

A Bibliography of John Corigliano Research

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November 2019

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Introduction

This reference source contains sources with information on the life, works, and influence of composer John Corigliano (1938-). Corigliano is a modern American composer who has written works for orchestras, bands, film scores, voice, operas, solos, and chamber music. He has won many awards for his music including an Oscar, five Grammy Awards, and Pulitzer Prize.

Prominent methodologies used in this research are aesthetic inquiry and historical research. The most successful of his works have been analyzed many times, including harmonic, formal, and stylistic analyses. In the realm of historical research, one will find some form of a biography or interview in almost every source. Since Corigliano is still living, many people have been able to interview him about his inspirations, thoughts, and processes that go into composing new music. Another interesting part of historical research represented is Iconography. Corigliano is a composer that tries many new techniques, pushing the instruments to their limit. In his scores you will find unconventional notation that requires some interpretation to perform. Because of this, it is also common to see a section on performance practices included in analyses of his works. After a premier of a new work, there is almost always a newspaper article on how it was received by the audience.

Several of Corigliano's works have been thoroughly researched and analyzed many times, including the *Clarinet Concerto*, *Dylan Thomas Trilogy*, *Altered States*, *The Red Violin*, *Ghosts of Versailles*, *Of Rage and Remembrance*, and *Symphony No. 1*. However, he has hundreds of works that I was not able to find any sources on. While his most significant works have a significant body of research, there is still a need for additional research on most of his works.

Bibliography

Adamo, Mark. *John Corigliano: A Monograph*. Todmorden: Arc Music, 2000.

Unavailable for verification.

Андрущенко, Елена Юрьевна (Andrušenko, Elena Ūr'evna). “Жанрово-стилевые диалоги в историческом развитии мюзикла: Конец 1960-х—1990-е годы (Genre and Style Dialogues in the Historical Development of the Musical: From the Late 1960s to the 1990s).” *Проблемы музыкальной науки (Problems of Music Science)* 2 (2016): 86-91.

Follows the evolution of the musical from the late 1960s to the turn of the 21st century. Genres that influenced musicals are discussed, including rock, jazz, pop, light-genre musical theater, and classical music. Characteristics of popular musical theater influenced modern experiments in opera, including Corigliano’s *The Ghosts of Versailles*. There is an inseparable connection between the history of musicals and present-day characteristics of music (adapted from RILM abstract).

Ball, James S. “Selected Contemporary American Orchestral Compositions: A Conductors Guide (Part I).” *Journal of the Conductors’ Guild* 13 (Summer-Fall 1992): 70-87.

Strives to give conductors information that would be most helpful if they had little knowledge of contemporary music. Works included in this article were chosen because they have a good chance of becoming standard repertoire in the United States. Chapter 3 covers Corigliano’s work, *Symphony No. 1*. General information includes the date of composition, first performance, publisher, availability, recording, duration, movements, instrumentation, solos, contemporary effects, and who it was commissioned by. Musical analysis is provided for each movement, along with pictures of the scores to be useful to conductors.

Barone, Joshua. “John Corigliano and David Lang: Two Paths to Political Music.” *New York Times*, 24 May 2019, C6.

Examines Corigliano’s *Symphony No. 1* and Lang’s *Prisoner of the State*. Brief history of Corigliano’s musical achievements. Includes a link to a recording of the piece.

_____. “The Music Nearly Lost to AIDS.” *New York Times*, 31 May 2019, C5.

The New York Philharmonic performed a concert full of music by composers lost to AIDS, ending with Corigliano’s *Symphony No. 1*, written as a tribute to his friends lost to AIDS. The composers featured in this concert were colleagues of Corigliano’s, who put the program together. A brief history, how they were associated with Corigliano, and a bit about their music is included.

Bartos, Katarzyna. “Utwór ‘Epoki Intertekstualnej’: III Symfonia *Circus Maximus* Johna Corigliano.” *Kwartalnik Młodych Muzykologów UJ*, no. 32 (2017): 89-107.

An analysis of *Symphony No. 3* shows that it is an example of an intertextual work and programmatic music. Corigliano’s goal was to show how people living in Ancient Rome as

well as the contemporary world exhibit animalistic and coercive qualities. This article aims to show intertextual connotations and references within the music, including allusions, stylization, reminiscences, and memory of genre. Shows similarities to Mahler's and Ives' compositions (adapted from RILM abstract).

Bergman, Elizabeth. "*Of Rage and Remembrance*, Music and Memory: The Work of Mourning in John Corigliano's Symphony No. 1 and Choral Chaconne for Kay." *American Music* 31 (Fall 2013): 340-61.

Background is given about the piece *Of Rage and Remembrance*. Analysis of the music. Music examples are provided for some passages discussed in the analysis.

Bobetsky, Victor V. "An Analysis of Selected Works for Piano (1959-1978) and the Sonata for Violin and Piano (1964) by John Corigliano." PhD diss., University of Miami, 1982.

Biographical background of the composer. Works by Corigliano, including Kaleidoscope, Piano Concerto, Etude Fantasy, and Violin Sonata, are analyzed. The elements of harmony, form, melody and rhythm are addressed for each piece. The analysis shows an evolution in Corigliano's compositional style over time. Includes an annotated bibliography.

_____. "Corigliano's *Fern Hill*: An Addition to the Twentieth-Century Repertoire for High School and College Choruses." *The Choral Journal* 46 (October 2005): 10-22.

Starts with the text of Dylan Thomas's poem *Fern Hill*. Background about Corigliano including his family, awards, compositional style, and the evolution of *Fern Hill*. The piece is analyzed as Bobetsky follows the music through "a fond reminiscence of childhood, to anxiety as time passes and, finally, to anger at the thought of death." He shows how the choice of text, harmonies, dynamics, and rhythms help to bring emotion to the piece. Several excerpts from the score are included.

Carlson, Marvin. "The Ghosts of Versailles." *Theatre Research International* 25 (Spring 2000): 3-9.

Historical analysis of the opera *The Ghosts of Versailles*. Argues that this opera is "a work of central artistic and historical importance in the late twentieth-century American culture" because it is the first commissioned work by the Metropolitan Opera in a quarter century, and the only modern critical and popular success.

Carter, David R. "Corigliano's Clarinet Concerto: The Clarinetist's View." DMA diss., University of Oklahoma, 2008.

Analyzes four professional clarinetists approaches to playing Corigliano's clarinet concerto: Stanley Drucker, Richard Stoltzman, Joaquin Valdenpenas, and Larry Combs. Each performer's interpretation and technical approach to the concerto is examined, including unique solutions to work through difficult passages. Many examples from the score and fingering suggestions are given throughout.

Clendinning, Jane Piper. "Postmodern Architecture/Postmodern Music." Chapter in *Postmodern Music/Postmodern Thought*, edited by Judy Lochhead and Joseph Auner, 4:119-40. New York, London: Routledge, 2002.

Discusses how architecture and music are connected, then gives examples of modernism and postmodernism in architecture and music. Corigliano's *The Ghosts of Versailles* (1991) is used as an example of postmodernism and architecture in music. This analysis can be found on pages 131-33.

Corigliano, John. Composer: John Corigliano. <http://www.johncorigliano.com> (accessed 12 November 2019).

On this website you can find a list of all of Corigliano's works, information about the first performance, sound clips, instrumentation, duration, recordings, and program notes for each piece. Also available are lists of recordings of his music, a record of past and upcoming performances, a biography of the composer, and links to videos of his works being played.

Cowdin, Kristin. "Ghost Story." *Opera* 60 (October 2009): 1186-93.

Written right before *The Ghosts of Versailles* returned after a 15-year hiatus. Reviews the success the opera had at the premier and the events that led up to it. Compositional details and decisions are discussed.

Coyle, Patrick O. "Significant Male Voice Repertory Commissioned by American Gay Men's Choruses." DMA diss., University of Cincinnati, 2006.

Highlights three significant works commissioned by American Gay Men's Choruses. These include: *Of Rage and Remembrance* by John Corigliano, *Night Passage* by Robert Moran, and *Eos* by David Conte. The chapters focusing on each of these works is meant to be a resource to conductors who would like to perform these works. Topics covered include basic structure, harmonic analysis, textual sources, structure, compositional techniques, and performance issues. The chapter on Corigliano can be found on pages 8-18.

Cue, Ángel Riego. "Cine y musica: Un violin del color de la sangre." *Filomusica: Revista de musica cultura* 10 (2000).

Unavailable for verification.

Deall, Michael Daniel. "The Role of Style in John Corigliano's Film Score to *The Red Violin* (1999)." PhD diss., University of Florida, 2008.

Summary of *The Red Violin* and the music throughout. Goes through the movie scene by scene and discusses the music styles and techniques used and how they affect the image. Analyzes the harmonic and motivic structure of the music. Compares the music to the styles of the periods shown on screen. Notes the importance of this movie and its music.

Dickinson, Peter. "The American Concerto." Chapter in *A Guide to the Concerto*, edited by Robert Layton, 305-25. New York: Oxford University Press, 1996.

Traces the influences on and development of the American Concerto. Gives examples of several composers that had a hand in shaping concertos in America including, but not limited to, Gershwin, Copland, Cage, Glass, Babbitt, Barber, and Corigliano. The section on Corigliano, found on pages 323-25, compares and contrasts his concertos with other composers such as George Rochberg and Donald Erb. Discusses techniques and styles used in his clarinet concerto that echo composers of the past: Mahler, Shostakovitch, and Guberev.

Dickson, John Howard. "The Union of Poetry and Music in John Corigliano's *A Dylan Thomas Trilogy*." DMA diss., University of Texas, 1985.

Biography on Corigliano's life. Places him among current American composers and discusses his successes in the music industry. Evaluates how Corigliano chose the poetry for his composition and Dylan Thomas's poetic style. For each section of the trilogy, *Fern Hill*, *Poem in October*, and *Poem on His Birthday*, Dickson interprets and analyzes the poetry, then gives a genesis and structural analysis of the music. Performance considerations are also given for each section.

Dippre, Keith. "Compositional Issues with Corigliano, Oliveros, and Kernis." DMA diss., Ohio State University, 2001.

Interviews with Corigliano, Oliveros, and Kernis are included. These three represent multiple generations of American composers. Each interview is analyzed with examples specific to the composer. Corigliano's interview is analyzed in the areas of style and the role of the composer, evolution in the orchestral medium, composing for films, pop and high culture, notation and compositional influences, and music technology in *Vocalise*. The section on Corigliano can be found on pages 9-29.

Distler, Jed. "When is Film Music Classical?" In *The Rutledge Film Music Sourcebook*, edited by James Wierzbicki, Nathan Platte, and Colin Roust, 296-99. New York, London: Routledge, 2012.

Interview with Phillip Glass and John Corigliano. Both composers are considered classical composers, even though they have both written film music. There are no defined lines between classical music and film music.

Fein, Evan. "The Ghosts of Versailles by John Corigliano: An Evolutionary Study." DMA diss., The Juilliard School, 2014.

Unavailable for verification.

Flood, Jonathan. "Pluralism, Emotion, and Form in the First Movement of Corigliano's *Symphony No. 1*." PhD diss., University of California, 1994.

Volume I in a two-part dissertation. This section analyzes Corigliano's *Symphony No. 1*. Addresses the unusual musical styles, languages, and procedures used in the first movement. Analyzes the composition process, form, musical influences, pitch and harmony, dissonances, and orchestration.

Fowler, Damian. "The Fickle Genre." *Listen: Life with Classical Music* 1 (July-August 2009): 26-31.

Discusses the difficulties of being a classical composer writing film scores. The process of writing a concerto versus scoring a movie is quite different. Corigliano shares how he starts a concerto with a graph on paper to show the shape of the music he will write. Film music, on the other hand, has to fit the drama and the cues. It can also either make or break your career to write music for a film. Fowler gives examples of composers who have had successes and failures in the business, coming back to Corigliano who has had great success.

Fredrickson, Dolores. "The Piano Music of John Corigliano." *Clavier* 32 (November 1993): 20-22.

Addresses Corigliano's musical background, success as a composer, other composers that inspire him, and professional goals. Focuses on the five works he has written for piano. Includes an excerpt from the "Adagio" in the four-hand *Gazebo Dances*.

Gershman, Jeffery David. "Tarantella from Symphony No. 1 by John Corigliano: A Transcription for Band." DMA diss., University of Texas, 2002.

Biography of the composer. History of the "Tarantella" movement of *Symphony No. 1* and how it is connected to Corigliano's efforts to express his feelings on AIDS. Interview with the composer about this work. Conducting and rehearsal challenges and suggestions. A glossary of the notation symbols used in "Tarantella" is included in the appendix.

Giovetti, Olivia. "La Forme Fatale: Composers John Corigliano and Mark Adamo on Writing Opera." *Classical Singer* 24 (November 2011): 42-45.

Corigliano and Adamo discuss their experiences writing opera for the first time. Topics discussed include opera techniques, how they problem solved, and how it affected their careers.

Goodfellow, Susan. "Interview with John Corigliano and Carlton Vickers." *The Flutist Quarterly* 18 (Summer 1993): 24-26.

Interview with Corigliano and Carlton Vickers, a flute performance major at the University of Utah in 1993. Vickers performed *Voyage*, for flute and strings, as part of an all-Corigliano program during the composer's week in residence at the university. Topics discussed in the interview include writing music for flute, preparing for a performance with the composer, and tonal and technique requirements of the music.

Gurewitsch, Matthew. "Revolutionary Strains: The Metropolitan Opera is Giving the Brilliant *Ghosts of Versailles* a Royal Sendoff." *The Atlantic Monthly*, no. 268 (December 1991): 112-18.

The premiere of *Ghost of Versailles*, Corigliano's first opera, was much anticipated. This article was written before the premiere, when New York musicians were buzzing with

excitement. Discusses the confusion around opera as a “lost art”, Corigliano’s success with other musical works, and other successful operas that may have inspired the composer.

韩焱 (Han Yan). “对约翰·科瑞里亚诺《弦乐四重奏》创作技法的分析 (An Analysis of Creative Technique in John Corigliano’s String Quartet).” 乐府新声-沈阳音乐学院学报 (Yuefu Xinsheng-Journal of Shenyang Conservatory of Music), no. 127 (2015): 56-64.

Biographical information on Corigliano and the awards he has received. He is one of the “most influential American composers in the international music scene.” Musical analysis of his string quartet.

Harrison, John. “Viewpoints: The Metropolitan Opera Presents: *The Ghost of Versailles*.” *The Opera Journal* 39 (September 2006): 60-64.

Analysis of the opera as it was performed at the premier in 1992 at the Met. Gives a descriptive summary of the story line, settings, and a general stylistic analysis of the opera, focusing on the arias.

Hayden, Paul Murray. “The Use of Tonality in Four Concertos by American Composers.” DMA diss., University of Illinois, 1982.

Compares and contrasts the tonal centers of four American concertos. Concertos analyzed include *Piano Concerto* by Samuel Barber, *Concerto in Six Movements for Piano and Orchestra* by Ned Rorem, *Concerto for Piano and Orchestra* by John Corigliano, and *Concerto for Violin and Orchestra* by George Rochberg. The section on Corigliano can be found in Chapter 3, pages 81-123.

Henahan, Donal. “Corigliano’s Concerto Tests Pianist’s Skills.” *New York Times*, 26 January 1977, C22.

Written after the premier of the composer’s Piano Concerto (1968) at Carnegie Hall in New York. This review of the performance includes a short analysis of the music.

Analysis of *The Ghosts of Versailles* after it’s premier at the Metropolitan Opera. Discusses the history behind this piece.

Higgins, William Ladd. “*The Ghosts of Versailles*: A Character Study of the Opera by John Corigliano and William M. Hoffman.” DMA diss., University of Oklahoma, 1995.

A study of the main characters of the opera *The Ghosts of Versailles*. These characters include Pierre-Augustin Caron de Beaumarchais and Marie Antoinette. Fictional characters from other operas are used as ghosts including Figaro, Rosina, Cherubino, Susanna, Almaviva, Leon, Florestine, and Begearss. Each of these character’s historical significance in the play is addressed, including how authentically they are represented. Analyzes the music and dramatic style of the opera.

Holt, Jim. "An Interview with John Corigliano." *Thesis: The Magazine of the Graduate School and University Center* 6 (Fall 1992): 4-11.

An interview with the composer about his life. Topics in the interview include his life as a child, beginnings as a violinist, career aspirations, the transition from performing to composing, and his composing process.

Horowitz, Joseph. "Corigliano 'Poem'." *New York Times*, 23 March 1979, C17.

Analysis of *Poem in October*, a movement in the larger *Dylan Thomas Trilogy*. 15-minute setting of Dylan Thomas's poem. Scored for tenor, flute, oboe, clarinet, string quartet, and harpsichord.

Hume, Paul. "A Mastery of Beethoven, Chopin, and Corigliano." *The Washington Post*, 11 October 1976, B6.

Unavailable for verification.

Jeter, Eulalie Wilson. "The Study, Analysis, and Performance of Selected Original Two-Piano Music of Contemporary American Composers." EdD diss., Columbia University, 1978.

Analyzes 20th century music and the excellent pieces for two pianos. Focuses on five piano pieces by Copland, Corigliano, Dell Joio, Persichetti, and Hovhaness. For each piece there is a section on the composer's biographical background and influences on the composer as well as an analysis of the chosen piano piece. The author conducted interviews with the composers about their views on the music. The section on Corigliano's *Kaleidoscope* can be found in Chapter 4, pages 50-66.

"Джон Корильяно в Московской Филармонии (John Corigliano at the Moscow Philharmonic)." *Музыкальная жизнь (Music Life)*, no. 4 (2018): 84-86.

Discusses the Moscow concert of Corigliano's music on 14 March 2018 at the Tchaikovsky Concert Hall. Includes an interview with Corigliano. (adapted from RILM abstract).

Kandell, Leslie. "Prelude to a Film, with a Violin in the Title Role." *New York Times*, 7 December 1997, NJ14.

Explanation of *The Red Violin*, with music by Corigliano and performed by Joshua Bell. This chaconne is a condensed version of the soundtrack for the film. Brief history of Corigliano's awards and the events leading up to this piece.

Kerstetter, Kelvin Todd. "A Comparison of the Clarinet Concertos of Isang Yun and John Corigliano." DMA diss., University of Georgia, 1995.

Background is given on each composer, and the concertos are compared from historical, analytical, and philosophical perspectives. Chapters on Corigliano can be found on pages 32-35, 56-72, and 73-83.

Kim, Do Young. "A Structural Analysis and Selected Aspects of Performance of *Gazebo Dances* for Piano Four Hands by John Corigliano." DMA diss., University of North Texas, 2008.

Musical structure and form are analyzed in each of the four movements of *Gazebo Dances*. These four movements are titled Overture, Waltz, Adagio, and Tarantella. Performance issues and suggestions are covered. Many musical examples throughout. Includes a bibliography and a discography.

김유진 (Kim Yoo Jin). "구조적 설계로 작용하는 인용기법: 존 코릴리아노의 피아노 독주를 위한 오스티나토에 의한 환상곡을 중심으로 (Collage Technique as a Structural Organization: Focusing on John Corigliano's *Fantasia on an Ostinato* for Piano)." 한국서양음악학회 (*Journal of the Musicological Society of Korea*) 27 (2011): 155-77.

Fantasia on an Ostinato uses collage technique to combine materials from the second movement of Beethoven's *Symphony No. 7* with minimalistic techniques. Rhythmic and harmonic similarities are discussed. At the end of the piece, Beethoven's full theme returns. Analyzes the quotation of musical materials and how they transform using transformational theory (adapted from RILM abstract).

Koch, Christopher. "John Corigliano." In *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, edited by Timothy Salzman, 3: 84-112. Galesville, Maryland: Meredith Music Publications, 2006.

Provides insight into the composer's training, compositional approach, musical influences, and interpretative ideas. Useful for conductors or other performers looking to learn more about pieces by the composers featured. Includes a biography on Corigliano and excerpts from scores, and general performance considerations. Discography and List of Works by Corigliano, categorized by opera, band/wind ensemble, orchestra/soloist and orchestra, chamber/solo, and vocal/choral/chorus and orchestra.

Комарницкая, Ольга Виссарионовна (Komarnická, Ol'ga Vissarionovna). "Джон Корильяно и его опера *Призраки Версаля* (John Corigliano and His Opera *The Ghosts of Versailles*)." In *Музыка США: Вопросы истории и теории (Music of the USA: History and Theory)*, edited by Переверзева, Марина Викторовна (Marina Viktorovna Pereverzeva), 111-26. Moskva: Gosudarstvennaâ Konservatoriâ imeni P.I. Čajkovskogo 2008.

Discusses the creative works of Corigliano, with an emphasis on his opera, *The Ghosts of Versailles*. Includes discussion about the genesis of the opera, the literary source, genre, a stylistic analysis of the music, and characterizations. (adapted from *RILM Abstracts*).

_____. "Преемственность традиций оперного жанра и художественные параллели (Continuity of Operatic Traditions and Artistic Parallels)." *Искусство и образование (Art and Education)*, no. 57 (2009): 18-26.

Unavailable for verification.

Kozinn, Allan. "A Violin Concerto Whose Roots Were in a Film Score." *New York Times*, 14 January 2006, B00013.

Discusses the musicality in Corigliano's violin concerto. The composer used many violin techniques including glissandos, martellato, and pizzicato.

_____. "Back to Haydn and Chopin, Forward to John Corigliano." *New York Times*, 11 December 1999, B22.

Compares the composer's compositions to those of older composers including Haydn, Chopin, Beethoven, and Debussy. Analysis reveals how he expanded upon Beethoven's seventh symphony in *Fantasia on an Ostinato*.

_____. "Decades in the Making, John Corigliano's 'Dylan Thomas' Gets Its Premiere." *New York Times*, 26 March 1999, E6.

A work that took four decades to come to fruition, Corigliano's *Dylan Thomas Trilogy*, is premiered. Analysis of the performance and music.

_____. "Singing Dylan's Words to a Different Tune." *New York Times*, 12 March 2000, AR13, AR24.

Discussion of *Mr. Tambourine Man: Seven Poems of Bob Dylan*. Corigliano took the lyrics of Dylan's music to make it his own. Says he has never heard Dylan's music he simply treated the lyrics as he would anyone else's poetry and set them as he saw fit.

_____. "The 'Unfashionably Romantic' Music of John Corigliano." *New York Times*, April 27, 1980, D19, D24.

Discusses Corigliano's clarinet concerto, and how it attracted thousands of people who normally would not listen to this genre of music.

Kutnowski, Martín. "John Corigliano: 'Música es la arquitectura del tiempo'." *Radio clásica: Revista mensual e programación* 11 (March 1999): 19-22.

Unavailable for verification.

Kuzmas, Janina. "Unifying Elements of John Corigliano's *Etude Fantasy*." DMA diss., University of British Columbia, 2002.

Etude Fantasy is a significant contribution to the piano repertoire of the 20th century. Sections include an overview of the history of the etude genre, biography about the composer, and a discussion on unifying elements in *Etude Fantasy*. Also analyzes how this piece fits into the genres of etude and fantasia.

Latham, Cara. "Mr. Tambourine Man - Seven Songs to Texts by Bob Dylan: A Song Cycle by John Corigliano." DMA diss., Temple University, 2008.

Biographies are given for both Corigliano and Dylan. Corigliano's compositional style is examined in the areas of theatricality, architecture, layers of meaning and unifying elements, American sound, atmospheric soundscapes and motion sonorities, use of dissonance, and collaboration as a stylistic element. Performance considerations and analysis for each of the seven songs.

雷兴明 (Lei Xingming). "红色浪漫的启迪——约翰·科里利亚诺《红色小提琴——为小提琴和管弦乐队的恰空》的创作技术途径 (*The Red Violin: Chaconne for Violin and Orchestra* by John Corigliano)." 中央音乐学院学报 (*Journal of the Central Conservatory of Music*), no. 2 (2007): 34-42.

History of the chaconne derived from the film score for *The Red Violin*. Discusses the performance by Joshua Bell, recorded by Sony Classical. Musical and formal analysis of the music. Includes many examples from the score.

Lister, Linda. "Realizing Rosina: Characterizations of Beaumarchais's Heroine." *Journal of Singing* 69 (September-October 2012): 19-29.

The character Rosina from the Figaro Trilogy appears in many operas, including *The Barber of Seville* and *The Marriage of Figaro*. This article discusses the various character traits of Rosina and several operas her character is used in. This article is based on Lister's DMA dissertation (see citation below).

_____. "Realizing Rosina: Operatic Characterizations of Beaumarchais's Heroine." DMA diss., University of North Carolina, 1998.

Discusses interpretations/realizations of the character Rosina from the Figaro Trilogy (*Le Barbier de Seville*, *Le Mariage de Figaro*, and *La Mere coupable*). Rosina appears in many operas based off of these plays, some of which are examined in this source. Corigliano's *The Ghosts of Versailles* are among them. The chapter on Corigliano can be found on pages 110-22. This chapter includes a discussion of Rosina as a supporting role and musical allusions.

Lorenzo, Benjamin. "*The Red Violin Chaconne* by John Corigliano: A Transcription for Wind Ensemble." *WASBE Journal* 20 (2013): 8-27.

The Red Violin Chaconne is an adaptation of Corigliano's film score from the movie. This source explores the film score as well as the chaconne version. Discusses instrumentation, orchestration, and musical analysis.

Lyman, Anne E. "John Corigliano's *Of Rage and Remembrance*: Community and Ritual in the Age of AIDS." *American Choral Review* 54 (2012): 1-7.

Gives a brief history of the AIDS crisis and musicians' response to it. *Of Rage and Remembrance* was commissioned by the Seattle Men's Chorus, the New York City Gay Men's Chorus, and the San Francisco Gay Men's Chorus. He was inspired to write this piece

out of concern for his friends. The musical text painting is discussed in detail, and examples from the score are given. It is also compared to some of Corigliano's other works.

May, Daniel Joseph. "Altered States: A Discussion of John Corigliano's Film Score." DMA diss., Cornell University, 1990.

Part II of May's dissertation. Discusses the film score for *Altered States*, considered to be one of the most complex scores in Hollywood. The original score is very rare, only three copies exist, and not readily available to the public. Focuses on excerpts from the score published as *Three Hallucinations for Orchestra* (1981) by G. Schirmer. Goes through these parts of the music almost measure by measure, employing stylistic and formal analysis.

McCutchan, Ann. "John Corigliano (b. 1938)." Chapter in *The Muse That Sings*, 33-42. New York: Oxford University Press, 1999.

Brief biography of Corigliano's musical background followed by a soliloquy from Corigliano himself. This soliloquy was put together from McCutchan's interview with the composer. Some of his thoughts include his inspirations, feelings, and what goes into composing a new work. Also includes a list of selected works and recordings.

Midgette, Anne. "An Opera Revisited, On a New Scale." *The Washington Post*, 9 July 2015.

Overview of the success of the premier of *The Ghosts of Versailles* at the Metropolitan Opera. How Corigliano and his colleagues took such a large-scale production and downsized it for a performance in St. Louis. The shorter version is titled *Ghosts*.

Moon, Jungwon. "The Etude for Piano in the United States of America in the Second Half of the 20th Century." DMA diss., Boston University, 1999.

Unavailable for verification.

Morgan, David, and John Corigliano. "Provenance: John Corigliano on The Red Violin." In *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing Music for Cinema*, 258-66. New York: Harper Entertainment, 2000.

An interview with Corigliano about his music in *The Red Violin*. He talks about the storyline, how the music is incorporated in the film, the process of writing music for a movie, and compositional decisions. Details about how the film score was turned into a concert version.

_____. "Sounds of Apocalypse: John Corigliano on *Altered States*." In *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing Music for Cinema*, 131-40. New York: Harper Entertainment, 2000.

The scientific fiction/horror movie, *Altered States*, required a composer willing to bend the rules of traditional film scores. Corigliano reveals how he was hired to write the music, his first film score. Several unconventional instrument techniques used in the score are discussed.

Niepoetter, Jay Eric. "Solo and Chamber Clarinet Music of Pulitzer Prize-Winning Composers." DMA diss., University of Maryland, 2004.

Brief history of the Pulitzer Prize. Sixteen of the winners who wrote for clarinet were chosen for this piece. Information about each composer's life, their music, and their Pulitzer Prize-winning composition is provided. The section on Corigliano's composition, *Soliloquy* for Clarinet and String Quartet (1995), can be found on pages 29-33. Also included is a list of all Pulitzer Prize-winning composers and the works they have written for clarinet.

Oblak, Jerica. "Altered States: Analysis of the Collaboration between Ken Russell and John Corigliano." PhD diss., University of Pittsburgh, 1999.

Begins with a history of Russell and Corigliano's work before 1980. Discusses how Corigliano's previous work in the music industry influenced the choices he made while writing the film score for *Altered States*. Gives a detailed analysis of the "Mushroom Hallucination" scene and a narrative on the interactions between music and the text.

Olfert, Warren D. "An Analysis of John Corigliano's *Gazebo Dances for Band*." *Journal of Band Research* 29 (Fall 1993): 25-42.

Introduction sets the tone of the piece. *Gazebo Dances for Band* is a generally tonal work, with the occasional use of polychords and intervals other than thirds. Compositional style and instrumentation are discussed, followed by a thorough musical and formal analysis of each of the four movements. Examples from the score are included throughout.

Oteri, Frank J. "The Gospel According to John Corigliano." *NewMusicBox*, 1 February 2005. <https://nmbx.newmusicusa.org/the-gospel-according-to-john-at-home-with-john-corigliano-john-corigliano/> (accessed 22 October 2019).

In person interview with Corigliano. Transcript and video clips of the interview are included. Topics discussed include the importance of seeing the big picture to be better composers, listeners, and citizens, the meaning of being a "classical" composer, and problems with getting people to concert halls to hear live music.

Page, Tim. "John Corigliano." Chapter in *Tim Page on Music: Views and Reviews*, 48-54. Portland, Oregon: Amadeus Press, 2002.

Originally printed in *The Washington Post* under the title "John Corigliano's Touch of the Poet" (see citation below).

_____. "John Corigliano's Touch of the Poet." *The Washington Post* (7 March 1999).

Discusses Corigliano's compositional style, areas of expertise, and music awards. He gives an overview of several of Corigliano's compositions including his inspiration, analysis of the music, and compositional processes. Many quotes from the composer about his music. Includes a brief discography of notable performances of important pieces.

Петров, Владислав Олегович (Petrov, Vladislav Olegovic). “Театрализация исполнительского пространства в произведениях Джона Корильяно (Theatralization of Performance Space in the Works of John Corigliano).” *Музыковедение (Musicology)*, 8 (2015): 47-52.

Unavailable for verification.

Polley, Jo Ann Marie. “An Analysis of John Corigliano’s *Concerto for Clarinet and Orchestra*.” PhD diss., Michigan State University, 1983.

Analysis of the clarinet concerto includes a discussion of performance problems, suggestions for solutions to technical difficulties, information about the composer’s background. Appendices provide fingering charts, list of complete works, and discography.

Renihan, Colleen. “‘History As It Should Have Been’: Haunts of the Historical Sublime in John Corigliano’s and William Hoffman’s *The Ghosts of Versailles*.” *Twentieth-Century Music* 10 (2013): 249-72.

Background information on *The Ghosts of Versailles* and the history written into it. Gives a positive critique of Corigliano’s use of history in opera. Describes how history played a role in the story of the opera.

Robinson, Janine M. “Historical Background and Study of *The Cloisters* Song Cycle, Music by John Corigliano, Text by William H. Hoffman.” DMA diss., Five Towns College, 2009.

Brief biography of the composer including the evolution of his music. In-depth analysis, including historical, stylistic, and formal analyses of *The Cloisters* including Corigliano’s development of the score. Concludes with suggestions for performance practice.

Rockwell, John. “Contemporary Anguish in Corigliano Symphony.” *New York Times*, 18 March 1990, 59.

Analysis of *Symphony No. 1* after it’s premier. Looking ahead to *The Ghosts of Versailles*, the next Corigliano work set to be premiered.

Rodman, Michael. “Meet John Corigliano, or, How to Learn to Stop Worrying and Love Classical Music.” *The Music Connoisseur* 8 (Spring 2000): 17-21.

Unavailable for verification.

Rothstein, Edward. “A Young Opera Heavy with the Past.” *New York Times*, 5 April 1995, C00019.

Unavailable for verification.

Schaal, Hans-Jürgen. “Bläser auf dem Balkon: der Komponist John Corigliano.” *Clarino*, no. 11 (November 2018): 52-53.

Short, personal history of the composer. Discusses his life, career, achievements, and compositions. Goes into detail on two pieces: *Circus Maximus* (2004) and *Clarinet Concerto* (1977).

Schelle, Michael. *The Score: Interviews with Film Composers*. Los Angeles: Silman-James Press, 1999.

Unavailable for verification.

Schonberg, Harold C. "Concert: Drucker Shines." *New York Times*, 9 December 1977, C12.

Overview of Corigliano's clarinet concerto after the premier, performed by Stanley Drucker under the direction of Leonard Bernstein.

Sellnow, Deanna D., and Timothy L. Sellnow. "John Corigliano's *Symphony No. 1* as a Communicative Medium for the AIDS Crisis." *Communication Studies* 44 (Summer 1993): 87-101.

A study that examines the potential of music without words to communicate emotions. Analysis of the Grammy award winning *Symphony No. 1* to show its value in communicating feelings about the AIDS crisis. Argues that music without words can communicate effectively when the purpose is articulated before the performance to a sympathetic audience.

Shapiro, Amy. "'For Lenny and Stanley': John Corigliano's Clarinet Concerto 30 Years Later." *The Clarinet* 35 (December 2007): 36-41.

History of Corigliano's clarinet concerto, originally written for performance by Stanley Drucker of the New York Philharmonic, conducted by Leonard Bernstein. The concerto was premiered in 1977. Thirty years later in 2006, Drucker performed it again with the Louisiana Philharmonic. Includes an interview with Corigliano.

Shreffler, Anne. "Phantom at the Opera: *The Ghosts of Versailles* by John Corigliano and William Hoffman." *Contemporary Music Review* 20 (2001): 117-35.

History and information on *The Ghosts of Versailles*. This opera is able to create a connection between history and fiction and references earlier music in a way that is accessible to audiences. Ways in which this opera reflects historical events are addressed. Compares this opera to others by prominent composers. Some examples from the score are provided.

Simon, John. "Other People's Music: Corigliano at the Met." *The New Criterion* 10 (February 1992): 16-23.

The first opera commissioned at the Met since Samuel Barber's *Antony and Cleopatra* failed, *The Ghosts of Versailles* has been much anticipated. Originally commissioned for the 1983-84 centenary season, the opera was not performed until December 17, 1991. Discusses whether or not the wait was worth it, details of the opera and its style, and an analysis of the characters.

Singer, Barry. "Stimulus Plans." *Opera News* 73 (June 2009): 28-31.

Review of the history of *The Ghosts of Versailles*. Addresses the economic problems opera faces and how they scaled down the opera for a performance in St. Louis. Pictures of the opera sets.

Snydacker, Sarah Elizabeth. "The New American Song: A Catalog of Published Songs by 25 Living American Composers." PhD diss., University of Iowa, 2011.

Includes a short biography and song annotations for 25 composers. The section on John Corigliano can be found on pages 110-15.

Theobald, Jim. "Ned Rorem Hosts John Corigliano." *The Music Connoisseur* 7 (Spring 1999): 6.

Unavailable for verification.

Tift, Matthew Christen. "Musical AIDS: Music, Musicians, and the Cultural Construction of HIV/AIDS in the United States." PhD diss., University of Wisconsin, 2007.

History of AIDS in the 1980's and the musical responses. One of those musical responses was "Those Friends that I Have Lost": John Corigliano's *Symphony No. 1*. Then moves into the musical responses to AIDS after 1996. Chapter 2 discusses Corigliano's symphony and can be found on pages 49-97. Appendices include a list of the top twenty most frequently performed works by American composers between March 1, 1988 and May 15, 2009 and a performance history of *Symphony No. 1* among the 125 orchestras in the U.S. with the largest budgets.

Tommasini, Anthony. "The Searing Power of an AIDS Symphony." *New York Times*, 1 June 2019, C5.

History behind *Symphony No. 1* is explained. How it reflects the anguish during the AIDS crisis. Link to a recording of the symphony is included.

Townsend, Alfred S. "John Corigliano's *A Dylan Thomas Trilogy*." *Choral Journal* 44 (November 2003): 29-37.

Background on how the trilogy came to be. The trilogy is a setting of three poems by Dylan Thomas including *Fern Hill*, *Poem in October*, and *Poem on His Birthday*. The trilogy becomes increasingly mature and complex as it continues, showing Corigliano's progression as a composer. Each part of the trilogy is addressed, including who he wrote it for, and other details shared by the composer. Unity, variety, and growth in the form of the trilogy are discussed. Musical analyses for each part include examples from the score.

_____. "Unity and Variety in *A Dylan Thomas Trilogy* by John Corigliano (1938-)." PhD diss., New York University, 1986.

A guide to understanding this work and suggestions for teaching. Provides a biography of Corigliano and a description of how he fits in the contemporary music scene. Analyzes the

structure, rhythm, harmony, melody, texture, dynamics, and the text for each section of the trilogy. Appendices include a list of published works and the text of the three poems by Dylan Thomas, *Fern Hill*, *Poem in October*, and *Poem on His Birthday*.

Wilkinson, Scott. "New American Guitar Concerti: Remembering the Present." *Guitar Review*, no. 101 (Spring 1995): 15-21.

Guitar works by Schwanter and Corigliano are discussed. Corigliano's *Troubadours: Variations for Guitar and Orchestra* utilizes scaled-down orchestration to enhance the qualities of the guitar. Acknowledges the difficulty of writing effectively for modern guitar with its growing popularity in the concert arena. Examines the compositional decisions to maximize the guitar's presence on stage, such as placing the louder instruments off stage in the wings. An excerpt from *Troubadours* is included.

Worzbyt, Jason Walter. "Music for Solo Bassoon and Bassoon Quartet by Pulitzer Prize Winners: A Guide to Performance." DMA diss., University of North Texas, 2002.

Provides a history of the Pulitzer Prize and an analysis of the music of five Pulitzer-Prize winning compositions for bassoon. Compositions analyzed include *Quartettino for Four Bassons* by William Schuman, *Three Inventions for Solo Bassoon* by George Perle, *Canzonetta* by John Harbison, *Metamorphoses for Bassoon Solo* by Leslie Bassett, and "How Like Pellucid Statues..." by John Corigliano. The analysis on Corigliano's piece can be found in Chapter 6, pages 43-50.

杨红光 (Yang Hongguang). "布鲁斯音级可动观念的技术实践及其结构功能——以约翰·科里利亚诺铜管乐合奏《音乐号角》为例 (The Practice and the Structural Functions of the 'Inflated Interval Concept in Blues': John Corigliano's *Fanfares to Music* as an Example)." *南京艺术学院学报 (Journal of Nanjing Arts Institute (Music & performance))*, no. 2 (2011): 96-105.

Discusses blues notes in Chinese music, first used by the composer and theorist Peng Zhimin. Topics include scales, harmony, rhythm, organization, convertibility, and uniformity. This idea is demonstrated in Corigliano's *Fanfares to Music* (adapted from RILM abstract).

_____. "约翰·科里利亚诺室内乐《幻影》调性结构思维研究 (Tonal Organization in John Corigliano's *Phantasmagoria*)." *交响: 西安音乐学院学报 (Journal of Xi'an Conservatory of Music)*, no. 143 (Spring 2014): 119-24.

Unavailable for verification.

张放 (Zhang Fang). "微中见著 恒中求变——约翰·科瑞利亚诺《幻想练习曲》中的音高素材与结构关系 (Seeing System in the Tiny, Seeking Change in Constancy: On the Relation of Pitch and Structure in John Corigliano's *Etude Fantasy*)." *人民音乐 (People's Music)*, no. 636 (April 2016): 92-95.

Analysis of Corigliano's *Etude Fantasy* for piano, focusing on the topics of pitch and structure. Examples of music analysis including score excerpts and chordal analysis are provided throughout.

张冀瑶 (Zhang Jiyao). “节拍的‘重组’——以约翰·科瑞里亚诺《大马戏》、《花衣笛手幻想曲》两部作品为例 (‘Reorganization’ of the Beat: On the Example of Two Works by John Corigliano, *Circus Maximus* and *Pied Piper Fantasy*).” 乐府新声-沈阳音乐学院学报 (The New Voice of Yue-Fu: The Academic Periodical of Shenyang Conservatory of Music), no. 127 (Spring 2015): 124-31.

Stylistic and formal analyses of Corigliano's *Circus Maximus* for large wind ensemble, and *Pied Piper Fantasy* for flute and orchestra. Examples from the score provided throughout.