

# DOWNLOAD PDF THE FAILURE THAT FLOURISHED : EARLY NEW YORK OPERA HOUSES

## Chapter 1 : Opera on the Mall: We Shall Not Be Moved - Opera Philadelphia

*English opera as popular culture: The Beggar's opera tradition --Nature's new mirror: English opera and theatrical reform --Culture and commerce: the first opera nights in New York --"Directly from the heart": English opera and the power of music in the age of sentiment --The failure that flourished: early New York opera houses --The new.*

Welcome to my first update on my new retro Boston blog! As many of you may already know from reading my other blog, I was a child fascinated by stories about places in Boston that no longer existed. I heard many tales about such places from my mom and dad as I grew up and longed to know more about each building that I, sadly, would never see in person. These early seeds were planted in my young mind and today have flourished into my passion for researching and rediscovering the lost gems of retro Boston. I am not sure how many times as young boy I was driven up and down Huntington Avenue in Boston and heard my mom or dad speak about the grand old opera house that once stood on the corner of Huntington Avenue and Opera Place. Northeastern University loomed all around at this stage in my young life and the idea of this once great structure filled me with wonder. I asked what it looked like. Mom or dad said it was a great deal like Symphony Hall but larger in size and taller with many seats. That simple description was enough for a five year old and I always asked why it was gone. The answer stayed simple I was crushed and made up my mind I would find out more I soon learned about other fascinating buildings in the Back Bay- Fenway area that also no longer stood An update will be devoted to this unique structure in the near future! As I grew up and became a serious collector of all things retro Boston, I managed to find out plenty about the once highly renowned A tale that speaks volumes about Boston in those days when culture was king and making Boston a hub of enlightenment was a mission of many influential, wealthy and philanthropic folk. The entertainment and cultural life of Boston was mainly contained in the area of central downtown Boston until the dawn of the 20th century. But the area from Copley Square moving along Huntington Avenue towards the lush green of the Fenway, would become a new area for Boston culture and society The Boston Public Library and the Museum of Fine Arts were early residents and became the anchors for more additions to the cultural world of Boston. Mechanics Hall was another very early sentinel on this artistic avenue and soon came Symphony Hall. A new cultural heart of Boston was born in this period of time and in , Eben D. Jordan son of Jordan Marsh Company founder proposed the building of a proper opera house to accommodate an opera company based in Boston. Jordan, a great patron of the arts and beloved Boston philanthropist not only funded much of this venture but also guided it until his untimely death in Boston society was a thrilled with the idea of grand opera based in Boston and performed in a world class opera house. Boston would keep up with New York and Europe Boston would not be second rate! Jordan provided much of the costly sum to build the magnificent structure but also relied on the proceeds of subscriptions being sold by early annual box holders. Jordan and the architect from Wheelwright and Haven toured the world looking at opera houses and using what they saw as the basis of what eventually would be constructed and opened to mass acclaim on November 8th, The Boston Opera House was a glory to behold. Built in the old European tradition with many shallow tiers of boxes and a large grand foyer with two marble staircases as you entered from the large main doors on Huntington Avenue The high looming ceiling adorned with an inset of sky blue and clouds with electric chandelier hanging gracefully from the center. Other noted features by the world critics were the stage size, the stage equipment, the large attached building in the rear to build scenery and house numerous dressing areas for casts that may include hundreds of performers. Another added feature in this elaborate structure Boston society could mingle in a restful grand salon overlooking Huntington Avenue through large arched windows and sip refreshing beverages in between the acts of the latest opera productions. The tale of this fascinating structure reads like so many in cities all over the world. The early success of the Boston based opera company and link with the Metropolitan Opera Company proved exciting. Grand opera was well received and money was made to sustain the venture. The opera house was used for college, university and society functions as well since it seated

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around This number changed over the years. When it first opened it had more boxes and less standard theatrical seating But the seating was changed and modified to accommodate more patrons in a slightly less opulent way. More on that in a minute! The untimely death of Eben Jordan in plus the fact that the novelty of grand scale opera was just beginning to fade caused serious issues for the large opera house. Financially it was not pulling its own weight as it had done in the early years of its life. The Boston based opera productions were a huge money drain and became less and less frequent. The property was sold and altered The new management held on until when Lee and J. Shubert took it on. The story of the Boston Opera House in becomes the story of what some in the building and entertainment trade call The Shubert plan was simple Movies were never right for the space and so that feature was never part of the grand revitalization plan. The Shuberts also felt that even more seats needed converting into rows rather than boxes and the stage apron in front of the curtain needed cutting back for more room for the orchestra. Grand opera could have casts of hundreds but not the average musical comedy The removal of the small structural walls between the boxes not only created more seating spaces but also created better acoustics. The auditorium had been acoustically perfect for the thunderous tones of opera but a Shakespearian comedy whisper would be lost in the cavernous inner heights of the central area over the orchestra seating. Transforming the Boston Opera House into a viable performance space for more universal productions was a key to its survival and the Shuberts did what they could and reopened it with a varied bill and positive reviews from the general public. Many kinds of shows The building was nearly sold during this uncertain time and converted into a large supermarket The opera house was not as easy to book as the Shuberts other Boston locations among them The Shubert, The Wilbur, The Majestic and Plymouth and was dark more than lit. It did host many touring productions each year but these shows may only do three or four days and then move on The Majestic was better suited to movies and needed less alterations for this unusually elaborate movie screening. The grand old dame continued to host some memorable shows with top performers and even Ed Sullivan himself did a live telecast of his long-established Sunday night show from there in the later part of The tale of the Ed Sullivan telecast is more like grand opera. The large variety show arrived amidst a union strike that nearly threatened to cancel it completely but if that was not bad enough But the fates were kind They painted it and kept it looking smart The building was sitting on very sandy soil and the foundations back in were very difficult to build. Could the work have been done? It would have been costly but the building could have been saved if Boston wanted no part of buying it as a civic auditorium and unlike The Majestic and Plymouth Theatres The avid opera lovers did speak up. Boston said a new modern facility to be covered in another upcoming update would be built in the near future that would do the job of a civic arts performance space and host trade shows. The writing was on the wall for both the poorly treated Boston Opera House and the vast Victorian era Mechanics Hall just down the road. The sad fact was that despite being less active than the other legitimate Boston houses, the Boston Opera House was booked right up until the bitter end. Northeastern University had been busy buying land all around the fated building and bought the structure and land from the Shubert chain in September of for a very small fee. The horrified outcry came but the glorious structure was gone by early I present for you here a mixture of press clippings, articles, theatre programs and photos that chart the history of this former Boston landmark from until A sad but relevant fact remains as you can clearly see from the interior shot that was taken just before the building was stripped and gutted Boston lost a gem. White elephants can be pleasingly unique and highly treasured Boston has learned some very hard lessons about preservation. Many felt that dear Eben Jordan would have been utterly heartbroken at the loss of this gift to Boston and Enjoy this look back! Charles Boston My other retro Boston blog:

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## Chapter 2 : NY Daily News - We are currently unavailable in your region

*Mozart's last opera, a German comedy called *The Magic Flute* (), takes place in fantastic settings that still inspire experiments in set and costume design; two recent productions at the Metropolitan Opera in New York, for instance, were devised by the artists Marc Chagall and David Hockney.*

A Short History of Opera What is it about the fusion of music, drama, visual arts, and dance that appeals to millions of people? History, mythology, fairy tales, folk stories, literature, and drama have inspired composers for centuries. Opera reaches beyond geographical and cultural boundaries as the most creative of all the performing arts. Where did it all begin? During the Renaissance, in Florence, Italy, a small group of wealthy artists, statesmen, writers, and musicians, called the Florentine Camerata, gathered to discuss how to revive and transform Greek drama. They favored heightening the text by creating the solo melody or monody which would enhance natural speech. Jacopo Peri, composed the first acknowledged opera, *Dafne*, in the late 1500s. The latter two operas premiered in Venice, where the first opera house was built in 1637. By the mid-1700s, opera had spread to all of Italy and into France and Germany. The Baroque period, ca. 1600-1750, Baroque opera flourished in the royal courts and opera houses in Europe with the Italian school at the fore. Opera developed by expanding in structure, harmony, and plot content. The orchestra played a more important role in providing harmonic depth and variety to accompaniments. Structure became more flexible, i.e. Haydn composed over 75 operas as entertainment for the Esterhazy court; Gluck, who returned to a simpler, leaner style whose plots reverted to mythological subjects, is best remembered for his timeless *Orfeo ed Euridice*; and Mozart, a supreme musical dramatist, composed operas in a variety of styles and languages. Mozart brilliantly composed in several different operatic forms: During the 1780s, after the French Revolution, a new middle class began to frequent the theaters in search of entertainment. Composers turned to the literature of Shakespeare, Hugo, Goethe rather than to Greek mythology, efforting to present operas that these audiences would appreciate. Grand opera incorporated all artistic elements: Pinafore, developed loyal followings. These three composers inspired their singers to sing in the *bel canto* style, executing long, elegantly and beautifully phrased, often challenging, vocal lines. Their operas are vehicles for the expert singer. Witty sung dialogue, sharply etched characters, and beautifully crafted vocal lines ensure the success of these operas. On the heels of these composers came Giuseppe Verdi whose many operas remain the backbone of current opera house repertoire. In Italy, Verdi is lauded as a patriot, statesman, and the composer of politically controversial topics of his day. His operas are memorable because of the dramatically beautiful, challenging, and memorable vocal melodies he crafted for all of his characters. *Nabucco*, *I due Foscari* and *Aida* The symbiotic relationship between literature and music strengthened as the 19th c. Richard Wagner created a new genre of opera whereby the function of music was to serve dramatic expression. The Ring Cycle used Norse mythology and leitmotifs to cohesively bind four operas together using musical themes for characters, situations, and ideas. Wagner composed for massive orchestrations, increasing the orchestra size from 30 to 100 players. Toward the end of the Romantic period, Claude Debussy and Maurice Ravel explored musical impressionism by stretching tonality and form. He composed for larger voices using rich, full orchestrations. The latter two operas are frequently performed on a double bill. All verismo operas require mature voices and dramatic singers who are convincing on stage. As drama became more important to the portrayals of characters on stage, composers of the 20th c. The operatic singers who tackle these roles need to be excellent musicians, vocal technicians and superb actors. Opera composers of the 20th c. In the 21st c. All these operas have enjoyed recent successful productions in major US opera houses.

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## Chapter 3 : Neoclassical/Romantic Architecture | Essential Humanities

*Heidi Waleson's Mad Scenes and Exit Arias traces the history of New York City Opera, from its founding in as the "People's Opera" to the night, 70 years later, when executive director.*

Engar Utah History Encyclopedia, Theater in Utah has its beginnings in the Mormon church and its support of innocent amusement for its people. From this support came the building of the Salt Lake Theatre, one of the best theaters of its time in the West, and the growth of amateur dramatic companies in almost every town and settlement. Even before the Latter-day Saints migrated to Utah, they staged plays and elaborate pageants in Nauvoo, Illinois, in the early s. Brigham Young himself played a Peruvian high priest in the play Pizarro staged there. As soon as the Mormons felt comfortably settled in Salt Lake City, they again turned to drama for entertainment. Performances were held at the Bowery on the temple block. The Social Hall was erected and served as a principal place of amusement from to Built of adobe with a shingle roof, the Social Hall has been called the first Little Theatre in America and Brigham Young has been considered by some to be the father of the Little Theatre movement. A bust of Shakespeare was placed above the stage. Smaller towns soon began to emulate the activities of the Social Hall. The soldiers at Camp Floyd, however, soon organized a theater. The Camp Floyd Theatre, built of pine boards and canvas, accommodated people. The theater was located on South between and East. Brigham Young soon decided that the Saints should have a first-class theatre, and excavations on the corner of South and State streets began in July Folsom was the architect of the exterior, which was Doric in style. Harrison, an architect from London and recent convert, modeled much of the interior after the London Drury Lane Theatre. Building supplies came from the now-disbanding Camp Floyd and the wreckage of government wagons on the trail. The theater was dedicated with a prayer by Daniel H. Wells, and an address by Brigham Young. Over 1, people crowded the theater for the opening, and many continued to come for later performances. Early performers at the theater included Thomas A. Brigham Young even allowed ten of his daughters to appear onstage. His daughter Alice later married Hiram B. Clawson, the first manager of the theater along with John T. Great actors of the time began to come to Salt Lake City because of the quality of the theater and the sophistication of the audiences. With the coming of the railroad, Utah was placed on the national theatrical circuit, and the Salt Lake Theatre became increasingly secularized as New York booking agencies virtually controlled its attractions. Church leaders became uneasy with the loss of local standards and control. The theater kept up with the latest technological advancements, though they were costly. Some oil lamps lit the theater until when they were replaced by gas. Then, with the coming of electricity, the Railway Company furnished the theater with six lamps on each side of the building. Built in , it was located on the south side of South Street between Main and West Temple streets. To settle the dispute between the two theaters, the New York booking agencies agreed to divide bookings evenly. In the Walker Opera House burned down. Amateur dramatic groups also flourished throughout the state. The Amateur Dramatic Company of Provo was organized in By the s theater was so popular and taken so seriously that the Deseret News, Salt Lake Tribune, and Salt Lake Herald all had a special theater page devoted to coverage of the professional theaters in Salt Lake. But Salt Lake City still had no permanent dramatic company. A major force in the development of drama in Utah arrived in "Maud May Babcock. Babcock was hired as an instructor in elocution and physical culture at the University of Utah and quickly set about putting together a sustained program in dramatics. Besides her work at the university, she also had students at Brigham Young Academy and at Salt Lake public schools. Under her direction, the newly formed University Dramatic Club put on its first play in December With no theater at the university, the club used LDS ward halls and later the Salt Lake Theatre for its annual performances. It also began to present performances throughout the state and in parts of Idaho. The training received in the University Club went home with some of its students to the smaller communities of Utah. Other club alumni went back to perform with the University Club players, while still others went on to professional companies. Dramatic activity at the university heightened. The French and

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German classes began to produce plays in the original languages. The freshman class began to stage an annual production, and the Music Department began presenting operas at the Salt Lake Theatre. Besides the Salt Lake Theatre, other important theaters in the early years of the century were the Colonial, the Garrick, the Grand, the Orpheum, the Empress, and the Princess. Later it was renamed the Hippodrome and was used as a sports arena before it was destroyed by fire in the s. Neuhausen, the theater was opulently decorated and became a center for legitimate theater in Salt Lake City for many years. Despite the number of professional theaters, there was no professional community troupe, a deficit Maud May Babcock longed to correct. Though much fanfare attended the opening night performance with the LDS church authorities, the governor, and the mayor present, the venture failed financially and the company disbanded. The University of Utah still did not have a theater on campus for its dramatic activities. In the assembly room of the Museum Building was made into a small theater, and play-production classes were organized for teaching directing and acting. For seven years the company toured Utah, Idaho, Washington, Oregon, Wyoming, California, and Canada putting on plays including Pygmalion and The Taming of the Shrew for schools, organizations, and communities. When the Great Depression dried up financial resources, the company disbanded and Olsen went to Hollywood, where he acted in such films as Annie Oakley with Barbara Stanwyck. Particularly after World War I, the growth in popularity of motion pictures led to the failure of many legitimate theaters. Additionally, the Intermountain states experienced a recession in the s while overhead and capital expenses for theaters increased. Amidst much controversy, the theater was demolished in late and a telephone exchange was erected in its place. It was a popular place until it was destroyed by fire in Also during the s, a number of circuit movie-theater companies were formed. The Latter-day Saints also showed movies in their cultural halls, with proceeds going to various church interests. With the growth of the film industry, Utah state government began aggressively to promote Utah as a locale for filmmaking. Legitimate theatrical activity found a home in the state universities and colleges, with additional support from little theater groups and occasional road productions. Lowell Lees, and Keith M. Keith Engar instituted the annual production of a classic Greek play in an outdoor setting. Dramatic activity also prospered at Brigham Young University. It began with two or three plays per year being presented in the s. Earl Pardoe, who taught there from to and emphasized dramatic training and performance rather than oral reading, and Harold I. During the years to , more than 2, productions were presented at BYU to audiences of more than 2. The LDS church continues its sponsorship of drama outside of the university. Amateur activity is popular in Mormon ward and stake houses, which are built with recreational halls and stages. The Mutual Improvement Association also for a number of years held playwriting contests, in which more than 40, people participated. The festival season currently extends through the summer. Productions are staged at the Adams Memorial Theatre, a replica of an Elizabethan playhouse, and in the Randall Jones Theatre, which opened in In connection with the plays, seminars, backstage tours, Renaissance concerts, and feasts are held. The theater contains two stages: Each year the theater presents seven productions. Some years, more season tickets were sold for the theater than for sports events at the university. Ten playwrights work with actors and directors while writing, reworking, and polishing scripts. Nearly 70 percent of the plays written at Sundance are eventually produced. Since that time it has functioned as a community theater. For a number of years it was the stage for the LDS musical Promised Valley, which was first produced in The Theater League of Utah, formed in the early s to bring New York touring company productions to Utah, sponsored extremely popular productions of Les Miserables and Cats. Despite the financial demands of live stage productions and the competition from movies, television, and video, Utah theater on the community, school, church, and professional levels continues to draw audiences, invite participation, and inspire creativity. A House of Faith ; Keith M. A Centennial History ; Myrtle E.

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## Chapter 4 : Greensboro Opera

*After the 48th performance the Director of the opera house resigned, in But the Imperial Opera in Vienna (Austria) and the Théâtre de la Monnaie in Brussels (Belgium) were another story. Performed in Vienna on October 23, , Carmen was a complete success.*

Many of the early sewers built by Romans in England are still utilized. King Minos of Crete had the first flushing water closet recorded. Garderobes in medieval castles were a step down [even though they were upstairs] from the Romans. The dark ages swept advances in plumbing under the rug, so to speak, along with cleanliness. What about more recent history for writers whose books are set in the Regency and Victorian periods through the early Twentieth Century? The first sewers in America were built in the early nineteenth century in New York and Boston. These were to rid the streets of refuse. At this time, no one addressed getting fresh water safely to individual homes and apartments or eliminating the smelly outhouse. Chamber pots varied from open buckets to decorative ceramic containers with tight fitting lids. The pots were emptied daily into an outhouse or, heaven forbid, into the street. Offal carts made the rounds of city streets. The drivers used buckets and shovels to empty outhouses and cesspits and sprinkle the recesses liberally with lime. What a horrid job that must have been! However, he was a plumber and holds many patents for plumbing products, and had several plumbing shops. It was crude and the Queen reportedly refused to use it. The earliest patent for a flush toilet was issued to Alexander Cumming in . The problem with early toilets was that people did not understand how germs spread or the need for venting fumes away from the toilet. There was also difficulty perfecting a system would take all of the refuse away when flushed. In addition to smell, germs accumulated and spread disease. People became afraid to install the toilets inside their homes. Bathing rooms were exactly thatâ€”rooms in which people could bathe. It was never more than tepid, and bathing was in only a couple inches of water. The alternative was having servants carry buckets of water to the bathing room. Usually, the tub emptied into a pipe that dumped water into the yard, street or a cesspit.. These tubs were often set into elaborate wooden cabinets that matched the bathing room wainscoatingâ€”not at all suitable for long term exposure to bath water. In , the Tremont Hotel of Boston became the first hotel to have indoor plumbing and featured eight water closets. Until , indoor plumbing could be found only in the homes of the rich and in better hotels. Jennings invented an improved flushing system, and popularized public lavatories by installing them in the Crystal Palace for the Great Exhibition of . Over , people paid to use them. In , toilet designs began changing to resemble those of today. However, in rural areas as in the poorer section of cities, the outhouse was used well into the twentieth century. Authors of Georgian through modern times may determine how plumbing was utilized in their time period by seeking publications on home restoration. Books on restoring homes of various time periods detail the plumbing plans with useful illustrations. Information on earlier time periods is available on the web and in history books.

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## Chapter 5 : Theater in Utah - Utah Department of Heritage and Arts

*Opera quickly became very popular in Italy and throughout Europe in the early 17th century. In William Davenant secured a royal patent from Charles I to build an opera house in London but because of the Civil War and subsequent closure of the theatres in this never materialized.*

David DiChiera, the founder and longtime general director of the Michigan Opera Theatre, died Tuesday at his home in Detroit, officials said. DiChiera was a visionary and a beloved figure throughout the international opera world, but it was in Detroit and at MOT that he made his mark. He was known for his love of the city and for championing opera and dance with the late Carol Halsted in Detroit. He was committed to diversity on and off stage. He fostered the early careers of African American singers including Leona Mitchell, Kathleen Battle, and Denyce Graves, and he produced lesser-known Polish and Armenian operas to reflect the diverse ethnicities of the city. From the earliest days of the company, DiChiera fostered extensive community educational programs with his former wife, Karen VanderKloot DiChiera. In recent years he established the Michigan Opera Theatre Studio resident artist program to identify, train and mentor up-and-coming opera singers. DiChiera believed that every great city deserves its own opera company and, when so many were fleeing to the suburbs, chose to invest in Detroit. In , he purchased the abandoned and dilapidated Grand Circus movie theater in a relatively forgotten part of downtown Detroit. Today, the building is one of the finest and most splendid opera facilities in America and one of few theaters actually owned by an opera company. It ultimately became the sparkplug for a cultural and economic renaissance in an area of downtown Detroit that has since generated millions of dollars in urban development. He wanted MOT to be the best at everything it did, and he put his heart and soul into it to make sure that it was. He was truly one of a kind. He envisioned a magnificent venue that would attract great performers and great performances of opera and dance for enthusiastic audiences in Detroit, and he went out and built it. He was like a father to many of them and he will forever be missed and remembered. I remember him from our early days together when he was just starting MOT and every day was exciting, challenging but exciting. Prior to that he chaired the music department at Oakland University in Rochester, Mich. He managed both positions concurrently with his MOT responsibilities and created production collaborations between the three companies. DiChiera was born in McKeesport, Pa. He was raised in Los Angeles. He also received a Fulbright scholarship for musical studies in Italy. DiChiera received an honorary Doctor of Music Degree from the University of Michigan in and served as commencement speaker. In recognition of his contributions to the musical world, he had been honored by the mayors of Detroit, New York, San Francisco and New Orleans, as well as the governments of France and Italy. Both Detroit Mayor Mike Duggan and Michigan Governor Rick Snyder praised DiChiera for his commitment to the cultural life of the city and state and the opportunities that culture provides to both. A public visitation and funeral service will take place Friday, Sept. The visitation will begin at 11 a.

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## Chapter 6 : New Theatre Ends Its Year With BROADWAY BOUND

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This trend was accelerated by the excavation of numerous ancient ruins, both Roman e. Pompeii and Greek e. Athens , which rekindled interest in antiquity and expanded classical architectural vocabulary. This finally allowed architects to deliberately design buildings that were purely Greek, purely Roman, or a Greco-Roman hybrid. All three options proved popular. Concurrent with Neoclassical architecture was the Gothic Revival, a British-born movement. Gothic Revival aka Neogothic may be considered the architectural manifestation of Romanticism, given the Romantic affinity for medieval nostalgia and the wild, fanciful nature of the Gothic style as opposed to the restraint and order of classicism; see Western Aesthetics. Both aesthetics thrived in the form of sacred and secular architecture. Indeed, construction in these styles diminished only gradually in the twentieth century, and even continues to a limited extent to this day. For most of history, temples buildings for religious ceremony and palaces grand residences served as the leading forms of monumental architecture. D Today, government and commercial buildings dominate cityscapes the world over. It should be noted that while Neoclassical and Neogothic architecture were the main focus of this period ca. In addition to Gothic, Romanesque was also revived; the resulting style is known specifically as Neoromanesque, though the term "Neogothic" is often stretched to include it. Likewise, the term "Neoclassical" is often stretched to include the Neobaroque aesthetic. This period also featured significant influence from non-Western art and architecture. Elements were borrowed from such exotic traditions as Islamic, Indian, Chinese, and Egyptian. The third type is the classical block building, described later in this section. Temple style buildings were uncommon during the Renaissance; architects of that period focused mainly on applying classical elements to churches and modern buildings e. Temple style architecture exploded during the Neoclassical age, thanks largely to wider familiarity with classical ruins. Many temple style buildings feature a peristyle a continuous line of columns around a building , which is rarely found in Renaissance architecture. The former is Roman-based modelled after the Pantheon in Rome , while the latter is Greek-based. Palladian architecture is derived from the villas of Andrea Palladio, the greatest architect of the Late Renaissance. Palladio, like famous artists generally, was followed by many successors who absorbed and worked in his style; these ranged from unoriginal imitators to artistic geniuses, the latter of whom applied old ideas in brilliant new ways. Both were constructed over long periods under various architects. Note that some of the buildings in the above gallery feature a balustrade a railing with vertical supports along the edge of the roof. The vertical supports within a balustrade are known as "balusters" or "spindles". A classical block building features a vast rectangular or square plan, with a flat or low-lying roof and an exterior rich in classical detail. The overall impression of such a building is an enormous, classically-decorated rectangular block. Two names are especially prominent in the field of "classical block" buildings. The most famous classical block of all is the Palais Garnier, a Neobaroque opera house designed by Charles Garnier. Gothic Revival Architecture ca. Consequently, the earliest Gothic Revival buildings were simply country houses embellished with a veneer of Gothic elements. Over the ensuing decades, however, architects thoroughly revived the Gothic aesthetic and building techniques, allowing them to design authentically Gothic structures. The style was especially popular for churches and public buildings. Among them was Strawberry Hill demolished , the most famous early work of Gothic Revival. Britain and America each developed a unique substyle of Neogothic. This practice, which may be dubbed polychrome brick Gothic, was adopted from medieval Italian Gothic architecture in which the primary colour is typically white. A relatively easy and inexpensive style to produce when timber is readily available , carpenter Gothic became popular throughout the United States and Canada. Typically, a building in this style is only lightly imbued with Gothic decoration e. Classicism, ", Encyclopedia Britannica. The Industrial Age", Encarta. Neoclassical and Romantic", Encyclopedia Britannica.

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## Chapter 7 : Postmodern architecture - Wikipedia

*The Harbin Opera House, which is , square feet. Over the past two years Harbin has focused on developing its cultural infrastructure. Credit Gilles Sabrie for The New York Times. In the.*

New York in was "a huge semi-barbarous metropolis In other words it was the most thriving commercial city, the busiest port, in a great, gangling country which was growing up fast. Its population increased by , in ten years. It was the sieve through which the bulk of European commodities and human beings passed into the fabulous new continent; and linked by railroads and waterways with the West, it served as broker for the products of the plains. To the port of New York came most of the immigrants who flocked to America at the average rate of , a year during the fifties. More than 2, Italians were congested in one squalid section, whence itinerant peddlers sallied into the provinces, and where the less venturesome sold fruit and confections. Some of the million and a quarter German immigrants settled, as they did in Cincinnati, St. Louis, Chicago, Milwaukee and Louisville, in a part of the city where they maintained the social institutions of the Fatherland at the same time that they embraced American customs and interests. Few of the Polish, French, Scandinavian, And English immigrants stayed in the great Atlantic ports, most of them moving on to the West. By there were more than ten thousand tenement houses in New York. About a twentieth of the population of Boston and New York lived underground in damp, dark rooms among filth and vermin. When, in , New York provided for a system of sanitary police to improve these conditions, the slum owners applied to Tammany for appointments as health inspectors and got them. The death rate in the city almost doubled that of London. The tenements were firetraps. Ten people were killed at No. May Day in New York was moving-day, as it had been since the days of the Dutch. The custom originally sprang from a city ordinance which required anyone who was going to move to do it by May 1st, in order that the city directory could be made up on schedule. A favorite place for the young ladies of New York to take their parents was Cozzens Hotel at West Point, where during the summer months, the cadets at the Military Academy gave a "hop" three times a week. When Central Park in New York was opened in , the Weekly hailed it as a "sylvan miracle, teeming with bowers of romantic loveliness and dripping fountains of clearest crystal. The first convention of baseball clubs was held in New York in Delegates from sixteen organizations met to establish uniform rules for the game. But even in , when Brooklyn played Philadelphia at the Elysian Fields in Hoboken, the Weekly could only report vaguely that "Baseball differs from cricket, especially, in there being no wickets. The bat is held high in the air. Instead of wickets, there are at this game four or five marks called bases The American theater was actively patronized. Despite the financial panic of , the manager of the New York Opera announced that the season of was the best ever. The ballet aroused enough interest for the Weekly to present his "perfectly reliable" likeness of Emma Livry, a sixteen-year-old French girl, who had Paris at her feet. There was cheering from thousands of throats as the Seventh Regiment of the New York National Guard marched down Broadway beneath waving flags. The West Point Foundry at Cold Spring, New York, gave up such peaceful manufacturing as machinery for the Jersey City waterworks, and turned to the production of twenty-five guns and seven thousand projectiles a week. Brokers set up, shops by the hundreds. The stock of one coal company rose from ten dollars a share before the war to two hundred dollars in and in a single year paid dividends amounting to two-thirds of its capital. The frenzy was so great that the New York Stock Exchange did not offer sufficient scope to speculators, and in a man named Gallagher opened a night exchange in the basement of the Fifth Avenue Hotel. So prosperous was this stock-gambling venture that in a separate building was erected to house it. The draft riots in New York in July, , were a formidable symptom of industrial unrest. All might have gone peacefully but for the fact that these longshoremen had struck for higher wages, and their places had been taken by negro strike-breakers. Naturally unwilling to fight for the freedom of a race whose members had taken their jobs, they were in dangerous mood. A mob attacked the conscription office, and violence spread. Soon a gin-soaked mob was burning buildings, hanging negroes from lamp-posts, shooting and beating people

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to death, and looting stores. Police and militia were powerless. Nearly a thousand people were killed, and the damage to property was counted in millions of dollars. But business still flourished, in spite of such disorders. The government was handing out contracts for uniforms, guns, food, and ships. To be sure, thousands of lives were being lost in this war, but thousands of dollars were dropping into patriotic pockets. Rapid transit was a necessity in the expanding city, and on July 3, , the first elevated railroad train sped along at fifteen m. Within a few years two elevated lines were under construction on either side of the city. As early as work was begun on a subway in New York, and by there was an underground tube from Warren to Murray Street, through which a cylindrical car was alternately blown and sucked by a steam-powered blower. For two years adventurous citizens took demonstration rides for twenty-five cents, but the inventor failed to get a franchise and the idea of a subway was abandoned until the twentieth century. This two-million-dollar marble palace was built in for A. Stewart, the great New York merchant, whose retail store had been patronized by Mrs. Lincoln and whose wholesale establishment was unrivaled in the land. Twelve years earlier Dr. A tenement in Mulberry Street was home to eighty people, half of whom were children. Saturated with filth and vermin, strewn with garbage and waste, it was typical of the plague spots which bred typhus, smallpox, and diphtheria in American cities. In smallpox alone killed more than eight hundred New Yorkers and almost two thousand Philadelphians. As a result of these horrible conditions, health departments were created in numerous municipalities. Sewage disposal was improved, streets were at least partially cleaned, and tenement houses were supervised. The inflation of the currency following the war, the consequent inflation of credit, and the contemporaneous economic dislocations in Europe and South America combined to place the financial system in a perilous position. The nefarious schemes of men like Gould and his mates accentuated the peril. Immediately after the Erie re-organization, Gould and Fisk organized a corner on the gold market. The price soared as the corner approached completion. Half of Wall Street was ruined. Their junta held excited meetings in these headquarters at the corner of Rector Street and Broadway. Here propaganda against Spanish rule was supplied for American consumption. Ammunition and arms were collected, money was raised, plans for revolutions were laid. Several expeditions were sent out to the island in hopes that the United States would lend their support, but the nation was not yet ready for empire. That would come later. The process of consolidation and centralization which rearranged American business during the period placed Wall Street squarely at the apex of the commercial structure. The Stock Exchange thrived, accordingly. A new building had been built in , but by it had to be greatly enlarged. Panic swept Wall Street early in May, The Marine National Bank closed its doors on the 7th and people learned with astonishment that the failure had resulted from heavy overdrafts by the firm of Grant and Ward. Grant was the first ex-President who had become a member of the Wall Street clan, and his name had lent dignity to the firm. Ulysses, Junior, was also a partner. But the active member was a young scoundrel named Ferdinand Ward, who used the Grant reputation to borrow huge sums for financing non-existent "government contracts. Fraudulent account-books convinced the Grants that they were growing rich. On May 1st the General thought he was worth two and a half million. The General was old. Ahead there were poverty, disgrace, and disillusioned despair. In it was owned by Thomas and Catherine Wilson, both of whom were in Sing Sing at the time for engaging in highway robbery. The resident hero was Bully Morrison. Drunk or sober, he could lick anybody, and frequently did. Among the other tenants was John Mooney, who, when taken to jail for beating his drunken wife for a night and a day till she died found eight of his fellow tenants already behind the bars on assorted charges. The Brooklyn Bridge, designed and built by the Roeblings, was not only one of the greatest engineering achievements of the time, but an artistic triumph as well. It made no attempt to disguise itself behind Gothic ornament. It simply spanned the river with the curving glory of its cables and steel, unequivocally a bridge.

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## Chapter 8 : The Early History and Development of Opera - Victoria and Albert Museum

*Manhattan hotel developer Jay Domb is converting an old South Bronx opera house on E. th St. into a boutique hotel. Domb is photographed in a prototype of an Opera House hotel room.*

He was 83 years old and had been diagnosed with pancreatic cancer in March, DiChiera was a visionary and a beloved figure throughout the international opera world, but it was in Detroit and at MOT that he made his mark. He was known for his love of the city and for championing opera and dance with the late Carol Halsted in Detroit. He was committed to diversity on and off stage. He fostered the early careers of African American singers including Leona Mitchell , Kathleen Battle , and Denyce Graves , and he produced lesser-known Polish and Armenian operas to reflect the diverse ethnicities of the city. DiChiera was a respected composer whose works include the full-length opera "Cyrano" and Four Sonnets to verses by Edna St. A recording of his chamber works, "Letters and Fantasies," was released in From the earliest days of the company, DiChiera fostered extensive community educational programs with his former wife, Karen VanderKloot DiChiera. In recent years he established the Michigan Opera Theatre Studio resident artist program to identify, train and mentor up-and-coming opera singers. DiChiera believed that every great city deserves its own opera company and, when so many were fleeing to the suburbs, chose to invest in Detroit. In , he purchased the abandoned and dilapidated Grand Circus movie theater in a relatively forgotten part of downtown Detroit. Today, the building is one of the finest and most splendid opera facilities in America and one of few theaters actually owned by an opera company. It ultimately became the sparkplug for a cultural and economic renaissance in an area of downtown Detroit that has since generated millions of dollars in urban development. He wanted MOT to be the best at everything it did, and he put his heart and soul into it to make sure that it was. He was truly one of a kind. He envisioned a magnificent venue that would attract great performers and great performances of opera and dance for enthusiastic audiences in Detroit, and he went out and built it. He was like a father to many of them and he will forever be missed and remembered. I remember him from our early days together when he was just starting MOT and every day was exciting, challenging but exciting. Prior to that he chaired the music department at Oakland University in Rochester, Mich. Opera America President and CEO Marc Scorca called DiChiera "a visionary, leader, ally, mentor and a gentleman who set a national standard of community service and entrepreneurial inventiveness. He managed both positions concurrently with his MOT responsibilities and created production collaborations between the three companies. DiChiera was born in McKeesport, Pa. He was raised in Los Angeles. He also received a Fulbright scholarship for musical studies in Italy. DiChiera received an honorary Doctor of Music Degree from the University of Michigan in and served as commencement speaker. In recognition of his contributions to the musical world, he had been honored by the mayors of Detroit, New York, San Francisco and New Orleans, as well as the governments of France and Italy. Both Detroit Mayor Mike Duggan and Michigan Governor Rick Snyder praised DiChiera for his commitment to the cultural life of the city and state and the opportunities that culture provides to both. A public visitation and funeral service will take place Friday, Sept. The visitation will begin at 11 a.

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## Chapter 9 : The History Box |New York City Highlights s- s

*In recognition of his contributions to the musical world, he had been honored by the mayors of Detroit, New York, San Francisco and New Orleans, as well as the governments of France and Italy.*

The last few rehearsals came off very well. The cast had recovered their courage and confidence. The press was not admitted to the dress rehearsal [on March 2]. We invited only about 50 people, friends of the authors and of the performers and directors, the costumiers and set designers. None seemed to find the work scandalous: On the contrary, it was exceedingly well received. We might have gone to the opening performance full of confidence the following evening, had not several morning papers published vitriolic letters, written as though by the same person. As Act I ended there were many curtain calls. Backstage, Bizet was surrounded, congratulated. Act II, less enthusiasm. The entrance of Escamillo [the Toreador] was most effective. But then the audience cooled. Backstage, fewer admirers, congratulations restrained. The audience was frigid during Act IV. Only a few faithful devotees of the composer came backstage. Carmen was not a success. On the contrary, the box office flourished. I was awakened at 2 AM on June 3 to learn that Bizet had died of a heart attack at the very moment the curtain had fallen on the 32nd performance. Later Performances The hour of true recognition was slow in coming. Carmen was performed only 16 more times [in the Paris run]. After the 48th performance the Director of the opera house resigned, in . Performed in Vienna on October 23, , Carmen was a complete success. It was recreated as a spectacle. The entrance to the bullring was a grandiose, picturesque scene. All Vienna came running. By contrast, the Brussels performance stuck to the script " " no added ballet, no horses. Its success too was complete and spontaneous. Similar successes followed in St. Petersburg, London, New York, and Naples.