

American Orchestras In The Nineteenth Century

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"The text in toto presents a sweeping view of orchestras from about the second quarter of the nineteenth century to the end of the century; it is a more complex and diverse view than one might gather from standard music histories. . . . [It] describes in compelling detail how the orchestral movement got started and managed to become, in the opinion of some, 'the cornerstone of America's musical culture in the twentieth century.'

American Orchestras in the Nineteenth Century, Spitzer

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, it considers a wide range of topics, including audiences, entrepreneurs, concert arrangements, tours, and musicians' unions.

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Far from being a book about the origins of the American symphony orchestras which we know today, this collection of essays is a wonderfully comprehensive survey of orchestras of all kinds. As the blurb tells us, 'American orchestras in the nineteenth century were more diverse and more thoroughly integrated into public culture than the orchestras of today'. Orchestras could be heard in ...

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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.

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American Orchestras in the Nineteenth Century ...

This chapter explains the major historiographical perspectives of prior research on the nineteenth-century American orchestra. The study of American orchestras is both a pursuit more than a century old and a new, wide-open field. The first generation of histories of American orchestras was absorbed in the social gospels of America's late nineteenth-century educated class.

Introduction: Toward a History of American Orchestras in ...

Orchestras, in the second half of the nineteenth century, were an essential ingredient of American urban life. Before the advent of amplification or recorded sound, an orchestra (or a band) was needed to fill a large indoor space with sound, to provide continuity for a performance, to drown out other urban noises, and to add visual and aural glamour to a public event.

American Orchestras in the Nineteenth Century by John ...

Musicians' unions played critical roles in American orchestras in the nineteenth century, when the American Federation of Musicians was organized and musicians' unions became part of the American Federation of Labor. The unions tended to resemble one another closely.

American Orchestras and Their Unions in the Nineteenth ...

III.4 / Gender and the Germanians: "Art-Loving Ladies" in Nineteenth-Century Concert Life --Nancy NewmanPart IV: America and Europe; Orchestras: American and European --John Spitzer; IV.1 / "A Concentration of Talent on Our Musical Horizon": The 1853-54 American Tour by Jullien's Extraordinary Orchestra --Katherine K. Preston; IV.2 / Ureli Corelli Hill: An American Musician's European Travels ...

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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.

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During the 19th century, nearly 100 symphonies were written by over 50 composers living in the United States. With few exceptions, this repertoire is virtually forgotten today. In 'Orchestrating the Nation', author Douglas W. Shadle explores the stylistic diversity of this substantial repertoire and uncovers why it failed to enter the musical mainstream.

Anthology of American musical works including songs, keyboard music, opera and theatrical music.

Stating that classical music in the United States is largely performance driven, a chronological history documents its rise at the end of the nineteenth century and decline after World War I, covering such topics as the quest for an American compositional voice, the nation's top performers, and the author's recommendations about a postmodern musical direction. 13,000 first printing.

A transatlantic perspective that illuminates the Germania Musical Society's crucial role in introducing a "classical," predominantly German, repertory of instrumental works into American musical life.

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