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Learning Places / Understanding Cities

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Annotated Bibliography

On architecture's influence upon research question:

Rich, Alan. *The Lincoln Center Story*. New York: American Heritage Pub. 1984. Print

This book explains the history the vision under which The Lincoln Center began from a group of six individuals who wanted an excellent space for performing arts. The source listed above contemplates the idea of The Lincoln Center bringing life to the city of New York. And how in addition to its performances, The Lincoln Center has brought jobs, tourism, and stood as a symbol of performing arts on a world scale.

The source cited above helps us to understand the history around Lincoln center in order to continue clarifying the aspects that sustain our research question.

Diller, Elizabeth, Ricardo Scofidio, Iwan Baan, and Matthew Monteith. *Lincoln Center Inside Out: An Architectural Account*. 1st ed. Bologna, Italy: Damiani, 2012. Print.

The above cited book contains information about the heritage of The Lincoln Center architecture. Explaining how its architecture makes its physical aspect connect to the values of society. It touches base on its complex design aiming to promote interaction of art disciplines, nationally as well as internationally.

One of the groups sub-hypothesis to support the research at hand, is whether the architecture reflects cultural and socioeconomic parts of the New York City society.

On the opera culture's influence upon research question:

Eaton, Quaintance. *The Miracle of the Met; an Informal History of the Metropolitan Opera, 1883-1967*. New York: Meredith, 1968. Print.

The book cited above contains informal history about the Metropolitan Opera, bringing views on the managers, artists and the opera. The author brings

attention to the Met with precision according to several reviews: characterizing careers, qualifications, and relations with management.

By informing ourselves about management of the MetOpera, not only is our researched based on its image, including society's response and participation in its culture, but the source above provides points of view on the management of the MetOpera. In turn reflecting what management has historically intended to create, and to offer. Consequentially, shining light on management's role upon opera's ritual and culture.

Mcconachie, Bruce A. "New York Operagoing, 1825-50: Creating an Elite Social Ritual." *American Music* 6.2 (1988): 181. Web.

The source above shares its view on the ritual of "Operagoing," and how it was meant to elongate the existence of high class and power for those in it.

The source mentioned will be helpful because it supports another of the research questions sub-topic of exploration, on how ritual of going to the opera is reflective about the opera culture.

Collins, Jim. *High-pop: Making Culture into Popular Entertainment*. Malden, MA: Blackwell, 2002. Print.

Finally, the source above looks into the culture of entertainment, and contains a specified section where it looks at Opera's role in the entertainment industry. The section is called "*Expecting Rain: Opera as Popular Culture.*"

May be cited as:

Storey, John (2002) *Expecting Rain: Opera as Popular Culture*. In: High-Pop. Wiley-Blackwell. ISBN 978-0-631-22210-1

The section above, in the book cited as well, would be helpful, because it looks into the culture of opera providing another point of view on the connection between the ritual of going to the opera, to the culture of opera itself. While further confirming the connection examined for our research question, by noticing Opera's role in the entertainment industry, and as a co-culture.