

# Bibliography of writings by Matthew Franke

## Journal Articles

- 2022 “Rewriting *Carmen* through Two Songs by Tosti and Tirindelli.” *Acta Musicologica* 94 no. 2, 210–226.
- 2021 “Open-Access Music Journals and the Possibility of Global Dialogue.” *College Music Symposium* 61 no. 2, 24–40. <https://symposium.music.org/index.php/current-issue/item/11527-open-access-music-journals-and-the-possibility-of-global-dialogue>
- 2021 “The Harp, the Lied and Ossianic Narratives in Massenet’s *Werther*.” *Nineteenth-Century Music Review* 18 no. 3, 455–74. <https://doi.org/10.1017/S147940982000004X>
- 2018 “Final Exam Weighting as Part of Course Design.” *Teaching & Learning Inquiry* 6, no.1, 91–103. DOI: <https://doi.org/10.20343/teachlearningqu.6.1.9>.
- 2011 “The Reception of Jules Massenet’s Operas in Milan, 1893–1903.” *Perspectives on Europe* 41, no. 2, 118–20.

## Book Chapters

- 2020 “How *Carmen* Became a Repertory Opera in Italy and in Italian.” In *Carmen Abroad: Bizet’s Opera on the Global Stage*, edited by Richard Langham Smith and Clair Rowden (Cambridge University Press), 94–110. <https://doi.org/10.1017/9781108674515>
- 2020 “The Disappearance of Grand Opera, or How a Genre Leaves the Canon.” In *A-R Music Anthology*, ed. James L. Zychowicz. [https://www.armusicanthology.com/ViewerPlus.aspx?&music\\_id=940](https://www.armusicanthology.com/ViewerPlus.aspx?&music_id=940).
- 2017 “Giuseppe Verdi.” In *A-R Music Anthology*, ed. James L. Zychowicz. [https://www.armusicanthology.com/ViewerPlus.aspx?music\\_id=753](https://www.armusicanthology.com/ViewerPlus.aspx?music_id=753).
- 2015 “Massenet’s Italian Trip of 1894 and the Politics of Cultural Translation.” In *Massenet and the Mediterranean World*, ed. Simone Ciolfi (Bologna: Ut Orpheus), 161–71.

## Book Reviews

- 2018 *A Million Years of Music*, by Gary Tomlinson. *MAKE Literary Magazine*, online edition. <http://makemag.com/review-a-million-years-of-music-by-gary-tomlinson/>.
- 2015 *Giacomo Puccini, Manon Lescaut* (critical edition, *Le opere di Giacomo Puccini*), edited by Roger Parker. *Notes: Quarterly Journal of the Music Library Association* 72, no. 1, 226–30.
- 2014 *Verdi Reception*, edited by Lorenzo Frassà and Michela Niccolai. *MAKE Literary Magazine*, online edition. <http://makemag.com/review-verdi-reception/>.

- 2013 *La dramaturgie de Gustave Charpentier*, by Michela Niccolai. *Notes: Quarterly Journal of the Music Library Association* 70, no. 2, 267–69.
- 2013 *The Cambridge Companion to Opera Studies*, edited by Nicholas Till. *MAKE Literary Magazine*, online edition. <http://makemag.com/review-the-cambridge-companion-to-opera-studies/>.
- 2013 *A History of Opera*, by Carolyn Abbate and Roger Parker. *MAKE Literary Magazine*, online edition. <http://makemag.com/review-a-history-of-opera/>.
- 2011 *Il Trittico, Turandot, and Puccini's Late Style*, by Andrew Davis. *Indiana Theory Review* 29, no. 2, 105–12.

### Encyclopedia Articles

- 2013 *NCPedia.org*, State Library of North Carolina.  
 “Amos, Tori.” <https://www.ncpedia.org/amos-tori>.  
 “Flack, Roberta.” <https://www.ncpedia.org/flack-roberta>.
- 2012 *NCPedia.org*, State Library of North Carolina.  
 “Clinton, George.” <https://www.ncpedia.org/clinton-george>.  
 “Daniels, Charlie.” <https://www.ncpedia.org/daniels-charlie>.  
 “Roach, Max.” <https://www.ncpedia.org/roach-max>.  
 “Simone, Nina.” <https://www.ncpedia.org/simone-nina>.  
 “Travis, Randy.” <https://ncpedia.org/travis-randy>.
- 2012 *The New Grove Dictionary of American Music*, second edition, ed. Charles Hiroshi Garrett (Oxford University Press). “Stringfield, Lamar Edwin” [revision].

### Dissertations and theses

- 2014 “The Impact of Jules Massenet’s Operas in Milan, 1893–1903.” PhD dissertation, University of North Carolina at Chapel Hill.
- 2009 “Singing for a Patron Saint: Musical Strategies and Political Subtexts in Sequences from the Abbey of Saint-Denis.” MA thesis, University of North Carolina at Chapel Hill.

### Film

- 2020 Featured speaker: *Dvořák's New World Symphony: A Lens on Race and the American Experience*, documentary film created by Joseph Horowitz for PostClassical Ensemble.

### Web Publications

- 2021– Notes on a Page. Blog. <https://matthewfrankemusicology.wordpress.com/blog/>
- 2020 Music History Course Notes. <https://musichistorycoursenotes.wordpress.com/index/>.
- 2018 Italian performance data for Bizet’s *Carmen*, 1879–1945, for [carmenabroad.org](http://carmenabroad.org), a website curated by Clair Rowden, Richard Langham Smith, and Henry Morgan.

- 2016– List of Open-Access Music Journals  
<https://matthewfrankemusicology.wordpress.com/list-of-open-access-journals/>.
- 2016– *Notes on a Page*. Personal website. <https://matthewfrankemusicology.wordpress.com/>.
- 2010 *Finding Aid to the Mario Castelnuovo-Tedesco Papers at the Library of Congress*. With J. Appold and C. Harrten.  
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.scd.200033669/default.html>.

### **Prefaces and Program Notes**

- 2020 “Illusion, Scandal, and the Cost of Self-Knowledge: Massenet’s *Thaïs*.” Program notes for the Maryland Lyric Opera, January-February 2020 production.
- 2017 “Preface” [in English] / “Prefazione” [in Italian]. Mario Castelnuovo-Tedesco, *Concerto no. 3 for violin and piano*, edited by Angelo Gilardino. Milan: Edizioni Curci.
- 2015 “Preface.” *Jules Massenet, Roma: Overture*. Munich: Musikproduktion Höflich.