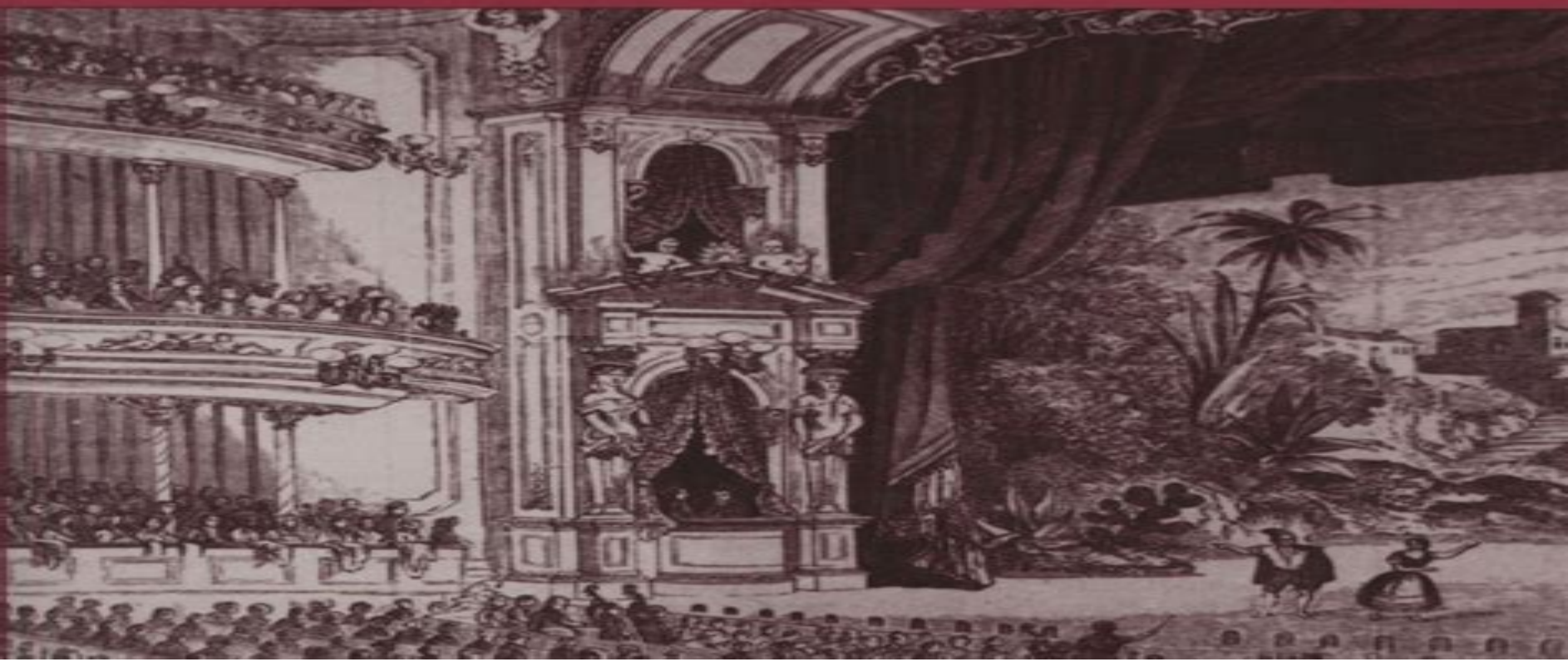


Katherine K. Preston

Opera on the Road

Traveling Opera Troupes in the
United States, 1825–60



Opera On The Road Traveling Opera Troupes In The United States 1825 6

Jeffrey H. Jackson, Stanley C. Pelkey



Opera On The Road Traveling Opera Troupes In The United States 1825 6:

Opera on the Road Katherine K. Preston, 1993 Leads the reader on an operatic tour of pre Civil War America in this cultural study of what was an almost ubiquitous art form It covers orchestral and choral musicians as well as stars impresarios business methods repertoires advertising techniques itineraries sizes of companies and methods of travel Publisher's description *The American Bourgeoisie* J. Rosenbaum, S. Beckert, 2010-12-20 This volume engages a fundamental disciplinary question about this period in American history how did the bourgeoisie consolidate their power and fashion themselves not simply as economic leaders but as cultural innovators and arbiters It also explains how culture helped Americans form both a sense of shared identity and a sense of difference **From Traveling Show to Vaudeville** Robert M. Lewis, 2007-10-01 Before phonographs and moving pictures live performances dominated American popular entertainment Carnivals circuses dioramas magicians mechanical marvels musicians and theatrical troupes all visited rural fairgrounds small town opera houses and big city palaces around the country giving millions of people an escape from their everyday lives for a dime or a quarter In *From Traveling Show to Vaudeville* Robert M Lewis has assembled a remarkable collection of nineteenth and early twentieth century primary sources that document America's age of theatrical spectacle In eight parts Lewis explores in turn dime museums minstrelsy circuses melodramas burlesque shows Wild West shows amusement parks and vaudeville Included in this compendium are biographies programs ephemera produced by theatrical entrepreneurs to lure audiences to their shows photographs scripts and song lyrics as well as newspaper accounts reviews and interviews with such figures as P T Barnum and Buffalo Bill Cody Lewis also gives us reminiscences about and reactions to various shows by members of audiences including such prominent writers as Mark Twain William Dean Howells Nathaniel Hawthorne Carl Sandburg Walt Whitman Louisa May Alcott Charles Dickens O Henry and Maxim Gorky Each section also includes a concise introduction that places the genre of spectacle into its historical and cultural context and suggests major interpretive themes The book closes with a bibliographic essay that identifies relevant scholarly works Many of the pieces collected here have not been published since their first appearance making *From Traveling Show to Vaudeville* an indispensable resource for historians of popular culture theater and nineteenth century American society **Surviving Orchestral Music** Charles Hommann, 2007-01-01 Pagination lxxxiii 270 pp **Sounding American** Jennifer Fleege, 2014 Introduction Archiving America sound technology and musical representation Opera cut short from the castrato to the film fragment Selling jazz short Hollywood and the fantasy of musical agency Operas and jazz in the score toward a new spectatorship Conclusion **Italian Opera in Global and Transnational Perspective** Axel Körner, Paulo M. Köhl, 2022-03-24 This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy Covering different parts of Europe the Americas Southeast and East Asia it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and

reception of Italian opera across the world As a consequence of these exchanges between composers impresarios musicians and audiences ideas of operatic Italianness italianit constantly changed and had to be reconfigured reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity The book opens with a substantial introduction discussing key concepts in cross disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies

Concert Life in Nineteenth-Century New Orleans John H. Baron, 2013-12-09 During the nineteenth century New Orleans thrived as the epicenter of classical music in America outshining New York Boston and San Francisco before the Civil War and rivaling them thereafter While other cities offered few if any operatic productions New Orleans gained renown for its glorious opera seasons Resident composers performers publishers teachers instrument makers and dealers fed the public s voracious cultural appetite Tourists came from across the United States to experience the city s thriving musical scene Until now no study has offered a thorough history of this exciting and momentous era in American musical performance history John H Baron s *Concert Life in Nineteenth Century New Orleans* impressively fills that gap Baron s exhaustively researched work details all aspects of New Orleans s nineteenth century musical renditions including the development of orchestras the surrounding social political and economic conditions and the individuals who collectively made the city a premier destination for world class musicians Baron includes a wide ranging chronological discussion of nearly every documented concert that took place in the Crescent City in the 1800s establishing *Concert Life in Nineteenth Century New Orleans* as an indispensable reference volume

Music of the Gilded Age N. Lee Orr, 2007-05-30 America s Gilded Age was a time of great musical evolution As the country continued to develop a musical style apart from Europe its church and religious music and opera took on new forms Music as entertainment also evolved with marching bands at public events and the new musicals in theaters This volume presents the composers musicians songwriters instruments and musical forms that uniquely identify the Gilded Age Chapters include Concerts and Symphony orchestras Grand Opera Composers Critics and Conservatories Amateurs and Music at Home Sacred Music Black and White Ragtime Vaudeville and the American Musical Stage Music Politics and the Progressive Movement and Music Industries and Technology

Local Glories Ann Satterthwaite, 2016-02-23 By 1900 opera houses were everywhere but in the twentieth century radio and movies and later television and changing tastes made these opera houses seem obsolete Some were demolished while others languished for decades until stalwart revivers discovered them again in the 1970s By considering states with distinctly different histories principally New York Maine Nebraska Vermont and Colorado Ann Satterthwaite explores the creative social and communal roles of the thousands of opera houses that flourished in small towns across the country

American Orchestras in the Nineteenth Century John Spitzer, 2024-05-31 Studies of concert life in nineteenth century America have generally been limited to large orchestras and the programs we are familiar with today But as this book reveals audiences of that era

enjoyed far more diverse musical experiences than this focus would suggest To hear an orchestra people were more likely to head to a beer garden restaurant or summer resort than to a concert hall And what they heard weren't just symphonic works programs also included opera excerpts and arrangements instrumental showpieces comic numbers and medleys of patriotic tunes This book brings together musicologists and historians to investigate the many orchestras and programs that developed in nineteenth century America In addition to reflecting on the music that orchestras played and the socioeconomic aspects of building and maintaining orchestras the book considers a wide range of topics including audiences entrepreneurs concert arrangements tours and musicians unions The authors also show that the period saw a massive influx of immigrant performers the increasing ability of orchestras to travel across the nation and the rising influence of women as listeners patrons and players Painting a rich and detailed picture of nineteenth century concert life this collection will greatly broaden our understanding of America's musical history

Music in Ohio William Osborne, 2004 Music has played an important role in Ohio's cultural vitality This work offers a comprehensive look at music as it has been practised in Ohio from the 18th century onwards from folk to jazz to rock to the polka It also examines the music of the Moravians Mormons and Welsh

Colonial-Era Caribbean Theatre Julia Prest, 2023-07-28 Cutting across academic boundaries this volume brings together scholars from different disciplines who have explored together the richness and complexity of colonial era Caribbean theatre The volume offers a series of original essays that showcase individual expertise in light of broader group discussions Asking how we can research effectively and write responsibly about colonial era Caribbean theatre today our primary concern is methodology Key questions are examined via new research into individual case studies on topics ranging from Cuban blackface commedia dell'arte in Suriname and Jamaican oratorio to travelling performers and the influence of the military and of enslaved people on theatre in Saint Domingue Specifically we ask what particular methodological challenges we as scholars of colonial era Caribbean theatre face and what methodological solutions we can find to meet those challenges Areas addressed include our linguistic limitations in the face of Caribbean multilingualism issues raised by national geographical or imperial approaches to the field the vexed relationship between metropole and colony and crucially gaps in the archive We also ask what implications our findings have for theatre performance today a question that has led to the creation of a new work set in a colonial theatre and outlined in the volume's concluding chapter

The Cambridge

Companion to the Musical William A. Everett, Paul R. Laird, 2017-09-21 An expanded and updated edition of this acclaimed wide ranging survey of musical theatre in New York London and elsewhere

Women & Music Karin Pendle, 2001-04-22 The second edition of the milestone work of history that focuses on female musicians through the ages College Music Symposium This updated expanded and reorganized edition of Women and Music features even more women composers performers and patrons even more musical contexts and an expanded view of women in music outside Europe and North America A popular university textbook Women and Music is enlightening for scholars a good source of programming ideas

for performers and a pleasure for other music lovers Music and History Jeffrey H. Jackson, Stanley C. Pelkey, 2005 This book begins with a simple question Why haven't historians and musicologists been talking to one another Historians frequently look to all aspects of human activity including music in order to better understand the past Musicologists inquire into the social cultural and historical contexts of musical works and musical practices to develop theories about the meanings of compositions and the significance of musical creation Both disciplines examine how people represent their experiences This collection of original essays the first of its kind argues that the conversation between scholars in the two fields can become richer and more mutually informing The volume features an eloquent personal essay by historian Lawrence W Levine whose work has inspired a whole generation of scholars working on African American music in American history The first six essays address widely different aspects of musical culture and history ranging from women and popular song during the French Revolution to nineteenth century music publishing in Philadelphia Pennsylvania Two additional essays by scholars outside of musicology and history represent a new kind of disciplinary bridging by using the methods of cultural studies to look at cross dressing in nineteenth and early twentieth century opera and blues responses to lynching in the New South The last four essays offer models for collaborative multidisciplinary research with a special emphasis on popular music Jeffrey H Jackson Memphis Tennessee is assistant professor of history at Rhodes College He is the author of *Making Jazz French Music and Modern Life in Interwar Paris* Stanley C Pelkey Portage Michigan is assistant professor of music at Western Michigan University He is a member of the College Music Society and his work has appeared in music related periodicals *Augusta Browne* Bonny H. Miller, 2020 Augusta Browne's five decade career in music and letters reveals a gifted composer and author Hailed as one of the most prolific women composers in the USA before 1870 Augusta Browne Garrett c 1820 1882 was also a dedicated music educator and music journalist The Americanness of her story resounds across the decades an earnest little girl growing up amidst a troubled family business a young professor of music who burst onto the New York City musical scene and an entrepreneur who resolutely sought publication of her music and prose to her final day In *Augusta Browne Composer and Woman of Letters in Nineteenth Century America* author Bonny Miller presents Browne's unfamiliar story assesses her musical works and describes her literary publications Browne's outsider status and self agency offer a potent narrative that transcends antebellum and Victorian era norms She used the public arena of newspapers and magazines as conduits for her work during an era when women were ridiculed for public speaking And yet in many ways her persona as a tenacious entrepreneur conflicted with her adherence to strict Christian precepts despite her assertion of woman's equality with man Making use of recently digitized sheet music as well as archives of newspapers and books of the period Miller's narrative provides the first ever comprehensive nuanced account of this notable life in American music BONNY H MILLER is a pianist and independent scholar who has taught at universities in Georgia Florida Louisiana and Virginia **Live Music in America** Steve Waksman, 2022 When the Swedish concert singer Jenny Lind toured the U S in 1850 she became the

prototype for the modern pop star Meanwhile her manager P T Barnum became the prototype for another figure of enduring significance the pop culture impresario Starting with Lind s fabled U S tour and winding all the way into the twenty first century Live Music in America surveys the ongoing impact and changing conditions of live music performance in the U S It covers a range of historic performances from the Fisk Jubilee Singers expanding the sphere of African American music in the 1870s to Benny Goodman bringing swing to Carnegie Hall in 1938 to 1952 s Moondog Coronation Ball in Cleveland arguably the first rock and roll concert to Beyonc s boundary shattering performance at the 2018 Coachella festival More than that the book details the roles played by performers audiences media commentators and a variety of live music producers promoters agents sound and stage technicians in shaping what live music means and how it has evolved Live Music in America connects what occurs behind the scenes to what takes place on stage to highlight the ways in which live music is very deliberately produced and does not just spontaneously materialize Along the way author Steve Waksman uses previously unstudied archival materials to shed new light on the origins of jazz the emergence of rock n roll and the rise of the modern music festival

London Voices, 1820-1840 Roger Parker, Susan Rutherford, 2019-12-09 London 1820 The British capital is a metropolis that overwhelms dwellers and visitors alike with constant exposure to all kinds of sensory stimulation Over the next two decades the city s tumult will reach new heights as population expansion places different classes in dangerous proximity and ideas of political and social reform linger in the air London begins to undergo enormous infrastructure change that will alter it forever It is the London of this period that editors Roger Parker and Susan Rutherford pinpoint in this book which chooses one broad musical category voice and engages with it through essays on music of the streets theaters opera houses and concert halls on the raising of voices in religious and sociopolitical contexts and on the perception of voice in literary works and scientific experiments with acoustics Emphasizing human subjects this focus on voice allows the authors to explore the multifaceted issues that shaped London from the anxiety surrounding the city s importance in the musical world at large to the changing vocal imaginations that permeated the epoch Capturing the breadth of sonic stimulations and cultures available and sometimes unavoidable to residents at the time London Voices 1820 1840 sheds new light on music in Britain and the richness of London culture during this period

George Frederick Bristow Katherine K. Preston, 2020-11-16 As American classical music struggled for recognition in the mid nineteenth century George Frederick Bristow emerged as one of its most energetic champions and practitioners Katherine K Preston explores the life and works of a figure admired in his own time and credited today with producing the first American grand opera and composing important works that ranged from oratorios to symphonies to chamber music Preston reveals Bristow s passion for creating and promoting music his skills as a businessman and educator the respect paid him by contemporaries and students and his tireless work as both a composer and in demand performer As she examines Bristow against the backdrop of the music scene in New York City Preston illuminates the little known creative and performance culture that he helped define and create Vivid and richly

detailed George Frederick Bristow enriches our perceptions of musical life in nineteenth century America *Gems of Exquisite Beauty* Peter Mercer-Taylor, 2020-09-23 In the decades leading up to the Civil War most Americans probably encountered European classical music primarily through hymn tunes Hymnody was the most popular and commercially successful genre of the antebellum period in the United States and the unquenchable thirst for new tunes to sing led to a phenomenon largely forgotten today in their search for fresh material editors lifted hundreds of tunes from the works of major classical composers to use as settings of psalms and hymns The few that remain popular today millions have sung Joyful Joyful We Adore Thee to Beethoven and Hark The Herald Angels Sing to Mendelssohn are vestiges of one of the most distinctive trends in antebellum music making *Gems of Exquisite Beauty* is the first in depth study of the historical rise and fall of this adaptation practice its artistic achievements and its place in nineteenth century American musical life It traces the contributions of pioneering figures like Arthur Clifton and the impact of bestsellers like the Handel and Haydn Society Collection which helped turn Lowell Mason into America s most influential musician By telling the tales of these hymns and those who brought them into the world author Peter Mercer Taylor reveals a central part of the history of how the American public first came to meet and creatively engage with Europe s rich musical practices

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