



Metropolitan Opera The First Twentyfive Years 18831908

J. Rosenbaum,S. Beckert



Metropolitan Opera The First Twentyfive Years 18831908:

The American Bourgeoisie J. Rosenbaum, S. Beckert, 2010-12-20 This volume engages a fundamental disciplinary question about this period in American history how did the bourgeoisie consolidate their power and fashion themselves not simply as economic leaders but as cultural innovators and arbiters It also explains how culture helped Americans form both a sense of shared identity and a sense of difference

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

Music and Culture in America, 1861-1918 Michael Saffle, James R. Heintze, 2014-04-08 This collection of new essays focuses on the crucial period at the end of the 19th and early 20th century when American music developed its own unique social and cultural institutions

Saturday Afternoons at the Old Met Paul Jackson, 1992 Amadeus In this first of three volumes Paul Jackson begins a rich and detailed history of the early years of the Metropolitan Opera broadcasts bringing to life more than 200 recorded broadcasts

In Pursuit of Privilege Clifton Hood, 2016-11-08 A history that extends from the 1750s to the present In Pursuit of Privilege recounts upper class New Yorkers struggle to create a distinct world guarded against outsiders even as economic growth and democratic opportunity enabled aspirants to gain entrance Despite their efforts New York City s upper class has been drawn into the larger story of the city both through class conflict and through their role in building New York s cultural and economic foundations In Pursuit of Privilege describes the famous and infamous characters and events at the center of this extraordinary history from

the elite families and wealthy tycoons of the eighteenth and nineteenth centuries to the Wall Street executives of today From the start upper class New Yorkers have been open and aggressive in their behavior keen on attaining prestige power and wealth Clifton Hood sharpens this characterization by merging a history of the New York economy in the eighteenth century with the story of Wall Street s emergence as an international financial center in the late nineteenth and early twentieth centuries as well as the dominance of New York s financial and service sectors in the 1980s Bringing together several decades of upheaval and change he shows that New York s upper class did not rise exclusively from the Gilded Age but rather from a relentless pursuit of privilege affecting not just the urban elite but the city s entire cultural economic and political fabric

The American Skyscraper, 1850-1940 Joseph J. Korom, 2008 The skyscraper is an American invention that has captured the public s imagination for over a century The tall building is wholly manmade and borne in the minds of those with both slide rules and computers This is the story of the skyscraper s rise and the recognition of those individuals who contributed to its development This volume is unique its approach information and images are fresh and telling The text examines America s first tall buildings the result of twelve years of in depth research by an accomplished and published architect and architectural historian Over 300 compelling photographs charts and notes make this the ultimate tool of reference for this subject Biographies woven throughout with period norms politics and lifestyles help to place featured skyscrapers in context Quite simply there is no book like this The text carefully and insightfully written is clear concise and easily digestible the text being the product of well documented original research written in an informative tone The American Skyscraper 1850 1940 A Celebration of Height is a richly documented journey of a fascinating topic and it promises to be a superb addition to libraries schools of architecture students of architecture and lovers of art

[Checklist of Writings on American Music, 1640-1992](#) Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections

Puccini's La fanciulla del West and American Musical Identity Kathryn Fenton, 2019-08-30 On 10 December 1910 Giacomo Puccini s seventh opera La fanciulla del West had its premiere before a sold out audience at New York City s Metropolitan Opera House The performance was the Metropolitan Opera Company s first world premiere by any composer By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history The initial public opinion matched Puccini s own evaluation of his opera He called it the best he had ever written and expected it to become as popular as La Boh me Yet the music reviews tell a different story Marked by ambivalence the reviews expose the New York City critics struggle to reconcile the opera they expected to see with the one they actually saw and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers This book seeks to account for the differences between Puccini s own assessments of the opera and those of its first audience Offering transcriptions of the central reviews and of letters

unavailable elsewhere the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences As such it offers a window into the development of nativism and cosmopolitan nationalism in New York City's musical life during the first decade of the twentieth century

Opera Acts Karen Henson, 2015-01-15 *Opera Acts* explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer In detailed case studies of four figures the late Verdi baritone Victor Maurel Bizet's first Carmen C lestiné Galli Mari Massenet's muse of the 1880s and 1890s Sibyl Sanderson and the early Wagner star Jean de Reszke Karen Henson argues that singers in the late nineteenth century continued to be important but in ways that were not conventionally vocal Instead they enjoyed a freedom and creativity based on their ability to express text act and communicate physically and exploit the era's media By these and other means singers played a crucial role in the creation of opera up to the end of the nineteenth century

The Metropolitan Opera Paul E. Eisler, 1984 **Start-up at the New Met** Paul Jackson, 2006-12 In this new work Paul Jackson examines the decade that saw the move from the old house uptown to the technological marvel at Lincoln Center There Rudolf Bing's final six years give way to four seasons of management turmoil until 1976 when James Levine was named music director and took hold of the Met's artistic future

Overtones of Opera in American Literature from Whitman to Wharton Carmen Trammell Skaggs, 2010 *Overtones of Opera* explores the discourse of opera both the art form and the social institution in selected works of Whitman Poe Alcott Chopin Cather James and Wharton For some opera provided a powerful artistic medium for expressing a private aesthetic experience in opera they discovered the embodied voice of the artist Others found not only the spectacle of opera but also its spaces the opera houses and boxes perfectly suited for displaying the class based and commodity driven aspirations of America's new aristocracy This noteworthy study will inform and enlighten literary scholars musicologists and lovers of both opera and literature

The Monied Metropolis Sven Beckert, 2001 This book first published in 2001 is a comprehensive history of the most powerful group in the nineteenth century United States New York City's economic elite This small and diverse group of Americans accumulated unprecedented economic social and political power and decisively put their mark on the age Professor Beckert explores how capital owning New Yorkers overcame their distinct antebellum identities to forge dense social networks create powerful social institutions and articulate an increasingly coherent view of the world and their place within it Actively engaging in a rapidly changing economic social and political environment these merchants industrialists bankers and professionals metamorphosed into a social class In the process these upper class New Yorkers put their stamp on the major political conflicts of the day ranging from the Civil War to municipal elections Employing the methods of social history *The Monied Metropolis* explores the big issues of nineteenth century social change

Cather Studies, Volume 12 Cather

Cather Studies,2020-01-01 Over the five decades of her writing career Willa Cather responded to and entered into dialogue with shifts in the terrain of American life These cultural encounters informed her work as much as the historical past in which much of her writing is based Cather was a multifaceted cultural critic immersing herself in the arts broadly defined theater and opera art narrative craft production Willa Cather and the Arts shows that Cather repeatedly engaged with multiple forms of art and that even when writing about the past she was often addressing contemporary questions The essays in this volume are informed by new modes of contextualization including the increasingly popular view of Cather as a pivotal or transitional figure working between and across very different cultural periods and by the recent publication of Cather's correspondence The collection begins by exploring the ways Cather encountered and represented high and low cultures including Cather's use of racialized vernacular in *Sapphira and the Slave Girl* The next set of essays demonstrates how historical research often focusing on local features in Cather's fiction contributes to our understanding of American culture from musicological sources to the cultural development of Pittsburgh The final trio of essays highlights current Cather scholarship including a food studies approach to *O Pioneers* and an examination of Cather's use of ancient philosophy in *The Professor's House* Together the essays reassess Cather's lifelong encounter with and interpretation and reimagining of the arts

Wagner Nights Joseph Horowitz,2023-11-15 As never before or since Richard Wagner's name dominated American music making at the close of the nineteenth century Europe too was obsessed with Wagner but as Joseph Horowitz shows in this first history of Wagnerism in the United States the American obsession was unique The central figure in *Wagner Nights* is conductor Anton Seidl 1850-1898 a priestly and enigmatic personage in New York musical life Seidl's own admirers included the women of the Brooklyn based Seidl Society who wore the letter S on their dresses In the summers Seidl conducted fourteen times a week at Brighton Beach filling the three thousand seat music pavilion to capacity The fact that most Wagnerites were women was a distinguishing feature of American Wagnerism and constituted a vital aspect of the fin de siècle ferment that anticipated the New American Woman Drawing on the work of such cultural historians as T Jackson Lears and Lawrence Levine Horowitz's lively history reveals an Americanized Wagner never documented before An entertaining and startling read a treasury of operatic lore *Wagner Nights* offers an unprecedented revisionist history of American culture a century ago This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1994

"O ma Carmen" Victoria Etnier Villamil,2017-07-06 Qu'est-ce que c'est What is it mezzo soprano Celestine Galli Marie asked when offered the title role in the 1875 premier of Bizet's new opera *Carmen* She was only the first in a long line of performers to ask In the 140 years since each singer has crafted her own portrayal of the inscrutable Gypsy The famous soprano Geraldine Farrar wrote Each one of us probably sees

something that the others have not seen or thinks she does and that something is her individual Carmen This book explores the history of operatic portrayals of Bizet's elusive enchantress tracing the development of vocal and dramatic interpretations from generation to generation around the globe *Greater Gotham* Mike Wallace, 2017-09-04 In this utterly immersive volume Mike Wallace captures the swings of prosperity and downturn from the 1898 skyscraper driven boom to the Bankers Panic of 1907 the labor upheaval and violent repression during and after the First World War Here is New York on a whole new scale moving from national to global prominence an urban dynamo driven by restless ambition boundless energy immigrant dreams and Wall Street greed Within the first two decades of the twentieth century a newly consolidated New York grew exponentially The city exploded into the air with skyscrapers jostling for prominence and dove deep into the bedrock where massive underground networks of subways water pipes and electrical conduits sprawled beneath the city to serve a surging population of New Yorkers from all walks of life New York was transformed in these two decades as the world's second largest city and now its financial capital thriving and sustained by the city's seemingly unlimited potential Wallace's new book matches its predecessor in pure page turning appeal and takes America's greatest city to new heights

The Literature of American Music in Books and Folk Music Collections David Horn, 1977 Anyone doing work in any aspect of American music must begin with this bibliography an important acquisition for all libraries CHOICE

Translating America Peter Conolly-Smith, 2015-09-29 At the turn of the century New York City's Germans constituted a culturally and politically dynamic community with a population 600 000 strong Yet fifty years later traces of its culture had all but disappeared What happened The conventional interpretation has been that in the face of persecution and repression during World War I German immigrants quickly gave up their own culture and assimilated into American mainstream life But in *Translating America* Peter Conolly Smith offers a radically different analysis He argues that German immigrants became German Americans not out of fear but instead through their participation in the emerging forms of pop culture Drawing from German and English newspapers editorials comic strips silent movies and popular plays he reveals that German culture did not disappear overnight but instead merged with new forms of American popular culture before the outbreak of the war Vaudeville theaters D W Griffith movies John Philip Sousa tunes and even baseball games all contributed to German immigrants willing transformation into Americans *Translating America* tackles one of the thorniest questions in American history How do immigrants assimilate into and transform American culture *Cather Studies, Volume 12* Cather Studies, 2020-01-01 Over the five decades of her writing career Willa Cather responded to and entered into dialogue with shifts in the terrain of American life These cultural encounters informed her work as much as the historical past in which much of her writing is based Cather was a multifaceted cultural critic immersing herself in the arts broadly defined theater and opera art narrative craft production Willa Cather and the Arts shows that Cather repeatedly engaged with multiple forms of art and that even when writing about the past she was often addressing contemporary questions The essays in this volume

are informed by new modes of contextualization including the increasingly popular view of Cather as a pivotal or transitional figure working between and across very different cultural periods and by the recent publication of Cather's correspondence. The collection begins by exploring the ways Cather encountered and represented high and low cultures including Cather's use of racialized vernacular in *Sapphira and the Slave Girl*. The next set of essays demonstrates how historical research often focusing on local features in Cather's fiction contributes to our understanding of American culture from musicological sources to the cultural development of Pittsburgh. The final trio of essays highlights current Cather scholarship including a food studies approach to *O Pioneers* and an examination of Cather's use of ancient philosophy in *The Professor's House*. Together the essays reassess Cather's lifelong encounter with and interpretation and reimagining of the arts.

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


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