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## Crafting the American Opera Libretto: Modeling, 'Operese,' and Language Style in Works from the 1910s

*Table of Selected Operas*

DATE & PLACE *	OPERA	COMPOSER	LIBRETTIST	PLOT MATERIAL
1910 Berlin	<i>Poia</i>	Arthur Nevin	Randolph Hartley <sup>+</sup>	a treatment of the "Scarface" Blackfeet Indian legend
1911 Philadelphia	<i>Natoma</i>	Victor Herbert	Joseph D. Redding	racial encounter among Spanish, Indians, and Americans in late Mission-Era California
1911 Boston	<i>The Sacrifice</i>	Frederick Shepherd Converse	Frederick Converse (lyrics by John Macy)	racial encounter between Mexicans and Americans during the Mexican-American War
1912 Seattle	<i>Narcissa</i>	Mary Carr Moore	Sarah Pratt Carr	the historical killing of missionaries Marcus & Narcissa Whitman by the Cayuse Indians in the Oregon Territory
1917 Chicago	<i>Azora</i>	Henry Kimball Hadley	David Kilburn Stevens	Montezuma's Aztec empire in decline and the arrival of Cortez
1918 New York	<i>Shanewis</i>	Charles Wakefield Cadman	Nelle Richmond Eberhart	cross-racial relationship between a white man and an Indian woman, modern day plot setting

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\* Year of fully staged, world-premiere performance, not necessarily completion of composition.

<sup>+</sup> The premiere used a German translation of Hartley's libretto by Eugenie von Huhn.