, El fantasma de Canterville, El ruiseñor egoísta de Canterville.
349. Miller, Charles – English composer
Canterville Ghost, musical comedy (book & lyrics Peter Quilter); London, London Fringe Theatre Festival, 1995.
350. Ward, Martin (Cambridge, 1970) – English composer
The Canterville Ghost, ballet; first performance London, New Wimbledon Theatre, English National Ballet, May 2006.
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
Das Gespenst von Canterville. Das Musical (book Matthias Lösch), op. 46, 2006-2007; first performance Ludwigshafen, Theodor-Heuss-Gymnasium, 2007.
353. Paus, Marcus (Oslo, 1979) – Norwegian composer
The Canterville Ghost, for narrator and string quartet, 2008.
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
A House of Pomegranates, 4 piano pieces, 1998.

- “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
The Young King, cantata, 1985.
359. Hirschfeld, Caspar René (Wernigerode, 1965) – German composer, dancer, and musician
Der Junge König, ein musikalisches Märchen nach Motiven von Oscar Wilde, children’s opera (libretto Tino Blazejewski), op. 41; first performance Senftenberg, Theater, 1994.
- “The Birthday of the Infanta”** (1889): First appeared as “The Birthday of the Little Princess” in: *Paris Illustré* (Paris, New York and London), No. 65 (30 March 1889), pp. 203, 206-207 and 209 and simultaenius in the Paris edition in French translation as “L’anniversaire de la naissance de la petite princesse”; rpt. as “The Birthday of the Infanta” in *A House of Pomegranates*.
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
Die Gezeichneten, opera in 3 acts (libretto F. Schreker loosely based on Wilde), 1913-1915; first performance Frankfurt, Frankfurter Opernhaus, 25 April 1918.
363. Carpenter, John Alden (Park Ridge, IL, 1876 – Chicago, 1951) – American composer
The Birthday of the Infanta, ballet, 1917-1918; first performance Chicago, Chicago Opera, 1919.
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.
366. Lutyens, Elisabeth (London, 1906 – London, 1983) – English composer
The Birthday of the Infanta, ballet, 1932; first performance London, Adelphi Theatre, 1932.

367. Daniel-Lesur, Jean Yves (Paris, 1908 – Paris, 2002) – French organist and composer & André Jolivet (Paris, 1905 – Paris, 1974) – French composer
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. Schiurma, 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, 1955) – Czech composer, director, conductor, author, and teacher
O růži [On the Rose], ballet, 1941.
371. Hercigonja, Nikola (Vinkovci, 1911 – Belgrade, 2000) – Croatian composer
Rodjendan infantin, ballet, 1942-1945.
372. Wagner, Joseph Frederick (Springfield, MA, 1900 – Los Angeles, CA, 1974) – American composer
The Story of a Princess. A musical fable for children of all ages (lyrics Theresa A. Larkin), for narrator, mixed chorus, and orchestra; published by G. Schirmer Inc., 1946.
373. Castelnuovo-Tedesco, Mario (Florence, 1895 – Los Angeles, CA, 1968) – Italian composer, pianist, and writer on music
The Birthday of the Infanta, ballet, op. 115, 1942; first performance New Orleans, 1947.
374. Hubeau, Jean (Paris, 1917 – Paris, 1992) – French composer and pianist
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
Die weisse Rose, ballet in 2 parts, 1950; first performance Baden-Baden, 5 March 1950; staged Berlin, Städtische Oper Berlin, 28 April 1951.
376. Nelson, Ron (Joliet, IL, 1929) – American composer and conductor
The Birthday of the Infanta, chamber opera in 1 act (libretto R. Nelson), 1954-1955; first performance Rochester, New York, Eastman School of Music, 14 May 1956.
377. Nelson, Ron, adaptation Tony Aubin (Paris, 1907 – Paris, 1981) & Claude Prey (Fleury-sur-Andelle, 1925 – Paris, 1998) – French composers
L'anniversaire de l'Infante, chamber opera in 1 act (translation Daisy Cazaubon), 1956.
378. Boyack, Jeanette (Utah, 1934) – American musicologist and composer
The Birthday of the Infanta, chamber opera (libretto Harriet Wright), 1957.
379. Semenoff, Ivan (Paris, 1917 – Paris, 1972) – French composer and conductor
The Scarf, ballet; first performance Beckett, MA, Jacob's Pillow Dance Festival, August 1959.
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
The Birthday of the Infanta, children's opera in 1 act (libretto Sean Vincent & R. Stoker), op. 19c; first performance London, St Pancras Town Hall, 12 July 1963.

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, Canada, Dalhousie University, 22 April 1979.
384. Zaninelli, Luigi (Raritan, NJ, 1932) – Italian-American composer
Malinconico, for flute and harp or piano, in: *Tre Pezzi*, 1983: 1. Grazioso, for flute and guitar, 1981; 2. Malinconico; 3. Misterioso, for flute and piano, 1981.
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
Poisoned Present for Princess, children’s musical (book & lyrics Cynthia Medley England), early 80s; first performance Sanibel, FL, Island Youth Theatre, 1984.
387. Zaninelli, Luigi (Raritan, NJ, 1932) – Italian-American composer
The Jester, ballet, 1986; rev. as *The Dwarf of Venice*, dance suite, for wind orchestra; published 2008.
388. Johnson, Douglas B. (Oakland, CA, 1949) – American composer, violinist, and conductor
The Birthday of the Infanta, ballet in 1 act, 1989.
Suite from the Birthday of the Infanta, 1991.
389. Woollen, (Charles) Russell (Hartford, CT, 1923 – Charlottesville, VA, 1994) – American composer
The Birthday of the Infanta. An Opera with Ballet, opera in 3 acts (libretto Mary Ewald); first performance Washington, DC, Kennedy Center’s Terrace Theater, 22 November 1993.
390. Newman, Maria (Los Angeles, CA, 1962) – American composer, conductor, violinist, and pianist
The Birthday of the Infanta, for string quartet, ca. 1995.
The Birthday of the Infanta, ballet in 9 scenes, for string quartet, ca. 1995.
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 infante, 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
“The Birthday of the Infanta”, in: *The Remarkable Rocket*, suite for clarinet and piano, 2013; first performance Sarre-Union, Frankrijk, May 2015.

395. Ortega, Sergio (Antofagasta, 1938 – Paris, 2003) – Chilean composer and pianist
L'anniversaire de l'Infante, musical tale for children; Paris, Conservatoire Régional de Paris, Auditorium Marcel Landowski, 19 Juin 2015.
396. Mayer, Florian (Zwickau, 1974) – German composer and violinist
Der Geburtstag der Infantin, dance theatre for children; first performance Dresden, Societätstheater, 24 April 2016.

“The Fisherman and His Soul” (1891)

397. Lange, Arthur (Philadelphia, PA, 1889 – Washington, DC, 1956) – American composer, conductor, arranger, author, and pianist
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
The Fisherman and His Soul, ballet in 1 act, 1956; first performance Hamilton, Ontario, National Ballet of Canada, 5 November 1956.
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
Le pêcheur et son âme, oratory-ballet, 1965.
402. Adriano (Fribourg, 1944) – Swiss composer, conductor, producer, and author
Der Fischer und seine Seele, incidental music for electronic piano effects, 1981; first performance Zürich, 17 March 1981. Score destroyed.
403. Edlin, Paul Max (Cheltenham, 1963) – English composer, artistic director, conductor, trumpet player and lecturer
The Fisherman, opera in 2 acts (libretto Jonathan Kreeger), 1986; first performance London, Royal College of Music Opera School (London International Opera Festival), 1989.
404. Müller, Mathias (Basel, 1966) – Swiss composer and clarinetist
Seelenmeer oder Der Fischer und seine Seele, music theatre for narrator, flutes and piano, 2001-2003.
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, opera in 3 acts, 1979-1985; rev. 2014.
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.

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

411. Glover, Jimmy M. (Kingston, County Dublin, 1861 – Hastings, 1931) – English composer
The Poet and the Puppets. A Travestie suggested by "Lady Windermere's Fan" (of Charles H.E. Brookfield), 1892; first performance London, Comedy Theatre, 18 May 1892.
412. Bridgewater, Leslie (Halesowen, 1893 – Hong Kong, 1975) – British composer, pianist, and conductor
Lady Windermere's Fan, incidental music (for the production of John Gielgud); first performance London, Haymarket Theatre, 21 August 1945.
413. Coward, Noël (Teddington, 1899 – Blue Harbour, Jamaica, 1973) – English composer, lyricist, librettist, and performer
After the Ball, musical play in 3 acts (book & lyrics N. Coward), 1953-1954; first performance London, Globe Theatre, 10 June 1954.
414. Clayton, Don Allan – American librettist, lyricist, and composer
A Delightful Season. A New Musical, musical (book & lyrics D.A. Clayton); first performance New York, Gramercy Arts Theatre, 28 September 1960.
415. Kreuder, Peter (Aachen, 1905 – Salzburg, 1981) – German-Austrian composer, pianist, and conductor
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
Lady Windermere's Fan. Musical comedy about a good woman (lyrics Dmitry Konstantinov), 2006; first performance The State Saint-Petersburg Drama Theatre.
417. Nelson, Jan Mary (US, 2nd half 20th century) – American actrice and lyricist
Lady Windermere's Fan. A Musical Adaptation, musical (book David Eggebrecht and J.M. Nelson; lyric & melodies J.M. Nelson; orchestration Kevin Becker), 2009; first performance Milwaukee, WI, Raabe Theatre, 5 November 2010.
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
Lady Windermere's Fan, musical (book & lyrics L. Dechtenberg), 2005-2013; first performance Lexington, KY, Lexington Opera House, 23 August 2013.

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 (Käkisälmä, 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 Netherlandsschen 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. Gyutél, Jules – Czech composer
Salome, incidental music (for the production of Alexander Tairov); first performance Moscow, Kamerny Theater, 9 October 1917.

431. Bantock, Sir Granville (London, 1868 – London, 1946) – English composer
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.
434. Lambert, Constant (London, 1905 – London, 1951) – English composer, conductor, and author
Salome, incidental music, for clarinet, trompet, 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.
436. Rogers, Bernard (New York, 1893 – Rochester, NY, 1968) – American composer and teacher
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
Schluß-Szene aus ‚Salome‘ von Richard Strauss, piano transcription, 1947.
438. Ifukube, Akira (Kushiro, Hokkaido, 1914 – Tokyo, 2006) – Japanese composer
Salome, ballet, 1948; first performance Tokyo, Imperial Theatre, 1949; adaptation to concert suite, 1987.
439. Bernstein, Leonard (Lawrence, MA, 1918 – New York, 1990) – American composer, conductor, and pianist
Salome, incidental music, 1955; unpublished.
440. Mayuzumi, Toshiro (Yokohama, 1929 – Kawasaki, 1997) – Japanese composer
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, trompet, 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
Salomé, musical (book & lyrics Victor Valgard); first performance Bucharest, Teatrul Masca, 12 January 2012; first performance French version Paris, Théâtre de la Reine Blanche, 22 December 2013.
452. Djankoff, Claudio Nelson (2nd half 20th century) – French composer
Salomé, danse du serpent, incidental music (for the production of Les Framboisiers); first performance Paris, Théâtre de l'Orme, 17 January 2018.
453. Massini, Gérard (Lausanne, 1983) – Swiss composer and pianist
Salomé, opera in 1 act, 2011-2018; first performance Vevey, Théâtre Oriental-Vevey, 18 April 2018.
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
Una tragedia fiorentina, opera in 1 act (libretto Guido Zuffellato), 1914-15; first performance Rome, Teatro dell'Opera di Roma, 3 April 1915.
457. Ravasegna, Carlo (Turin, 1891 – Rome, 1964) – Italian composer
Una tragedia fiorentina, opera (libretto Ettore Moschino), 1914; first performance Turin 1916.
458. Florida-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
Eine florentinische Tragödie, opera, 1926-1928; first performance Biel, Städtebund-Theater Solothurn-Biel, 1929.
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
“False Sphinx”, song, in: *Two Songs*, published by Weekes & Co., London, 1913.
465. Mosolov, Aleksandr (Kiev, 1900 – Moscow, 1973) – Russian composer
Sfinks, cantata, for tenor, choir and orchestra, 1925; lost.
466. Bantock, Sir Granville (London, 1868 – London, 1946) – English composer
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)

468. Capdevielle, Pierre (Paris, 1906 – Bordeaux, 1969) – French composer
“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)

471. Capdevielle, Pierre (Paris, 1906 – Bordeaux, 1969) – French composer
“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 etnomusicologist
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 míti Filipa, incidental music, 1950.
482. Košťál, Arnošt (1920 – 2006) – Czech composer, music theorist, and etnomusicologist
Jak je důležité míti 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.
486. Sircom, Malcolm (London, 1934 – Derby, 2008) – English author, musician, musical director, and composer
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
Ernest in love, musical comedy in 2 acts (book & lyrics Anne Crowell); first performance New York, Gramercy Arts Theatre, 4 May 1960.
488. Castelnuovo-Tedesco, Mario (Florence, 1895 – Los Angeles, CA, 1968) – Italian composer, pianist, and writer on music
The Importance of Being Earnest, comice opera in 3 acts for 8 singers, 2 pianos and percussion (libretto M. Castelnuovo-Tedesco), op. 198, 1961-1962; first performance Rome, Auditorium RAI di Roma, 1972; first performance on stage New York, LaGuardia Theatre College, 22 February 1975; *L'importanza di esser Franco* (metrical version in Italian by M. Castelnuovo-Tedesco); first performance Florence, Chioistro delle Donne, 30 June 1984.
489. Chisholm, Erik (Glasgow, 1904 – Cape Town, 1965) – Scottish conductor and composer
The Importance of Being Earnest, opera in 3 acts (libretto E. Chisholm), 1963.
490. Natschinski, Gerd (Chemnitz, 1928 – Berlin, 2015) – German composer
Mein Freund Bunbury, musical (book Helmut Bez & Jürgen Degenhardt; lyrics J. Degenhardt); first performance Berlin, Metropoltheater, 2 October 1964.
491. Blatný, Pavel (Brno, 1931) – Czech composer, pianist, conductor, and teacher
Jak je důležité míti 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.
495. Wilder, Alec (Rochester, NY, 1907 – Gainesville, FL, 1980) – American composer and arranger
Nobody's Earnest, a comedy with music in 3 acts (adaptation Arnold Sundgaard ; lyrics Ethan Ayer); first performance Williamstown, MA, Williamstown Theatre Festival 31 July 1973.
496. O'Mahony, John Sean
The Importance, musical in 2 acts (adaptation & lyrics J.S. O'Mahony); first performance London, Ambassadors Theater, 31 May 1984.
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 performance Ventura Collega, Ventura, CA, 7 August 1998.
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 performance Toronto, Toronto Operetta Theatre, 22 February 2008.
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; Baton Rouge, LA, LSU Lab Theatre, 13 October 2008.
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 Relton), 2017; first performance Vadstena, Vadstena castle, 21 July 2017.

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
De Profundis, for baritone, choir, and orchestra, 1990; first performance Winchester Cathedral, 11 July 1990; published by Chester and Novello & Co., 1990.
510. Rzewski, Frederic (Westfield, Massachusetts, 1938) – American composer and pianist
De Profundis, oratorio, for speaking pianist, 1992.
511. Marini, Giovanna (Rome, 1937) – Italian singer-songwriter and ethnomusicologist
De Profundis, musical setting, 2004.
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.
514. Dale-Vickers, Paul (Northern England, ca. 1974) – British composer, musician, and actor
De Profundis, musical (lyrics P. Dale-Vickers); first performance London, Leicester Square Theatre, 1 May 2014.

The Ballad of Reading Gaol (1897)

515. Ibert, Jacques (Paris, 1890 – Paris, 1962) – French composer
La ballade de la geôle de Reading, for orchestra, 1920; first performance Paris, Concerts Colonne, 22 October 1922; ballet version in a choreography by Jean-Jacques Etchevery, Paris, Opéra-Comique, 19 December 1947.
516. Zagwijn, Henri (Nieuwer-Amstel, near Amsterdam, 1878 – The Hague, 1954) – Dutch composer
Kerker-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, Croyden, 1986.
524. Swann, Donald (Llanelli, Wales, 1923 – London, 1994), British composer, writer, and performer
“The Ballad of Reading Gaol”, fragments, in: *The Poetic Image. A Victorian Song Cycle for medium voice and piano. Eleven settings*, 1991.
525. Deutsch, Herbert A. (Baldwin, NY, 1932) – American composer, author, and educator
Dorian, multimedia opera (libretto Robert Kastenbaum after *The Picture of Dorian Gray* and *The Ballad of Reading Gaol*), ca. 1994; first performance Long Island, New York, Hofstra University, 3 February 1995.
526. Parker, Jim (Hartlepool, 1934) – British composer
“Reading Gaol”, in: *Oscar Wilde: Symphony in Yellow*, 1999.
527. Marini, Giovanna (Rome, 1937) – Italian singer-songwriter and ethnomusicologist
La ballata del carcere di Reading, musical setting (translation & adaptation Elio De Capitani & Umberto Orsini), 2004; first performance Rome, Teatro di Elisio Roma, 16 May 2006.
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
Gartenmusik in drei Sätzen nach Worten von Oscar Wilde, for piano, op. 117, 1928; published by Peters, Leipzig, 1929.
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. Schaeffler, William A. (Cleveland OH 1918 – 2009) – American composer
Heavenly Ladders, song, for voice and piano; published by Whitney Blake Music Publishers, 1952. Original text unknown.
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
Res Sacra Miser, chamber opera (to a libretto of O. Wilde), 1992. Original words unknown.
537. Zaninelli, Luigi (Raritan, NJ, 1932) – American composer and music educationist
Wonderful Wilde. Five Pithy Pieces for Unaccompanied Mixed Chorus, 2001: 1. The Old Believe Everything (*Phrases and Philosophies for the Use of the Young*); 2. Only the Shallow Know Themselves (*Phrases and Philosophies for the Use of the Young*); 3. Public Opinion Exists Only Where There Are No Ideas (*A Few Maxims for the Instruction of the Over-Educated*); 4. Those Whom the Gods Love Grow Young (*A Few Maxims for the Instruction of the Over-Educated*); 5. To Love Oneself is the Beginning of a Life-Long Romance (*An Ideal Husband and Phrases and Philosophies for the Use of the Young*).
538. Hild, Rudolf (Eisenach, 1961) – German composer and arranger
Oscar-Wilde-Lieder, (adaptation Josef Ludwig Pfitzer), op. 149; first performance München, 2003: Lied des Baumes, Lied des Riesen, Lied des Knaben, Lied der Nachtigall.
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.