

Gian Carlo Menotti

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Menotti Amahl and the Night Visitors. Opera in One Act. Words and Music by Gian Carlo Menotti Children in Opera Gian Carlo Menotti Menotti Gian Carlo Menotti, The medium – Bruno Maderna, Satyricon Ken Wlaschin Donald L. Hixon Robert TRICOIRE Amy Spillers Gian Carlo Menotti Lyndal Grieb Ilaria Conserva William Loran Crosten Stephen Schultheis Sister M. James Anita Marr Lyndal Grieb Gian Carlo Menotti United States Information Agency Elizabeth Helen Smith Gian Carlo Menotti Andrew Sutherland Richard J. Marriott John Gruen Bernd Loebe

as the creator of the first television opera amahl and the night visitors menotti 1911 went on win two pulitzer prizes for broadway operas and found the spoleto festivals the american film institute s director of creative affairs supplies the production history plot synopses and photos for the 21 operas and stage works to date as well as discussing menotti as a director and his major collaborators appends a list of sources for available works annotation copyrighted by book news inc portland or

gian carlo menotti is a composer known chiefly for his popular operas including amahl and the night visitors the medium and the consul he also wrote a considerable amount of choral instrumental and chamber music this addition to the greenwood press series bio bibliographies in music serves as a reference guide to menotti s career a brief biographical sketch precedes a chronologically arranged bibliography of general writings by and about menotti followed by a detailed list of works alphabetically arranged a bibliography of writings about specific compositions complete with selected contemporary critical reviews includes data on premiers and other significant performances and discographies of recordings opera music scholars along with menotti fans will appreciate this detailed guide to available research materials intended as a scholarly

resource this volume also includes two appendices a chronological list of works and a genre list of works an author index and a separate performer index are provided

gian carlo menotti has long been acknowledged as among the foremost italian american opera composers of the 20th century born in 1911 he was an avid student of the piano during his youth which he spent in italy at a very young age he wrote the opera the little mermaid this early opera demonstrates the composer s interest in fantasy and the supernatural he studied at the milan conservatory from 1924 to 1927 but neither he nor his mother found the musical education that was available in italy or milan satisfactory to the young man s talents after this brief period of study at the milan conservatory menotti therefore came to america and attended the curtis institute from which he graduated in 1933 and where he wrote his first great opera amelia al ballo menotti wrote the librettos for nearly all his operas every opera that he composed after amelia al ballo had an english text though they were often performed in other languages around the world it seems fairly clear that after studying in the united states menotti became interested in composing music in an american style at curtis while practicing the music of the great italian masters he heard the sound of jazz and other american popular idioms in the hallway these american vernacular styles seem to have influenced menotti s compositional style profoundly in fact menotti s decision to compose music in an american style had a political dimension as well he did so in order to express his disapproval of the fascist part of mussolini that was rising to power in his native country of italy during the 1930s realizing that america was his salvation from the fascism of mussolini menotti endeavored to honor the history of american music throughout his career throughout his career menotti had a complicated relationship with his native country

he was aware of its history from the period of the romans the medieval period when it was a series of warring city states to modern times in fact he composed one of his greatest operas the island god which dealt with classical mythology as a subject in 1942 when mussolini was invading ethiopia an african nation whereas menotti s ancestry lay in italy the true ancestry of the united states lay in africa it is my intention to demonstrate that menotti was actually influenced profoundly by the music of 19th century african americans menotti s music owes much to the american musical theater which is itself ultimately rooted in african american minstrel shows of the 19th century in other words when menotti came to america his music began to reflect the influence of african american music in fact there are clear parallels between the music of menotti and that of the american composer scott joplin menotti s most advanced piano composition ricercare and toccata on a theme from the old maid and the thief has a strong sense of syncopation in the manner of ragtime the piece also uses contrasting rhythmic patterns between the hands a signature aspect of the music of scott joplin also in the tradition of joplin menotti was a great proponent of musical education perhaps most significantly menotti s operas particularly the old maid and the thief seem to be indebted to the african american minstrel show in that they have a profound sense of the grotesque the old maid and the thief is after all entitled a grotesque opera in 14 scenes the prominent use of the supernatural in menotti s operas is further evidence of the influence of the black 19th century minstrel show this element also makes menotti s aesthetic similar to that of scott joplin in the opera treemonisha in this thesis my intention is to explore how menotti s music was influenced by the african american minstrel shows of the 19th century black people performed in minstrel shows extensively in the 19th century this was an avenue of work open to black people in these shows black people portray themselves as ignorant dim

witted and clumsy minstrel shows have a strong sense of self parody and humiliation the shows often had a shocking effect on the audience it is my ultimate goal to show that menotti s operas were profoundly influenced by african american minstrel shows of the 19th century and that the influence of black american music transformed menotti from an italian composer into an american composer

color drawings accompany a collection of well known nursery rhymes

this book provides a musicological investigation into operas that include children just over 100 works have been selected here for an in depth discussion of the composer the children and the productions and around 250 relevant works from around the world are also referenced four composers to have most significantly proliferated the medium are discussed in even greater detail césar cui benjamin britten gian carlo menotti and peter maxwell davies since opera began it has been inextricably linked to society by reflecting and shaping our culture through music and narrative and as a result children have been involved despite the contribution they played for several centuries their importance was overlooked by tracing the development of children s participation in opera this book uncovers the changing attitudes of composers towards them and how this was reflected in the wider society from the early productions of the seventeenth century to those of the twenty first century the operatic children s role has undergone a fundamental change it almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous the rise of the children s opera chorus and the explosion of children s only productions attest to the changing view of the value they can bring to the art some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received

for their performances

a biography of the twentieth century italian composer gian carlo menotti founder of the spoleto festival and winner of two pulitzer prizes for his operas the consul and the saint of bleecker street

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