

**Further
Revelations of an
Opera Manager
in 19th Century
America**



**The Third Book of Memoirs
by Max Maretzek**

**Edited and Annotated
by Ruth Henderson**

Revelations Of An Opera Manager

George Whitney Martin



Revelations Of An Opera Manager:

Revelations of an Opera Manager in 19th-century America Max Maretzek, 1855 *Further Revelations of an Opera Manager in 19th Century America* Max Maretzek, 2006 Published for the first time is the third book of memoirs of Max Maretzek 1821 1897 a Moravian conductor and composer of dramatic music who became a leading impresario of Italian opera in New York Following his immigration to the U S in 1848 Maretzek managed a series of New York based opera companies that performed in the city and on tour in the eastern United States Mexico City and Havana His lively memoirs recount his fortunes and trials in this competitive profession and those of the singers he hired Shrewd and enterprising with a knack for both acquiring talent and satisfying the appetites of his audiences Maretzek was instrumental in establishing Italian opera in New York prior to the formation of the Metropolitan Opera it was also his aim to make opera affordable to the working classes Maretzek's two earlier books of memoirs were published during his lifetime *Crotchets and Quavers* 1855 and its sequel *Sharps and Flats* 1890 This third book of memoirs discovered in an attic on Staten Island in 1981 is presented here in an annotated and illustrated edition Crotchets and Quavers, Or Max Maretzek, 1966 *Opera for the People* Katherine K. Preston, 2017-10-11 *Opera for the People* is an in depth examination of a forgotten chapter in American social and cultural history the love affair that middle class Americans had with continental opera translated into English in the 1870s 1880s and 1890s Author Katherine Preston reveals how contrary to the existing historiography on the American musical culture of this period English language opera not only flourished in the United States during this time but found its success significantly bolstered by the support of women impresarios prima donnas managers and philanthropists who provided financial backing to opera companies This rich and compelling study details the lives and professional activities of several important players in American postbellum opera including manager Effie Ober philanthropist Jeannette Thurber and performers artistic directors Caroline Richings Euphrosyne Parepa Rosa Clara Louise Kellogg and the people's prima donna Emma Abbott Drawing from an impressive range of primary sources including contemporaneous music and theater periodicals playbills memoirs librettos scores and reviews and commentary on the performances in digitized newspapers Preston tells the story of how these and other women influenced the activities of some of the more than one hundred opera companies touring the United States during the second half of the 19th century performing opera in English for a diverse range of audiences Countering a pervasive and misguided historical understanding of opera reception in the United States unduly influenced by modern attitudes about the genre as elite exclusive expensive and of interest only to a niche market *Opera for the People* demonstrates the important and hitherto unsuspected place of opera in the rich cornucopia of late century American musical theatre which would eventually lead to the emergence of American musical comedy **The Harvard Magazine** , 1856 *Chapters of Opera* Henry Edward Krehbiel, 1911 **Louis Moreau Gottschalk** S. Frederick Starr, 2000 Innovating American composer virtuoso pianist and swashbuckling Romantic hero Louis Moreau Gottschalk

produced immensely popular works combining the French Hispanic and African influences of his native New Orleans Many of his syncopated compositions anticipated ragtime by half a century S Frederick Starr s biography originally published as *Bamboula* is the most extensive chronicle available of Gottschalk s eventful life Starr examines Gottshalk s music his frenetic life on the road his virtuosity as a performer his effect on his audiences and the scandals surrounding his romantic dalliances He also reveals a generous and compassionate man who sponsored a host of young musicians and provided financial support for his many siblings

Chapters of Opera Henry Edward Krehbiel,2025-08-18 Reproduction of the original The Antigonos publishing house specialises in the publication of reprints of historical books We make sure that these works are made available to the public in good condition in order to preserve their cultural heritage *Crotchets and Quavers* Max Maretzek,1855

Crotchets and Quavers Max Maretzek,1855 **Opera** Guy A. Marco,2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published

Verdi in America George Whitney Martin,2011 The operas of Giuseppe Verdi stand at the center of today s operatic repertoire and have done so for more than a century The story of how the reputation and wide appeal of these operas spread from Western Europe throughout the world has long needed to be told This latest book by noted Verdi authority George W Martin Verdi in America Oberto through Rigoletto specifically details the changing fortunes of Verdi s early operas in the theaters and concert halls of the United States Among the important works whose fates Martin traces are Nabucco Attila Ernani Macbeth in its original version Luisa Miller and one of Verdi s immortal masterpieces Rigoletto denounced in 1860 as the epitome of immorality Martin also explores the astonishing revival of many of these operas in the 1940s and onward including Macbeth in its revised version of 1865 and the first American productions sometimes in small opera houses outside the main circuit of some Verdi operas that had never previously managed to cross the Atlantic Extensive quotations from newspaper reviews testify to the eventual triumph of these remarkable works They also reveal the crucial shifts in tastes and expectations that have occurred from Verdi s day to our own Publisher description

Music of the Gilded Age N. Lee Orr,2007-05-30 America s Gilded Age was a time of great musical evolution As the country continued to develop a musical style apart from Europe its church and religious music and opera took on new forms Music as entertainment also evolved with marching bands at public events and the new musicals in theaters This volume presents the composers musicians songwriters instruments and musical forms that uniquely identify the Gilded Age Chapters include Concerts and Symphony orchestras Grand Opera Composers Critics and Conservatories Amateurs and Music at Home Sacred Music Black and White Ragtime Vaudeville and the American Musical Stage Music Politics and the Progressive Movement

and Music Industries and Technology **Fire in the Minds of Men** James Billington, 2017-10-24 This book traces the origins of a faith perhaps the faith of the century Modern revolutionaries are believers no less committed and intense than were Christians or Muslims of an earlier era What is new is the belief that a perfect secular order will emerge from forcible overthrow of traditional authority This inherently implausible idea energized Europe in the nineteenth century and became the most pronounced ideological export of the West to the rest of the world in the twentieth century Billington is interested in revolutionaries the innovative creators of a new tradition His historical frame extends from the waning of the French Revolution in the late eighteenth century to the beginnings of the Russian Revolution in the early twentieth century The theater was Europe of the industrial era the main stage was the journalistic offices within great cities such as Paris Berlin London and St Petersburg Billington claims with considerable evidence that revolutionary ideologies were shaped as much by the occultism and proto romanticism of Germany as the critical rationalism of the French Enlightenment The conversion of social theory to political practice was essentially the work of three Russian revolutions in 1905 March 1917 and November 1917 Events in the outer rim of the European world brought discussions about revolution out of the school rooms and press rooms of Paris and Berlin into the halls of power Despite his hard realism about the adverse practical consequences of revolutionary dogma Billington appreciates the identity of its best sponsors people who preached social justice transcending traditional national ethnic and gender boundaries When this book originally appeared The New Republic hailed it as remarkable learned and lively while The New Yorker noted that Billington pays great attention to the lives and emotions of individuals and this makes his book absorbing It is an invaluable work of history and contribution to our understanding of political life

Fire in the Minds of Men James H. Billington, 1999 This book traces the origins of a faith perhaps the faith of the century Modern revolutionaries are believers no less committed and intense than were Christians or Muslims of an earlier era What is new is the belief that a perfect secular order will emerge from forcible overthrow of traditional authority This inherently implausible idea energized Europe in the nineteenth century and became the most pronounced ideological export of the West to the rest of the world in the twentieth century Billington is interested in revolutionaries the innovative creators of a new tradition His historical frame extends from the waning of the French Revolution in the late eighteenth century to the beginnings of the Russian Revolution in the early twentieth century The theater was Europe of the industrial era the main stage was the journalistic offices within great cities such as Paris Berlin London and St Petersburg Billington claims with considerable evidence that revolutionary ideologies were shaped as much by the occultism and proto romanticism of Germany as the critical rationalism of the French Enlightenment The conversion of social theory to political practice was essentially the work of three Russian revolutions in 1905 March 1917 and November 1917 Events in the outer rim of the European world brought discussions about revolution out of the school rooms and press rooms of Paris and Berlin into the halls of power Despite his hard realism about the adverse practical consequences of revolutionary dogma Billington

appreciates the identity of its best sponsors people who preached social justice transcending traditional national ethnic and gender boundaries When this book originally appeared The New Republic hailed it as remarkable learned and lively while The New Yorker noted that Billington pays great attention to the lives and emotions of individuals and this makes his book absorbing It is an invaluable work of history and contribution to our understanding of political life **Crotchets and Quavers** Max Maretzek, 2017-12-24 Excerpt from Crotchets and Quavers Or Revelations of an Opera Manager in America When I arrived in New York in the month of September 1848 I was immediately struck with the beauty of the Bay and its environs That which principally delighted me was however its bright clear and blue sky Such a sky I had not seen since I last left Naples About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works *The Uncollected Poetry and Prose of Walt Whitman* Walt Whitman, 1921 **Putnam's Monthly Magazine of American Literature, Science and Art**, 1855 *Class List*, 1910 **Catalog of Books in the Carnegie Library of Pittsburgh** Carnegie Library of Pittsburgh, 1895

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