

FORTY YEARS
OF OPERA
IN CHICAGO

HORACE LIVERIGHT

Forty Years of
Opera in Chicago

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Forty Years Of Opera In Chicago

Simon Morrison



Forty Years Of Opera In Chicago:

FORTY YEARS OF OPERA IN CHICAGO EDWARD COLMAN. MOORE, 2019 Forty Years of Opera in Chicago Edward Colman Moore, 1930 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.

Sergey Prokofiev and His World Simon Morrison, 2018-06-26 *Sergey Prokofiev 1891-1953* arguably the most popular composer of the twentieth century led a life of triumph and tragedy. The story of his prodigious childhood in tsarist Russia, maturation in the West and rise and fall as a Stalinist era composer is filled with unresolved questions. *Sergey Prokofiev and His World* probes beneath the surface of his career and contextualizes his contributions to music on both sides of the nascent Cold War divide. The book contains previously unknown documents from the Russian State Archive of Literature and Art in Moscow and the Prokofiev Estate in Paris. The literary notebook of the composer's mother Mariya Grigoryevna illuminates her involvement in his education and is translated in full as are ninety-eight letters between the composer and his business partner Levon Atovmian. The collection also includes a translation of Sigizmund Krzhizhanovsky's unperformed stage adaptation of Eugene Onegin for which Prokofiev composed incidental music in 1936. The essays in the book range in focus from musical sketches to Kremlin decrees. The contributors explore Prokofiev's time in America, evaluate his working methods in the mid 1930s, document the creation of his score for the film *Lieutenant Kizhe*, tackle how and why Prokofiev rewrote his 1930 Fourth Symphony in 1947, detail his immortalization by Soviet bureaucrats, composers and scholars, and examine Prokofiev's interest in Christian Science and the paths it opened for his music. The contributors are Mark Aranovsky, Kevin

Bartig Elizabeth Bergman Leon Botstein Pamela Davidson Caryl Emerson Marina Frolova Walker Nelly Kravetz Leonid Maximenkov Stephen Press and Peter Schmelz **Living Landmarks of Chicago** Theresa L. Goodrich, 2021-04-21 From the man shipped home in a rum barrel to the most dangerous woman in America Chicago history comes to life in these tantalizing tales *Living Landmarks of Chicago* goes beyond the what when and where to tell the how and why of fifty Chicago landmarks More than a book about architecture these are stories of the people who made Chicago and many of its most popular tourist attractions what they are today Each chapter is a vignette that introduces the landmark and brings it to life and the book is organized chronologically to illustrate the development of the city's distinct personality These fifty landmarks weave an interconnected tale of Chicago between 1836 and 1932 and beyond History lines Chicago's sidewalks Stroll down LaSalle or Dearborn or State and you'll see skyscrapers that have been there for a century or more It's easy to scurry by to dismiss the building itself but a hunt for placards turns up landmarks every few feet it seems Here's a Chicago landmark there's a National Historic landmark They're everywhere Ironically these skyscrapers keep the city grounded they illustrate a past where visionaries took fanciful impossible ideas and made them reality Buildings sinking Raise them River polluting the lake and its precious drinking water Reverse it Overpopulation and urban sprawl making it challenging to get to work Build up From the bare to the ornate from exposed beams to ornamented facades the city's architecture is unrestrainedly various yet provides a cohesive beautiful skyline that illustrates the creativity of necessity and the necessity of creativity After a sound bite history of the city's origins you'll meet the oldest house in Chicago or is it Kinda Sorta Depends on who you ask That's Chicago Nothing's simple and nothing can be taken for granted The reason the city has a gorgeous skyline and a vibrant culture and a notorious reputation for graft is because of those who built it envisioned it manipulated it Add *Living Landmarks of Chicago* to your cart and see what made Chicago so very Chicago **American Musical Life in Context and Practice to 1865** James R. Heintze, 2018-12-07 First published in 1994 This study covers a wide cross section of topics individuals groups and musical practices representing various regions and cities The subjects discussed reflect the religious ethnic and social plurality of the American musical experience as well as the impact on cultural society provided by the arrival of new musical immigrants and the internal movements of musicians and musical practices The essays are arranged principally on the basis of the historical chronology of the cultural practices and subjects discussed Each article helps to shed additional light on cultural expressions through music in eighteenth and nineteenth century America *Routledge Library Editions: Art and Culture in the Nineteenth Century* Various, 2021-03-29 This set of 11 volumes originally published between 1946 and 2001 amalgamates a wide breadth of research on Art and Culture in the Nineteenth Century including studies on photography theatre opera and music This collection of books from some of the leading scholars in the field provides a comprehensive overview of the subject how it has evolved over time and will be of particular interest to students of art and cultural history *Chicago's First Half Century, 1833-1883* Ocean Publish Inter Ocean Publishing Co, Inter Ocean Publishing

Co,2010-03-16 **Arts in Society** ,1964 *I Came a Stranger* Hilda Polacheck,1991-03 Hilda Satt Polacheck s family emigrated from Poland to Chicago in 1892 bringing their old world Jewish traditions with them into the Industrial Age Throughout her career as a writer and activist Polacheck 1882 1967 never forgot the immigrant neighborhoods the markets and the scents and sounds of Chicago s West Side Here in charming and colorful prose she recounts her introduction to American life and the Hull House community her friendship with Jane Addams her marriage her support of civil rights woman suffrage and the Women s International League for Peace and Freedom and her experiences as a writer for the WPA *The WPA Guide to Illinois* Federal Writers' Project,2013-10-31 During the 1930s in the United States the Works Progress Administration developed the Federal Writers Project to support writers and artists while making a national effort to document the country s shared history and culture The American Guide series consists of individual guides to each of the states Little known authors many of whom would later become celebrated literary figures were commissioned to write these important books John Steinbeck Saul Bellow Zora Neale Hurston and Ralph Ellison are among the more than 6 000 writers editors historians and researchers who documented this celebration of local histories Photographs drawings driving tours detailed descriptions of towns and rich cultural details exhibit each state s unique flavor The Prarie State nestled in the heart of the Midwest among the Great Lakes and Mississippi River is finely represented in the WPA Guide to Illinois The section on Chicago could stand alone as a guidebook in itself spanning over 100 pages and incorporating the history and tourist attractions of the city An essay about Abraham Lincoln by then governor Henry Horner 26 total tours of the state and a list of 50 books about the state of Illinois are also included in this extensive guide *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 si cle 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 **The**

Pacific Coast Musician ,1919 *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 [Music for Small Orchestra](#) (1926); [Suite No. 2 for Four Strings and Piano](#) (1929) Ruth Crawford,1996-01-01 **Illinois; a Descriptive and Historical Guide**, Best Books on,1939 originally compiled and written by the Federal writers project for the state of Illinois Rev with additions in 1946 ["O ma Carmen"](#) Victoria Etnier Villamil,2017-06-19 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 [Franco Alfano](#) Konrad Dryden,2009-09-01 Franco Alfano Transcending Turandot is the first fully documented biography in any language of Italy s last verismo composer Franco Alfano 1875 1954 the composer chosen to

complete Giacomo Puccini's swansong *Turandot* in 1924 Alfano remains one of the most undervalued composers despite arguably representing the best of Puccini's contemporaries His ability and prowess and his intimate friendship with Puccini led to his selection for *Turandot*'s completion a daunting enervating and ultimately thankless task which nearly robbed him of sight This biography finally sheds light on Alfano's view of the events as opposed to the all too customary Toscanini-Puccini perspective thereby revealing a largely unknown facet of one of the most important operatic works of the 20th century Konrad Dryden a friend of the composer's late daughter Nina Alfano sets out to unravel and organize the facts of Alfano's life offering a chronological presentation of the composer's vita as well as an examination of his major operas and their literary origins providing the most complete portrait of the composer to date Based on unpublished correspondence from international archives freshly translated by Dryden the book also sheds light on such colleagues and contemporaries as Puccini Toscanini Mary Garden Edward Johnson Giordano Rostand Mascagni and Mussolini A selection of previously unpublished photographs is included as well as plot synopses of Alfano's operatic works A foreword by the legendary soprano Magda Olivero his preferred interpreter and Li in the world premiere recording of *Turandot* and an appendix listing the composer's opus round out this important reference [The Delphian Quarterly](#) ,1928 [Musical Digest](#) ,1923

Enjoying the Song of Phrase: An Mental Symphony within **Forty Years Of Opera In Chicago**

In some sort of used by monitors and the ceaseless chatter of immediate transmission, the melodic elegance and mental symphony developed by the prepared word usually fade into the background, eclipsed by the relentless noise and disturbances that permeate our lives. But, located within the pages of **Forty Years Of Opera In Chicago** a charming literary prize brimming with raw feelings, lies an immersive symphony waiting to be embraced. Crafted by a masterful musician of language, that interesting masterpiece conducts viewers on an emotional trip, skillfully unraveling the concealed tunes and profound affect resonating within each cautiously crafted phrase. Within the depths with this poignant review, we will investigate the book is key harmonies, analyze its enthralling writing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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