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THE COMPLETE CHRONICLE OF PERFORMANCES AND ARTISTS

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Rachel Cowgill,Hilary Poriss

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   Annals of the Metropolitan Opera: Chronology 1883-1985 ,1989   Annals of the Metropolitan Opera Gerald Fitzgerald,2016-06-11   American Images of China, 1931-1949 T. Christopher Jespersen,1999-02-01 In the 1930 s and 1940 s the prevalent American view of China was that of a friendly democratic and increasingly Christian state in many ways akin to the United States This view was fostered by a wide range of literary political and business leaders including Pearl S Buck Franklin D Roosevelt Wendell Willkie Joseph Stillwell Claire Chennault and most notably the powerful publisher of Life and Time Henry R Luce This book shows how the notion of the Chinese as aspiring Americans helped shape American opinions and policies toward Asia for almost twenty years This notion derived less from the reality of Chinese historical or cultural similarities than from a projection of American values and culture in the American view fueled by various political economic and religious interests China was less a geographical entity than a symbol of American hopes and fears One of the more important consequences was the idealization of China and the demonization of Japan   *The Arts of the Prima Donna in the Long Nineteenth Century* Rachel Cowgill,Hilary Poriss,2012-07-12 Female characters assumed increasing prominence in the narrative of 19th and early 20th century opera This book shines a light on the singers who created and inhabited these roles the flesh and blood women who embodied these fabled doomed women onstage before an audience   **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   **The Divine Claudia** Dan H. Marek,2021-12-12 Muzio was a case apart you cannot classify her for in the end you have been so emotionally destroyed by her performance you did not even know anymore what kind of instrument she had So spoke Lucrezia Bori the beloved soprano of the Metropolitan Opera Bori was echoing the opinion of many of Claudia Muzio s contemporaries and successors such as Eva Turner Rosa Ponselle and Mafalda Favero who wrote Actually she Favero admitted with her total candor it took me a long time to find my own interpretation La traviata for I was haunted by Claudia Muzio in this role When she sang it at the Colon in Buenos Aires in 1933 I went to each rehearsal worshiping her and it took a superhuman effort for me to finally obtain my personal approach I recall a performance of Muzio s in Refice s Cecilia an opera she created in Rome in 1934 which deals with the saint s martyrdom She was so sublime in it that I went backstage to express my admiration at the end and impulsively dropped to my knees Now really my child she said with those sad eyes which haunted me What are you doing Her Norma was also an unforgettable creation She had the quality I consider so essential in an artist to make the public suffer along with her Sometimes we hear artists described as She was born a hundred years too late but Claudia Muzio was born too soon She was

a great singing actress whose stage portrayals produced the hysterical kinds of responses cited above Most reviews mention her stage work first not failing to praise her singing It is from her late recordings from 1934 35 when she was ill that she is remembered today Muzio had a distinctive vocal timbre and an unparalleled command of dynamics and phrasing that once heard is never forgotten Indeed she was called La Unica in South America where she was the Teatro Col n s brightest star for fifteen years Muzio made her debut as the first Italian Tosca at the Metropolitan Opera in 1916 at the age of 26 with Enrico Caruso and Antonio Scotti She went on to sing with all the great artists of her time in a world wide career of over twenty five years Claudia Muzio sang over a thousand performances of major dramatic operatic repertory including 131 Aidas 146 Traviatas 81 Trovatores and 129 Toscas This figure does not include concerts and by all accounts Claudia Muzio was also a great recitalist   **"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   Annals of the Metropolitan Opera: Chronology 1883-1985 ,1989   **From Johnson's Kids to Lemonade Opera** Victoria Etnier Villamil,2004 American baritone Lawrence Tibbett created an overnight sensation at the Metropolitan Opera in 1925 when the audience stopped the performance of Falstaff to honor their compatriot for his exceptional talent Tibbett s now legendary curtain call foreshadowed a startling new era for classically trained native singers who rarely received the public recognition or respect given to their European colleagues In this absorbing work Victoria Etnier Villamil chronicles the extraordinary time from 1935 to 1950 when American artists who felt intensely inferior to foreign performers journeyed from being unappreciated in their own country to standing without apology on stages at home and abroad Drawing on exhaustive primary research and extensive interviews Villamil tells the remarkable story of a generation of American opera singers whose profession image and art were forever altered by the upheavals of World War II as well as sweeping cultural and technological changes The author s in depth look at these breakthrough years explores such defining factors as Edward Johnson s drive to Americanize the Met in his first seasons as general manager the impact of the microphone on singers and singing styles and the importance of radio and motion pictures in introducing classical music voices to wider audiences Villamil also considers how travel restrictions imposed on European artists during the war unlocked opportunities for American artists and the role of political and Jewish refugees in enriching music education and training in this country In addition the author discusses thoroughly the founding of the New York City Opera the rise of regional and smaller opera companies including the enterprising and popular Lemonade Opera and advancements for African American classical singers

Brimming with entertaining anecdotes and colorful figures both famous and little remembered the fascinating book concludes with an examination of this crucial period s legacy for the American classical music scene in the 1950s and beyond From Johnson s Kids to Lemonade Opera contains an invaluable appendix that provides biographical sketches of the over 250 opera and radio singers as well as art song specialists featured in this illuminating study *Changing the Score* Hilary Poriss,2009-08-26 This study seeks to explore the role and significance of aria insertion the practice that allowed singers to introduce music of their own choice into productions of Italian operas Each chapter investigates the art of aria insertion during the nineteenth century from varying perspectives beginning with an overview of the changing fortunes of the practice followed by explorations of individual prima donnas and their relationship with particular insertion arias Carolina Ungher s difficulties in finding a perfect aria to introduce into Donizetti s Marino Faliero Guiditta Pasta s performance of an aria from Pacini s Niobe in a variety of operas and the subsequent fortunes of that particular aria Maria Malibran s interpolation of Vaccai s final scene from Giulietta e Romeo in place of Bellini s original setting in his I Capuleti e i Montecchi and Adelina Patti s mini concerts in the lesson scene of Il barbiere di Siviglia The final chapter provides a treatment of a short story Memoir of a Song narrated by none other than an insertion aria itself and the volume concludes with an appendix containing the first modern edition of this short story a narrative that has lain utterly forgotten since its publication in 1849 This book covers a wide variety of material that will be of interest to opera scholars and opera lovers alike touching on the fluidity of the operatic work on the reception of the singers and on the shifting and hardening aesthetics of music criticism through the period **American Opera** Elise Kuhl Kirk,2001 A treasure trove of information American Opera sketches musical traits and provides plot summaries descriptions of sets and stagings and biographical details on performers composers and librettists for more than 100 American operas 86 photos *Annals of the Metropolitan Opera* ,1990 **Annals of the Metropolitan Opera** ,1989 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 *Samuel Barber* Wayne Clifford Wentzel,2001 An annotated reference guide to Barber s life works and achievements it will prove valuable for anyone seeking information on him *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 <u>Literature of American Music III, 1983-1992</u> Guy A. Marco,1996 Literature of American Music III 1983 1992 is the second supplement to the original Literature of American Music in Books and Folk Music Collections Taken together the three volumes provide a comprehensive inventory of the 5 100 books representing the core literature on American music This volume cites and critically annotates monographs on American music published from 1983 to 1992 but does not include literature in folk music collections More than 1 300 entries cover all aspects of American music including folk blues jazz rock music of major cities festivals the music industry instruments music education and music for TV and film Entries are arranged according to Library of Congress classification numbers which allows librarians to check their own holdings Each citation provides full imprint data ISBN facts about earlier editions series notes references to reviews in standard media descriptions of favorable and unfavorable features and special notes of reference elements such as indexes and bibliographies Includes title and subject indexes Author indexing is included in the Checklist of Writings on American Music 1640 1992 <u>Puccini's La fanciulla del West and American Musical Identity</u> 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

The British National Bibliography Arthur James Wells,1992 Guide to Reference Books Robert Balay,Vee Friesner Carrington,Murray S. Martin,1996 Presents an annotated bibliography of general and subject reference books covering the humanities social and behavioral sciences history science technology and medicine

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