



Opera in America

A CULTURAL HISTORY

John Dizikes

*Winner of the 1993
National Book Critics Circle
Award in Criticism*

Opera In America A Cultural History

Axel Körner, Paulo M. Kühl



Opera In America A Cultural History:

Opera in America John Dizikes, 1993-01-01 Looks at American opera productions theaters personalities and companies discusses the influence of Black theater operetta and Broadway musicals and describes opera's place in American culture

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

Encyclopedia of American Opera Ken Wlaschin, 2024-10-16 This encyclopedia lists describes and cross references everything to do with American opera works both operas and operettas composers librettists singers and source authors along with relevant recordings The approximately 1 750 entries range from ballad operas and composers of the 18th century to modern minimalists and video opera artists Each opera entry consists of plot history premiere and cast followed by a chronological listing of recordings movies and videos

A Short History of Opera Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day Jacket

The Oxford Encyclopedia of American Cultural and Intellectual History Joan Shelley Rubin, Scott E. Casper, 2013-03-14 The Oxford Encyclopedia of American Cultural and Intellectual History brings together in one two volume set the record of the nation's values aspirations anxieties and beliefs as expressed in both

everyday life and formal bodies of thought Over the past twenty years the field of cultural history has moved to the center of American historical studies and has come to encompass the experiences of ordinary citizens in such arenas as reading and religious practice as well as the accomplishments of prominent artists and writers Some of the most imaginative scholarship in recent years has emerged from this burgeoning field The scope of the volume reflects that development the encyclopedia incorporates popular entertainment ranging from minstrel shows to video games middlebrow ventures like Chautauqua lectures and book clubs and preoccupations such as Perfectionism and Wellness that have shaped Americans behavior at various points in their past and that continue to influence attitudes in the present The volumes also make available recent scholarly insights into the writings of political scientists philosophers feminist theorists social reformers and other thinkers whose works have furnished the underpinnings of Americans civic activities and personal concerns Anyone wishing to understand the hearts and minds of the inhabitants of the United States from the early days of settlement to the twenty first century will find the encyclopedia invaluable

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020 Opera has always been controversial not only because of how vastly expensive it is to produce It has historically been a vital and complex mixture of high art and commerce socially elite and popular or middle class the new and the increasingly old When a city wants a new landmark building an opera house is very often the solution why should this still be the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by looking at how it evolved from a market entirely driven by novelty to one of the most arthritically canonic art forms still in existence This new collection addresses questions that are key to opera s past present and future Why is the art form apparently so arthritically canonical with the top ten titles all more than a century old accounting for nearly a quarter of all performances world wide Why is this top heavy system of production becoming still more restrictive even while the repertory is seemingly expanding notably to include early music Why did the operatic canon evolve so differently from that of concert music And why has that evolution attracted so comparatively little attention from scholars Why finally if opera houses all over the world are dutifully honoring their audiences loyalty to these favorite works are they having to struggle so hard financially Answers to these and other problems are offered here by 26 musicologists historians and industry professionals working in a wide range of contexts Topics range from the seventeenth century to the present day and from Russia to England and continental Europe to the Americas In an effort to reflect the contested nature of most of the issues facing opera each topic is addressed by two essays introduced jointly by the respective authors and followed by a jointly compiled list of further reading These paired essays complement each other in different ways for example by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions and expectations and breathes fresh air into the

fields of music and cultural history Italian Opera in Global and Transnational Perspective Axel Körner, Paulo M. Kühl, 2022-03-24 This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy Covering different parts of Europe the Americas Southeast and East Asia it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world As a consequence of these exchanges between composers impresarios musicians and audiences ideas of operatic Italianness italianit constantly changed and had to be reconfigured reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity The book opens with a substantial introduction discussing key concepts in cross disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies *The Cambridge Companion to Grand Opera* David Charlton, 2003-09-04 Table of contents **A History of the American Musical Theatre** Nathan Hurwitz, 2014-06-27 From the diverse proto theatres of the mid 1800s through the revues of the 20s the true musicals of the 40s the politicisation of the 60s and the mega musicals of the 80s every era in American musical theatre reflected a unique set of socio cultural factors Nathan Hurwitz uses these factors to explain the output of each decade in turn showing how the most popular productions spoke directly to the audiences of the time He explores the function of musical theatre as commerce tying each big success to the social and economic realities in which it flourished This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman It traces the trends of this most commercial of art forms from the perspective of its audiences explaining how staying in touch with writers and producers strove to stay in touch with these changing moods Each chapter deals with a specific decade introducing the main players the key productions and the major developments in musical theatre during that period

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 **Cultural History After Foucault** John

Neubauer,2018-01-18 Both as historian and maker of culture Foucault infused numerous disciplines of study with a new conceptual vocabulary and an agenda for future research His ideas have called central assumptions in Western culture into question and altered the ways in which scholars and social scientists approach such issues as discourse theory theory of knowledge Eros technologies of the Self and Other punishment and prisons and asylums and madness The contributors to this volume indicate Foucault s achievements and the suggestive power of his work as well as his methodological weaknesses historical inaccuracies and ambiguities Above all they attempt to show how one can use Foucault to go beyond him in opening new approaches to cultural history Though comprehensiveness was not attempted their essays broach the major controversial aspects of Foucauldian cultural history the position of the subject the fusion of power and knowledge sexuality the historical structures and changes and they explicitly analyze them with respect to antiquity the Renaissance and the nineteenth century In this collection Neubauer presents analyses by historians literary scholars and philosophers of the entire transdisciplinary range of Foucault s oeuvre emphasizing the rich suggestiveness of its agenda The breadth of the undertaking makes it suitable for seminars and graduate courses in numerous departments Music in American Life

Jacqueline Edmondson,2013-10-03 A fascinating exploration of the relationship between American culture and music as defined by musicians scholars and critics from around the world Music has been the cornerstone of popular culture in the United States since the beginning of our nation s history From early immigrants sharing the sounds of their native lands to contemporary artists performing benefit concerts for social causes our country s musical expressions reflect where we as a people have been as well as our hope for the future This four volume encyclopedia examines music s influence on contemporary American life tracing historical connections over time Music in American Life An Encyclopedia of the Songs Styles Stars and Stories That Shaped Our Culture demonstrates the symbiotic relationship between this art form and our society Entries include singers composers lyricists songs musical genres places instruments technologies music in films music in political realms and music shows on television *Ruling the Stage: Social and Cultural History of Opera in Sichuan*

from the Qing to the People's Republic of China Igor Iwo Chabrowski, 2022-06-08 Through an innovative interdisciplinary reading and field research Igor Chabrowski analyses the history of the development of opera in Sichuan arguing that opera serves as a microcosm of the profound transformation of modern Chinese culture between the 18th century and 1950s He investigates the complex path of opera over this course of history exiting the temple festivals becoming a public obsession on commercial stages and finally being harnessed to partisan propaganda work The book analyzes the process of cross regional integration of Chinese culture and the emergence of the national opera genre Moreover opera is shown as an example of the culture wars that raged inside China's popular culture **Humanities**, 1994 *150 Years of Opera in Chicago* Robert Charles Marsh, 2006 Chicago's love affair with opera began early in 1850 when the frontier town welcomed its first traveling opera singers A full house applauded the opening performance but during a repeat performance the next day the theater burned to the ground Nonetheless Chicago had been bitten by the opera bug and it has never lost its enthusiasm for the art More than sixty years and many visiting opera companies would pass before the city established an opera company of its own Robert Marsh recounts the trials and triumphs of the entrepreneurs and the colorful international artists who brought opera to Chicago and staged it in a number of different theaters In the first half of the twentieth century seven opera companies were started in Chicago and failed Finally in 1954 three friends launched the company that became Lyric Opera of Chicago and the city gained a company that not only thrived but earned recognition as one of the nation's great cultural institutions This book also details the history and fortunes of the Chicago Opera Theater from its inception in 1974 to the present Singers musicians enterprising impresarios richly decorated opera houses and performances that held audiences spellbound all figure into Marsh's lively account of opera in Chicago The story also provides an overview of changes in the operatic repertoire audience development and approaches to production as opera grew from a stand and sing event to its full flowering as enriching musical drama Enlivened with nearly a hundred illustrations *150 Years of Opera in Chicago* embraces its subject enthusiastically This broad and engaging overview is supplemented with a list of professional opera performances in Chicago from 1850 to 2005 **The Cambridge History of American Theatre** Don B. Wilmet, Christopher Bigsby, 1998-02-28 *The Cambridge History of American Theatre* is an authoritative and wide ranging history of American theatre in all its dimensions from theatre building to play writing directors performers and designers Engaging the theatre as a performance art a cultural institution and a fact of American social and political life the History recognizes changing styles of presentation and performance and addresses the economic context that conditions the drama presented The History approaches its subject with a full awareness of relevant developments in literary criticism cultural analysis and performance theory At the same time it is designed to be an accessible challenging narrative Volume One deals with the colonial inceptions of American theatre through the post Civil War period the European antecedents the New World influences of the French and Spanish colonists and the development of uniquely American traditions in tandem with the emergence of national

identity **American Theatre** ,1994 *The Oxford Handbook of the New Cultural History of Music* Jane F. Fulcher,2013-11-01 As the field of Cultural History grows in prominence in the academic world an understanding of the history of culture has become vital to scholars across disciplines The Oxford Handbook of the New Cultural History of Music cultivates a return to the fundamental premises of cultural history in the cutting edge work of musicologists concerned with cultural history and historians who deal with music In this volume noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience understanding and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art The Oxford Handbook of the New Cultural History of Music fosters and reflects a sustained dialogue about their shared goals and techniques rejuvenating their work with new insights into the field itself *Dancing in the Dark: A Cultural History of the Great Depression* Morris Dickstein,2010-09-06 From Agee to Astaire Steinbeck to Ellington the creative energies of the Depression against a backdrop of poverty and economic disaster In this timely and long awaited cultural history of the 1930s Morris Dickstein whom Norman Mailer called one of our best and most distinguished critics of American literature explores the anxiety and hope the despair and surprising optimism of distressed Americans at a time of dire economic dislocation Bringing together a staggering range of materials from epic Dust Bowl migrations and sharecropper photographs to zany screwball comedies wildly popular swing bands and streamlined Deco designs this eloquent work highlights the pivotal role of culture and government intervention in hard times Exploding the myth that Depression culture was merely escapist it concentrates instead on the dynamic energy and insight the arts could provide and the enormous lift they gave to the nation s morale Dancing in the Dark shows how our worst economic crisis as it eroded American individualism and punctured the American dream produced some of the greatest writing photography and mass entertainment ever seen in this country

Unveiling the Magic of Words: A Report on "**Opera In America A Cultural History**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Opera In America A Cultural History**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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