

OPERA ODYSSEY

*Toward a History of Opera
in Nineteenth-Century America*

JUNE C. OTTENBERG

Opera Odyssey Toward History Of Opera In Nineteenth Century America

T. Austin Graham



Opera Odyssey Toward History Of Opera In Nineteenth Century America:

Opera Odyssey June Ottenberg, 1994-05-25 Ottenberg synthesizes material from a variety of sources annals memoirs and scholarly sources and with them weaves a coherent narrative of what was performed where by whom and what developments took place Works companies and individual singers are discussed to reveal the 19th century world of performance styles and audience expectations This is a fascinating look at a relatively unexplored part of American musical and cultural history the book casts new light on opera in America its variety popularity and appeal to changing audiences throughout the century

New Orleans and the Creation of Transatlantic Opera Charlotte Bentley, 2022-12-06 A history of nineteenth century New Orleans and the people who made it a vital if unexpected part of an emerging operatic world New Orleans and the Creation of Transatlantic Opera 1819 1859 explores the thriving operatic life of New Orleans in the first half of the nineteenth century drawing out the transatlantic connections that animated it By focusing on a variety of individuals their extended webs of human contacts and the materials that they moved along with them this book pieces together what it took to bring opera to New Orleans and the ways in which the city s operatic life shaped contemporary perceptions of global interconnection The early chapters explore the process of bringing opera to the stage taking a detailed look at the management of New Orleans s Francophone theater the Th tre d Orl ans as well as the performers who came to the city and the reception they received But opera s significance was not confined to the theater and later chapters of the book examine how opera permeated everyday life in New Orleans through popular sheet music novels magazines and visual culture and dancing in its many ballrooms Just as New Orleans helped to create transatlantic opera opera in turn helped to create the city of New Orleans

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 and the women who managed sang in and bankrolled these companies

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

Operas in English: A Dictionary Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book s initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries

that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer s name librettist s name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come

The Musical William Everett, 2011-06-02 The musical whether on stage or screen is undoubtedly one of the most recognizable musical genres yet one of the most perplexing What are its defining features How does it negotiate multiple socio cultural economic spaces Is it a popular tradition Is it a commercial enterprise Is it a sophisticated cultural product and signifier This research guide includes more than 1 400 annotated entries related to the genre as it appears on stage and screen It includes reference works monographs articles anthologies and websites related to the musical Separate sections are devoted to sub genres such as operetta and megamusical non English language musical genres in the U S traditions outside the U S individual shows creators performers and performance The second edition reflects the notable increase in musical theater scholarship since

2000 In addition to printed materials it includes multimedia and electronic resources **Nineteenth Century Theatre**, 1995 The Great American Songbooks T. Austin Graham, 2013-01-31 In the late nineteenth and early twentieth centuries American authors pioneered a mode of musical writing that quite literally resounded beyond the printed page Novels gained soundtracks poetry compelled its audiences to sing and the ostensibly silent act of reading became anything but The Great American Songbooks is the story of this literature at once an overview of musical and authorial practice at the century's turn an investigation into the sensory dimensions of reading and a meditation on the effects that the popular arts have had on literary modernism The writings of John Dos Passos Theodore Dreiser T S Eliot F Scott Fitzgerald Langston Hughes Jean Toomer and Walt Whitman are heard in a new key the performers and tunesmiths who inspired them have their stories told and the music of the past long out of print and fashion is recapitulated and made available in digital form A work of criticism situated at the crossroads of literary analysis musicology and cultural history The Great American Songbooks demonstrates the importance of studying fiction and poetry from interdisciplinary perspectives and it suggests new avenues for research in the dawning age of the digital humanities **After the Silents** Michael Slowik, 2014-10-21 Many believe Max Steiner's score for King Kong 1933 was the first important attempt at integrating background music into sound film but a closer look at the industry's early sound era 1926 1934 reveals a more extended and fascinating story Viewing more than two hundred films from the period Michael Slowik launches the first comprehensive study of a long neglected phase in Hollywood's initial development recasting the history of film sound and its relationship to the Golden Age of film music 1935 1950 Slowik follows filmmakers shifting combinations of sound and image recapturing the volatility of this era and the variety of film music strategies that were tested abandoned and kept He explores early film music experiments and accompaniment practices in opera melodrama musicals radio and silent films and discusses the impact of the advent of synchronized dialogue He concludes with a reassessment of King Kong and its groundbreaking approach to film music challenging the film's place and importance in the timeline of sound achievement

Opera Odyssey Toward History Of Opera In Nineteenth Century America Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Opera Odyssey Toward History Of Opera In Nineteenth Century America**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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