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Events

La Masquerade de l'Opéra:

When: October 13th, 2007

Where: The Klub Haus

1079 Rice Street, St. Paul

Cost: \$40.00 for members

The second annual Autumn Ball “La Masquerade de l'Opéra” is kicking off the holiday season with a Victorian-style Reception and Masquerade Ball, October 13th 2007.

As with all of our events, Victorian Dress is always Admired, but Not Required. If you care to wear a Victorian era Dress or a classic Masquerade Costume, please do so. Modern Evening Attire is warmly received as well.

La Masquerade de l'Opéra on Saturday evening will begin at 6 o'clock with a standing reception offering a tantalizing selection of hot & cold Gourmet Hors D'oeuvres. There will be a Full Cash-Bar available all night long for your enjoyment.

We will begin the Grand March with a procession to the Ballroom at 7 o'clock.

Dance Practice:

We are offering complimentary Victorian era dance instructions to all Masquerade de l'Opéra tickets holders, On **Friday evening, October 12th from 7 to 9 pm.** We will focus on teaching Waltz, Polka and Schottische during this session. No dance partner is needed. Come by yourself or bring a friend.

Board Meeting:

When: Wednesday October 17th at 7:30 pm

Where: Mr. Geraghty's residence

LHS Dance Practice

When: October 19th at 7:00 p.m.

Where: Triune Masonic Lodge

1898 Iglehart Ave.

St. Paul, MN

Cost: \$5.00 at the door

VSA members are welcome at the Living History Society of MN dance practices. Dances taught may include: the standard six step waltz, mazurka, polka, and the quadrille.



English Country Dance

Want to learn more about the country dances that we do at our balls?

Come join the fun at Tapestry Folk Dance center

When: Sunday Nights: 7:00 - 9:00 p.m.

Where: Tapestry Folk Dance Center
3748 Minnehaha Ave.

Minneapolis, MN

Cost: \$5.00 per session \$6.00 per person on the First Sunday of the month.*

*First Sundays feature live music and start at 6:00 pm. All dances are taught, it's lively and fun! After a few sessions when our caller at the ball says "Cast Down!" you will know what he means! For information contact Mary Brown by e-mail (mebbieb10@cs.com)

This Month in History October 2007

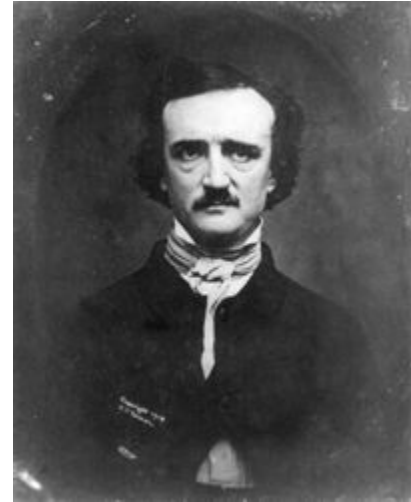
by Laura M. McBeth

On October 3, 1849 Edgar Allen Poe was found on the streets of Baltimore "in great distress, and in...need of immediate assistance." Joseph W. Walker found Poe and brought him to Washington College Hospital, where he died at 5 a.m. on the morning of October 7, 1849.



The exact cause of his death remains a mystery even today. Some suspicions are alcohol poisoning, cholera, rabies, and syphilis.

Twenty-six years after his death, Poe was moved to lie alongside his wife, Virginia Eliza Clemm Poe.



This daguerreotype of Poe was taken in 1848 when he was 39, a year before his death.

Born: January 19, 1809
Boston, Massachusetts U.S.

Died: October 07, 1849 (aged 40)
Baltimore, Maryland U.S.

Occupation: Poet, short story writer, editor, literary critic

Genres: Horror fiction, Crime fiction, Detective fiction

Literary movement: Romanticism, Dark romanticism

Spouse: Virginia Eliza Clemm Poe

Parents: (birth parents), John Allan and Frances Allan (foster parents)

Influences: Lord Byron, Charles Dickens, Ann Radcliffe, Nathaniel Hawthorne

Influenced: Charles Baudelaire, Oscar Wilde, Fyodor Dostoevsky, Robert Louis Stevenson, Arthur Conan Doyle, Clark Ashton Smith, Jules Verne, H. P. Lovecraft, Jorge Luis Borges, Ray Bradbury, Lemony Snicket, Stefan Grabinski, Fernando Pessoa, Harlan Ellison, Ville Valo, Stephen King

Notable Quotes
Edgar Allan Poe
(1809-1848)

-All that we see or seem is but a dream within a dream.

-Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears.

-Deep into that darkness peering, long I stood there, wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before.

-I have no faith in human perfectibility. I think that human exertion will have no appreciable effect upon humanity. Man is now only more active - not more happy - nor more wise, than he was 6000 years ago.

-I wish I could write as mysterious as a cat.

-With me poetry has not been a purpose, but a passion.

The Royal Opera House
London, England

The Royal Opera House is the third theatre on the Covent Garden site. Its history began in 1728 when John Rich, actor/manager at Lincoln's Inn Fields, commissioned The Beggar's Opera from John Gay. The success of the venture provided the capital for the first Theatre Royal at Covent Garden, designed by Edward Shepherd. On the opening night, 7 December 1732, Rich's actors carried him there in triumph for a performance of Congreve's *The Way of the World*.



For the first hundred years or so of its history the theatre was primarily a playhouse; Letters Patent granted by Charles II had given Covent Garden and Drury Lane almost sole rights to present spoken drama in the capital.

Rich himself was a famous Harlequin, appearing under the stage name of Lun. During his management he developed pantomime as an art form in its own right, and the tradition of Christmas pantomimes at Covent Garden survived until the 1930s. The last pantomime performed there was Francis Laidler's *Little Red Riding Hood* in December/January 1938/39.



A Ticket from 1737

The first serious musical works to be heard at Covent Garden were the operas of Handel. From 1735 until his death in 1759 he gave regular seasons there, and many of his operas and oratorios were written for Covent Garden or had their first London performances there. He bequeathed his organ to John Rich, and it was placed in a prominent position on the stage. Unfortunately it was among many valuable items lost in a fire that destroyed the theatre in 1808.

Rebuilding began at once. The foundation stone, later incorporated in the present structure, was laid by the Prince of Wales, later George IV, on 31 December 1808 and the second Theatre Royal, Covent Garden opened on 18 September 1809 with a performance of Macbeth followed by a musical entertainment called The Quaker.

The management, among them the actor John Philip Kemble and his sister Sarah Siddons, raised seat prices to help recoup the cost of rebuilding, but the move was so unpopular that audiences disrupted performances by beating sticks, hissing, booing and dancing. The O.P. (Old Prices) riots lasted over two months, and the management was finally forced to accede to the audience's demands.



An illustration of the magistrates reading the price riot acts of 1762

The Theatre becomes an Opera House

The audience's taste was extremely varied, and

so were the entertainments offered. Opera and ballet did appear on the bill of fare, but not exclusively. An evening of excerpts from Shakespeare might well be followed by a performance on the high wire by Madame Sacchi, the Italian acrobat. Then, in 1843, the Theatres Act broke the patent theatres' monopoly of drama. At that time Her Majesty's Theatre in the Haymarket was the main centre of ballet and opera, but after a dispute with the management in 1846 Michael Costa, conductor at Her Majesty's, transferred his allegiance to Covent Garden, bringing most of his company of singers with him. The auditorium was completely remodelled to designs by Benedetto Albano, and the theatre reopened as the Royal Italian Opera on 6 April 1847 with a performance of Rossini's Semiramide.

The Royal Opera House



On 5 March 1856 disaster struck again. For the second time the theatre was completely destroyed by fire. Although rebuilding was felt to be imperative, financial considerations delayed matters. Work on the third and present theatre eventually started in 1857 and the new building opened on 15 May 1858 with a performance of Meyerbeer's Les Huguenots.

The theatre became the Royal Opera House in 1892 as the number of French and German works in the repertory increased. Winter and summer seasons of opera and ballet were given.

In between seasons the theatre was either closed or offered such diverse fare as film shows, cabarets, lectures or dancing. During the First World War the theatre was requisitioned by the Ministry of Works for use as a furniture repository. During the Second World War it became a Mecca Dance Hall. There was a possibility that it would remain a dance hall after the war but, following lengthy negotiations, the music publishers Boosey and Hawkes acquired the lease of the building. David Webster was appointed General Administrator and Ninette de Valois's Sadler's Wells Ballet was invited to become the resident ballet company.

They reopened the Opera House on 20 February 1946 with a performance of *The Sleeping Beauty* in a sumptuous new production designed by Oliver Messel which did much to dispel the post-war gloom. There was no opera company suitable for transfer to the Royal Opera House, but David Webster, with his music director Karl Rankl, immediately began to build a comparable resident company. In December 1946 they shared their first production, *The Fairy Queen*, with the ballet company. On 14 January 1947 the Covent Garden Opera Company gave its first performance of *Carmen*. The Royal Ballet and The Royal Opera were granted their Royal Charters in 1956 and 1968 respectively.

The Redevelopment



Completion of one of the roof Finials

The Royal Opera House, as you see it today, opened on 4 December 1999. Its reconstruction actually began on site in 1996 with the last performance in the 'old' house in July 1997. In three years the most inadequate of the great opera houses of the world was transformed, not only for audiences, but equally for performers and the hundreds of other people who work here. By remaining on its historic site the Royal Opera House has enriched Covent Garden and reinforced its status as part of London's cultural heartland.



The Exterior of the floral hall after the redevelopment

Article from the Royal Opera house website
<http://info.royaloperahouse.org/Home/>