

Inhalt

Vorwort.....	7
<i>Gregor Herzfeld</i>	
Größe als Erhabenheit. Einführende Gedanken zu Bernard Herrmann.....	9
<i>Aaron Ziegel</i>	
Crafting the Soundworld of American Opera, 1910–1912	19
<i>Marcus Gräser</i>	
»Recognizably American«. Aaron Coplands <i>The Second Hurricane</i> (1936/37) als musikalische Theatralisierung des Politischen im <i>New Deal</i>	45
<i>Christopher Lynch</i>	
Operatic Conventions on Broadway, 1935–1960.....	65
<i>Micah Wittmer</i>	
Toward an American Folk Opera. Performing Primitivism and Negro Folk Culture in Hall Johnson's <i>Run, Little Chillun!</i> (1933)	81
<i>Nils Grosch</i>	
Oper als Strategie der kompositorischen Selbstinszenierung und Wertbegriff: <i>Street Scene</i> (1946) und <i>West Side Story</i> (1957).....	101
<i>Marie Louise Herzfeld-Schild</i>	
<i>The Sound of Music</i> (1959) – »A Great American Opera«?	113

<i>Mauro Fosco Bertola</i>	
Glass avec Fukuyama oder Philip Glass' <i>The Voyage</i> (1992) und das Ende der Geschichte	131
<i>Frédéric Döhl</i>	
About the Task of Adapting a Movie Classic for the Opera Stage: On André Previn's <i>A Streetcar Named Desire</i> (1998) and <i>Brief Encounter</i> (2009)	147
<i>John Link</i>	
Sense and Sensibility: Music on Stage in <i>What Next?</i>	177
<i>Sharon Mirchandani</i>	
Libby Larsen's <i>Barnum's Bird</i> . The »Great American Opera«	199
<i>Amy Bauer</i>	
»The Mysteries of Selma, Alabama«. Re-telling and Remembrance in David Lang's <i>The Difficulty of Crossing a Field</i>	219
Autorinnen und Autoren / Authors	235