

# OPERA ODYSSEY

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

JUNE C. OTTENBERG

# Opera Odyssey Toward History Of Opera In Nineteenth Century America

**Michael Slowik**



## **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 Theatre d'Orleans 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 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

**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

*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 Librettist of Venice* Rodney Bolt, 2008-12-11 In 1805 Lorenzo Da Ponte was the proprietor of a small grocery store in New York But since his birth into an Italian Jewish family in 1749 he had already been a priest a poet the lover of many women a scandalous Enlightenment thinker banned from teaching in Venice the librettist for three of Mozart's most sublime operas a collaborator with Salieri a friend of Casanova and a favorite of Emperor Joseph II He would go on to establish New York City's first opera house and be the first professor of Italian at Columbia University An inspired innovator but a hopeless businessman who loved with wholehearted loyalty and recklessness Da Ponte was one of the early immigrants to live out the American dream In Rodney Bolt's rollicking and extensively researched biography Da Ponte's picaresque life takes readers from Old World courts and the back streets of Venice Vienna and London to the New World promise of New York City Two hundred and fifty years after Mozart's birth the life and legacy of his librettist Da Ponte are as astonishing as ever

**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 **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 *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 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

Rethinking American Music Tara Browner, Thomas Riis, 2019-03-16 In Rethinking American Music Tara Browner and Thomas L Riis curate essays that offer an eclectic survey of current music scholarship Ranging from Tin Pan Alley to Thelonious Monk to hip hop the contributors go beyond repertory and biography to explore four critical yet overlooked areas the impact of performance patronage's role in creating music and finding a place to play it personal identity and the ways cultural and ethnographic circumstances determine the music that emerges from the creative process Many of the articles also look at how a piece of music becomes initially popular and then exerts a lasting influence in the larger global culture The result is an insightful state of the field examination that doubles as an engaging short course on our complex multifaceted musical heritage Contributors Karen Ahlquist Amy C Beal Mark Clagu Esther R Crookshank Todd Decker Jennifer DeLapp Birkett Joshua S Duchan Mark Katz Jeffrey Magee Sterling E Murray Guthrie P Ramsey Jr David Warren Steel Jeffrey Taylor and Mark Tucker **Nineteenth Century Theatre**, 1995 **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 *Music of the Civil War Era* Steven H. Cornelius, 2004-08-30 As divisive and destructive as the Civil War was the era nevertheless demonstrated the power that music could play in American culture Popular songs roused passion on both sides of the Mason Dixon line and military bands played music to entertain infantry units and to rally them on to war The institution of slavery

was debated in songs of the day ranging from abolitionist anthems to racist minstrel shows Across the larger cultural backdrop the growth of music publishing led to a flourishing of urban concert music while folk music became indelibly linked with American populism This volume one of the first in the American History through Music series presents narrative chapters that recount the many vibrant roles of music during this troubled period of American history A chapter of biographical entries a dictionary of Civil War era music and a subject index offer useful reference tools The American History through Music series examines the many different styles of music that have played a significant part in our nation s history While volumes in this series show the multifaceted roles of music in culture they also use music as a lens through which readers may study American social history The authors present in depth analysis of American musical genres significant musicians technological innovations and the many connections between music and the realms of art politics and daily life Chapters present accessible narratives on music and its cultural resonations music theory and technique is broken down for the lay reader and each volume presents a chapter of alphabetically arranged entries on significant people and terms

**Cultivating Music in America** Ralph P. Locke, Cyrilla Barr, 1997-01-01 The Victorian cup on my shelf a present from my mother reads Love the Giver Is it because the very word patronage implies the authority of the father that we have treated American women patrons and activists so unlovingly in the writing of our own history This pioneering collection of superb scholarship redresses that imbalance At the same time it brilliantly documents the interrelationship between various aspects of gender and the creation of our own culture Judith Tick author of Ruth Crawford Seeger A Composer s Search for American Music Together with the fine grained and energetic research I like the spirit of this book which is ambitious bold and generous minded Cultivating Music in America corrects long standing prejudices omissions and misunderstandings about the role of women in setting up the structures of America s musical life and even more far reaching it sheds light on the character of American musical life itself To read this book is to be brought to a fresh understanding of what is at stake when we discuss notions such as elitism democratic taste and the political and economic implications of art Richard Crawford author of The American Musical Landscape We all know we are indebted to royal patronage for the music of Mozart But who launched American talent The answer is women this book teaches us Music lovers will be grateful for these ten essays sound in scholarship that make a strong case for the women philanthropists who ought to join Carnegie and Rockefeller as household words as sponsors of music Karen J Blair author of The Torchbearers Women and Their Amateur Arts Associations in America

**Anthems and Minstrel Shows** Brian Christopher Thompson, 2015-05-01 Calixa Lavall e the composer of O Canada was the first Canadian born musician to achieve an international reputation While primarily remembered for the national anthem Lavall e and his work extended well beyond Canada and he played a multitude of roles in North American music as a composer conductor administrator instrumentalist educator and critic In Anthems and Minstrel Shows Brian Thompson analyzes Lavall e s music letters and published writings as well as newspapers and music magazines of the time to

provide a detailed account of musical life in nineteenth century North America and the relationship between music and nation Leaving Quebec at age sixteen Lavall e travelled widely for a decade as musical director of a minstrel troupe and spent a year as a bandsman in the Union Army Later as a performer and conductor he built a repertoire that prepared audiences for the intellectually challenging music of European composers and new music by his US contemporaries His own music extended from national songs to comic operas and instrumental music as he shifted between the worlds of classical and popular music Previously portrayed as a humble French Canadian forced into exile by ignorance and injustice Lavall e emerges here as ambitious radical bohemian and fully engaged with the musical social and political currents of his time While nationalism and nation building are central to this story Anthems and Minstrel Shows asks to which nation or nations Lavall e and O Canada really belong

**Passport to Jewish Music** Irene Heskes,1994-06-30 The purpose of this book is to present a survey of Jewish music to illuminate its special role as a mirror of history tradition and cultural heritage The 27 topical chapters have been placed within a modified chronological perspective to present a historic picture of virtually every important development in Jewish music The book represents a culmination of several decades of the author s dedicated labor and scholarly study in this field

**Respectable and Disreputable** Jeffrey Benton,2013-07-01 Respectable and Disreputable describes how Montgomerians spent their increasing leisure time during the four decades preceding the Civil War Everyday activities included gambling drinking sporting hunting and voluntary associations military literary self improvement fraternal and civic The book also includes seasonal activities religious and national holidays fairs balls horse racing and summering at mineral springs Commercial entertainment which became more prominent in the late antebellum period included theater opera circuses and minstrel shows Historian Jeffrey Benton describes not only those everyday seasonal and commercial activities but also shows how antebellum society debated the moral and philosophical questions of how leisure time should be spent Woven throughout the book are comparisons between Montgomery and other cities and towns in antebellum America Although the United States may have been increasingly divided economically on rural urban experiences and of course on the issue of slavery it seems that antebellum Americans at least those living in or with easy access to urban areas shared very similar leisure time activities

**Bugle Resounding** Bruce C. Kelley,Mark A. Snell,2004-10-12 In the mid nineteenth century the United States was musically vibrant Rising industrialization a growing middle class and increasing concern for the founding of American centers of art created a culture that was rich in musical capital Beyond its importance to the people who created and played it is the fact that this music still influences our culture today Although numerous academic resources examine the music and musicians of the Civil War era the research is spread across a variety of disciplines and is found in a wide array of scholarly journals books and papers It is difficult to assimilate this diverse body of research and few sources are dedicated solely to a rigorous and comprehensive investigation of the music and the musicians of this era This anthology which grew out of the first two National Conferences on Music of the Civil



War Era is an initial attempt to address that need Those conferences established the first academic setting solely devoted to exploring the effects of the Civil War on music and musicians Bridging musicology and history these essays represent the forefront of scholarship in music of the Civil War era Each one makes a significant contribution to research in the music of this era and will ultimately encourage more interdisciplinary research on a subject that has relevance both for its own time and for ours The result is a readable understandable volume on one of the few understudied yet fascinating aspects of the Civil War era

Sounding American Jennifer Fleegeer, 2014-05-01 Sounding American Hollywood Opera and Jazz tells the story of the interaction between musical form film technology and ideas about race ethnicity and the nation during the American cinema's conversion to sound Contrary to most accepted narratives about the conversion which tend to explain the competition between the Hollywood studios film sound technologies in qualitative and economic terms this book argues that the battle between disc and film sound was waged primarily in an aesthetic realm Opera and jazz in particular though long neglected in studies of the film score were extremely important in defining the scope of the American soundtrack not only during the conversion but also once sound had been standardized Examining studio advertisements screenplays scores and the films themselves author Jennifer Fleegeer concentrates on the interactions between musical form and film technology arguing that each of the major studios appropriated opera and jazz in a unique way in order to construct its own version of an ideal American voice Traditional histories of Hollywood film music have tended to concentrate on the unity of the score a model that assumes a passive spectator Sounding American claims that the classical Hollywood film is essentially an illustrated jazz opera with a musical structure that encourages an active form of listening and viewing in order to make sense of what is ultimately a fragmentary text

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