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DVOŘÁK IN AMERICA

1892-1895

★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Edited by John C. Tibbetts

Dvorak In America 1892 1895

Jean E Snyder



Dvorak In America 1892 1895:

Dvorák: Cello Concerto Jan Smaczny, 1999-09-28 Dvorák's Cello Concerto composed during his second stay in America is one of the most popular works in the orchestral repertoire This guide explores Dvorák's reasons for composing a concerto for an instrument which he at one time considered unsuitable for solo work its relationship to his American period compositions and how it forms something of a bridge with his operatic interests A particular focus is the concerto's unique qualities why it stands apart in terms of form melodic character and texture from the rest of Dvorák's orchestral music The role of the dedicatee of the work Hanus Wihan in its creation is also considered as are performing traditions as they have developed in the twentieth century In addition the guide explores the extraordinary emotional background to the work which links it intimately to the woman who was probably Dvorák's first love

Puccini's La fanciulla del West and American Musical Identity Kathryn Fenton, 2019-08-30 On 10 December 1910 Giacomo Puccini's seventh opera *La fanciulla del West* had its premiere before a sold out audience at New York City's Metropolitan Opera House The performance was the Metropolitan Opera Company's first world premiere by any composer By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history The initial public opinion matched Puccini's own evaluation of his opera He called it the best he had ever written and expected it to become as popular as *La Bohème* Yet the music reviews tell a different story Marked by ambivalence the reviews expose the New York City critics struggle to reconcile the opera they expected to see with the one they actually saw and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience Offering transcriptions of the central reviews and of letters unavailable elsewhere the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences As such it offers a window into the development of nativism and cosmopolitan nationalism in New York City's musical life during the first decade of the twentieth century

Antonín Dvořák's New World Symphony Douglas W. Shadle, 2021 Before Antonín Dvořák's *New World Symphony* became one of the most universally beloved pieces of classical music it exposed the deep wounds of racism at the dawn of the Jim Crow era while serving as a flashpoint in broader debates about the American ideals of freedom and equality Drawing from a diverse array of historical voices author Douglas W. Shadle's richly textured account of the symphony's 1893 premiere shows that even the classical concert hall could not remain insulated from the country's racial politics

Czechs Won't Get Lost in the World, Let Alone in America Miloslav Rechcigl Jr., 2018-05-02 This book features a panorama of the lives of selected personalities whose roots had origin in the

Czech lands and who in the US reached extraordinary success and who with their activities substantially influenced the growth and development of their new homeland It is a saga of plain as well as powerful people whose influence and importance often exceeded the borders of the US A great portion of included individuals may be unknown to readers since it concerns persons whose Czech origin was usually not known The book covers the total period from the times of the discovery of New World to the end of the twentieth century During the selection little concern was given to nationalistic or ethnographic criteria the only prerequisite was that the respected individuals were either born on the territory of the Czech lands or were descendants of emigrants from the Czech lands The image on the front cover is a portrait of Augustine Herman Lord of Bohemia Manor the first documented Czech immigrant in the United States The portrait comes from his famous Map of Maryland and Virginia dated 1670 The colorful story of his life would be unbelievable if made into a movie Pioneer merchant explorer surveyor map maker patriot rebel diplomat and finally Lord Read more about him in the book *Harry T. Burleigh* Jean E Snyder, 2016-03-01 Harry T Burleigh 1866 1949 played a leading role in American music and culture in the twentieth century Celebrated for his arrangements of spirituals Burleigh was also the first African American composer to create a significant body of art song An international roster of opera and recital singers performed his works and praised them as among the best of their time Jean E Snyder traces Burleigh s life from his Pennsylvania childhood through his fifty year tenure as soloist at St George s Episcopal Church in Manhattan As a composer Burleigh s pioneering work preserved and transformed the African American spiritual as a music editor he facilitated the work of other black composers as a role model vocal coach and mentor he profoundly influenced American song and in private life he was friends with Anton n Dvo k Marian Anderson Will Marion Cook and other America luminaries Snyder provides rich historical social and political contexts that explore Burleigh s professional and personal life within an era complicated by changes in race relations class expectations and musical tastes **Enchanted Evenings** Geoffrey Block, 2009-10-30 This new second edition of *Enchanted Evenings* offers theater lovers an illuminating behind the scenes tour of some of America s best loved most admired and most enduring musicals Readers will find such all time favorites as *Show Boat* *Carousel* *Kiss Me Kate* *Guys and Dolls* *My Fair Lady* *West Side Story* *Sweeney Todd* *Sunday in the Park with George* and *Phantom of the Opera* Geoffrey Block provides a documentary history of each of the musicals showing how each work took shape and revealing at the same time how the American musical evolved from the 1920s to today both on stage and on screen The book s particular focus is on the music offering a wealth of detail about how librettist lyricist composer and director work together to shape the piece Block also includes trenchant social commentary and lively backstage anecdotes Jerome Kern Cole Porter the Gershwins Rodgers and Hart Kurt Weill Rodgers and Hammerstein Lerner and Loewe Frank Loesser Leonard Bernstein Stephen Sondheim Andrew Lloyd Webber and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision The second edition includes a greatly expanded chapter on Sondheim a new chapter on

Lloyd Webber and two new chapters on the film adaptations of the main musicals featured in the text including such hard to find films as the original 1936 version of *Anything Goes* and the 1959 film adaptation of *Porgy and Bess* Packed with information including a complete discography and plot synopses and song by song scenic outlines for each of the fourteen shows *Enchanted Evenings* is an essential reference as well as a riveting history A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical Block's research is persuasive and his writing vivid Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide Steven Bach *The Los Angeles Times Book Review* *The Symphonic Repertoire, Volume IV A*. Peter Brown, 2003-08-07 This volume contains the symphonies of Brahms Bruckner Dvorak and Mahler covering the period from roughly 1860 to 1930 Other contemporaries are discussed including Goldmark Zemlinsky and Berg Pentatonicism from the Eighteenth Century to Debussy Jeremy Day-O'Connell, 2007 A generously illustrated examination of pentatonic black key scale techniques in the context of eighteenth and nineteenth century Western art music Pentatonicism from the Eighteenth Century to Debussy offers the first comprehensive account of a widely recognized aspect of music history the increasing use of pentatonic black key scale techniques in nineteenth century Western art music Pentatonicism in nineteenth century music encompasses hundreds of instances many of which predate by decades the more famous examples of Debussy and Dvorak This book weaves together historical commentary with music theory and analysis in order to explain the sources and significance of an important but hitherto only casually understood phenomenon The book introduces several distinct categories of pentatonic practice pastoral primitive exotic religious and coloristic and examines pentatonicism in relationship to changes in the melodic and harmonic sensibility of the time The text concludes with an additional appendix of over 400 examples an unprecedented resource demonstrating the individual artistry with which virtually every major nineteenth century composer from Schubert Chopin and Berlioz to Liszt Wagner and Mahler handled these seemingly simple materials of pentatonicism Jeremy Day O'Connell is assistant professor of music at Knox College Chamber Music John H. Baron, 2002 **The Heart of a Woman** Rae Linda Brown, 2020-06-22 Book Prize Winner of the International Alliance for Women in Music of the 2022 Pauline Alderman Awards for Outstanding Scholarship on Women in Music The Heart of a Woman offers the first ever biography of Florence B Price a composer whose career spanned both the Harlem and Chicago Renaissances and the first African American woman to gain national recognition for her works Price's twenty five years in Chicago formed the core of a working life that saw her create three hundred works in diverse genres including symphonies and orchestral suites art songs vocal and choral music and arrangements of spirituals Through interviews and a wealth of material from public and private archives Rae Linda Brown illuminates Price's major works while exploring the considerable depth of her achievement Brown also traces the life of the extremely private individual from her childhood in Little Rock through her time at the New England Conservatory her extensive teaching and her struggles with racism poverty and professional jealousies In addition Brown provides musicians

and scholars with dozens of musical examples Music, Structure, Thought: Selected Essays James Hepokoski, 2017-07-05

Among the most original and provocative musicological writers of his generation James Hepokoski has elaborated new paradigms of inquiry for both music history and music theory Advocating fundamental shifts of methodological reorientation within the quest for potential musical meanings his work spans both disciplines and offers substantial challenges for each At its core is the conviction that a close study of musical genres procedures and structures those qualities of a composition that are specifically musical is essential to any responsible hermeneutic enterprise Selected from writings from 1984 to 2008 this collection of essays provides a generous introduction to the author s most innovative and influential work on a wide variety of topics musicological methodology issues of staging and performance Italian opera program music and exemplary studies of individual pieces *Rethinking Dvořák* David R. Beveridge, 1996 This book s twenty four essays offer the latest insights into this Czech composer by experts worldwide including many Czechs who have never before published in English They present new viewpoints reflecting the changed political climate in Eastern Europe and emphasize Dvorak s significance not only as a Czech nationalist but as a composer whose message is universally understood Western Music and Its Others Georgina Born, David Hesmondhalgh, 2000 Western Music and Its Others will be taken as an important book signalling a new turn within the field It takes the best features of traditional rigorous scholarship and brings these to bear upon contemporary more speculative questions The level of theoretical sophistication is high The studies within it are polemical and timely and of lasting scholarly value Will Straw co editor of *Theory Rules Art as Theory Theory and Art* The great value of this collection lies in the wealth of questions that it raises questions that together crystallize the recent concerns of musicology with force and clarity But it also lies in the authors resistance to the easy postmodernist answers that threaten to turn new musicology prematurely grey The editors comprehensive intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform It alone is worth the price of the book Richard Taruskin author of *Stravinsky and the Russian Traditions A Biography of the Works Through Mavra* When cultural studies methods first appeared in musicology 15 years ago they triggered a storm of polemics that sometimes overshadowed the important issues being raised As the canon wars recede however scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place the study of music and its political meanings Western Music and Its Others brings together leading musicologists ethnomusicologists and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others In a series of essays ranging from examination of the Orientalist tropes of early 20th century Modernists to the tangled claims for ownership in today s World Music the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems A timely intervention that should help push music studies to the next level Susan McClary author of *Conventional Wisdom* The

Content of Musical Form 2000 This collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music Sophisticated theory erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music Lawrence Grossberg author of *Dancing in Spite of Myself* *Longfellow* Charles C. Calhoun, 2005-06-15 In the first biography of Longfellow in almost fifty years Charles C Calhoun seeks to solve a mystery Why has one of America s most famous writers fallen into oblivion His answer to this question takes us through a life story that reads like a Victorian family saga and reveals the man who introduced Americans to the literatures of other countries while creating a gallery of American icons among them Paul Revere John and Priscilla Alden Miles Standish the Village Blacksmith Hiawatha and Evangeline

Nineteenth-Century Chamber Music Stephen Hefling, 2004-03-01 Nineteenth Century Chamber Music proceeds chronologically by composer beginning with the majestic works of Beethoven and continuing through Schubert Spohr and Weber Mendelssohn Schumann Brahms the French composers Smetana and Dvor k and the end of the century pre modernists Each chapter is written by a noted authority in the field The book serves as a general introduction to Romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for Introduction to Romantic Music courses Plus musicologists and students of 19th century music will find this to be an invaluable resource

Sounding Together Charles Garrett, Carol J. Oja, 2021-08-16 Sounding Together Collaborative Perspectives on U S Music in the Twenty 21st Century is a multi authored collaboratively conceived book of essays that tackles key challenges facing scholars studying music of the United States in the early twenty first century This book encourages scholars in music circles and beyond to explore the intersections between social responsibility community engagement and academic practices through the simple act of working together The book s essays written by a diverse and cross generational group of scholars performers and practitioners demonstrate how collaboration can harness complementary skills and nourish comparative boundary crossing through interdisciplinary research The chapters of the volume address issues of race nationalism mobility cultural domination and identity as well as the crisis of the Trump era and the political power of music Each contribution to the volume is written collaboratively by two scholars bringing together contributors who represent a mix of career stages and positions Through the practice of and reflection on collaboration Sounding Together breaks out of long established paradigms of solitude in humanities scholarship and works toward social justice in the study of music

Westerns Janet Walker, 2013-11-26 First Published in 2002 Routledge is an imprint of Taylor Francis an informa company

Encyclopedia of African American Music Tammy L. Kernodle, Horace Maxile, Emmett G. Price III, 2010-12-17 African Americans historical roots are encapsulated in the lyrics melodies and rhythms of their music In the 18th and 19th centuries African slaves longing for emancipation expressed their hopes and dreams through spirituals

Inspired by African civilization and culture as well as religion art literature and social issues this influential joyous tragic uplifting challenging and enduring music evolved into many diverse genres including jazz blues rock and roll soul swing and hip hop Providing a lyrical history of our nation this groundbreaking encyclopedia the first of its kind showcases all facets of African American music including folk religious concert and popular styles Over 500 in depth entries by more than 100 scholars on a vast range of topics such as genres styles individuals groups and collectives as well as historical topics such as music of the Harlem Renaissance the Black Arts Movement the Civil Rights Movement and numerous others Offering balanced representation of key individuals groups and ensembles associated with diverse religious beliefs political affiliations and other perspectives not usually approached this indispensable reference illuminates the profound role that African American music has played in American cultural history Editors Price Kernodle and Maxile provide balanced representation of various individuals groups and ensembles associated with diverse religious beliefs political affiliations and perspectives Also highlighted are the major record labels institutions of higher learning and various cultural venues that have had a tremendous impact on the development and preservation of African American music Among the featured Motown Records Black Swan Records Fisk University Gospel Music Workshop of America The Cotton Club Center for Black Music Research and more With a broad scope substantial entries current coverage and special attention to historical political and social contexts this encyclopedia is designed specifically for high school and undergraduate students Academic and public libraries will treasure this resource as an incomparable guide to our nation s African American heritage

Gullah Spirituals Eric Sean Crawford, 2021-07-16 In Gullah Spirituals musicologist Eric Crawford traces Gullah Geechee songs from their beginnings in West Africa to their height as songs for social change and Black identity in the twentieth century American South While much has been done to study preserve and interpret Gullah culture in the lowcountry and sea islands of South Carolina and Georgia some traditions like the shouting and rowing songs have been all but forgotten This work which focuses primarily on South Carolina s St Helena Island illuminates the remarkable history survival and influence of spirituals since the earliest recordings in the 1860s Grounded in an oral tradition with a dynamic and evolving character spirituals proved equally adaptable for use during social and political unrest and in unlikely circumstances Most notably the island s songs were used at the turn of the century to help rally support for the United States involvement in World War I and to calm racial tensions between black and white soldiers In the 1960s civil rights activists adopted spirituals as freedom songs though many were unaware of their connection to the island Gullah Spirituals uses fieldwork personal recordings and oral interviews to build upon earlier studies and includes an appendix with more than fifty transcriptions of St Helena spirituals many no longer performed and more than half derived from Crawford s own transcriptions Through this work Crawford hopes to restore the cultural memory lost to time while tracing the long arc and historical significance of the St Helena spirituals

The Times Do Not Permit Christine Lucia, 2024-10-01 This biography of Michael Mosoeu Moerane 1904 1980 surveys the unique life

times and music of the first classically educated African composer in southern Africa

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