

San Francisco Opera 1923 1961

Debra Hickenlooper Sowell

San Francisco Opera 1923 1961:

The San Francisco Opera, 1923-1961 Arthur Bloomfield, 1961 San Francisco Opera Company Scene Design, **1932-1955** Homer Thomas Bower, 1963 San Francisco's Lost Landmarks James R. Smith, 2005 With long forgotten stories and evocative photographs San Francisco s Lost Landmarks showcases the once familiar sites that have faded into dim memories and hazy legends Not just a list of places facts and dates this pictorial history shows why San Francisco has been a legendary travel destination and one of the world's premier places to live and work for more than one hundred and fifty years It not only tells of the lost landmarks but also dishes up the flavour of what it was like to experience these past The Golden Gate and the Silver Screen Geoffrey Bell,1984 **Orientalism and the Operatic World** treasures Nicholas Tarling, 2015-04-23 Western opera is a globalized and globalizing phenomenon and affords us a unique opportunity for exploring the concept of orientalism the subject of literary scholar Edward Said's modern classic on the topic Nicholas Tarling's Orientalism and the Operatic World places opera in the context of its steady globalization over the past two centuries In this important survey Tarling first considers how the Orient appears on the operatic stage in Britain France Germany Russia and the United States before exploring individual operas according to the region of the Orient in which the work is set Throughout Tarling offers key insights into such notable operas as George Frideric Handel s Berenice Giuseppe Verdi s Aida Giacomo Puccini s MadamaButterfly Pietro Mascagni s Iris and others Orientalism and the Operatic World argues that any close study of the history of Western opera in the end fails to support the notion propounded by Said that Westerners inevitably stereotyped dehumanized and ultimately sought only to dominate the East through art Instead Tarling argues that opera is a humanizing art one that emphasizes what humanity has in common by epic depictions of passion through the vehicle of song Orientalism and the Operatic World is not merely for opera buffs or even first time listeners It should also interest historians of both the East and West scholars of international relations and cultural theorists

Christensen Brothers Debra Hickenlooper Sowell,2014-04-08 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company Making Music in Los Angeles Catherine Parsons Smith,2007-10-16 In this fascinating social history of music in Los Angeles from the 1880s to 1940 Catherine Parsons Smith ventures into an often neglected period to discover that during America's Progressive Era Los Angeles was a center for making music long before it became a major metropolis She describes the thriving music scene over some sixty years including opera concert giving and promotion and the struggles of individuals who pursued music as an ideal a career a trade a business or all those things at once Smith demonstrates that music making was closely tied to broader Progressive Era issues including political and economic developments the new roles played by women and issues of race ethnicity and class Harvard Guide to American History Frank Freidel, Frank Burt Freidel, Richard K. Showman, 1974 Editions for 1954 and 1967 by O Handlin and others The Operas of Puccini William Ashbrook, 1985 The performance history of each of Puccini's operas are reviewed and

related to events in his life Central Opera Service Bulletin ,1960 Catalog of Copyright Entries Library of Congress. 50 Years of the San Francisco Opera Arthur Bloomfield, 1972 Copyright Office, 1962 Cataloa of Copyriaht Entries. Third Series Library of Congress, Copyright Office, 1963 Includes Part 1 Number 1 Books and Pamphlets Including Serials and Contributions to Periodicals January June Catalog of Copyright Entries, Third Series ,1963 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc Maria Meneghini Callas Michael Scott, 1992 Penetrating sometimes controversial insights into her genius commenting on her choice of repertory and speculating about the reasons behind the concert cancellations that brought her so much publicity The book also features a discography a complete list of Callas s performances and 31 photographs many previously unknown With enthusiasm and vitality Michael Scott has brilliantly captured Callas s life and artistic milieu in a fascinating exploration of one of California; an Interpretive History Walton Bean, 1968 Publishers' Trade List Annual ,1969 Theatre Books in Print A. E. Santaniello, 1966 The Record Collector James F. Bibliography of the American Theatre, Excluding E. Dennis, 2003 A magazine for collectors of recorded vocal art varies New York City Carl Joseph Stratman, 1965

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San Francisco Opera 1923 1961 Introduction

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