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Opera Caravan

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Opera Caravan:

Opera for the People Katherine K. Preston, 2017-10-11 Opera for the People is an in depth examination of a forgotten chapter in American social and cultural history the love affair that middle class Americans had with continental opera translated into English in the 1870s 1880s and 1890s and the women who managed sang in and bankrolled these companies

Opera Caravan Quaintance Eaton, 1978-09-21 Opera George Henry Hubert Lascelles Earl of Harewood, 1962 **The Opera, History and Guide** , 1925 **Highbrows, Hillbillies, and Hellfire** Steve Goodson, 2007-05-01 From the end of Reconstruction to the eve of the Great Depression Atlanta was the New South s Gate City Steve Goodson s social and cultural history looks at the variety of public amusements available to Atlantans of the day including theater vaudeville dime museums movies radio and classical blues and country music Revealed in the ways its people embraced or condemned everything from burlesque to opera is an Atlanta unsure of its identity and acutely sensitive of its image in the eyes of the nation While the general populace hungered for novelty and diversion middle class Atlantans white and black saw entertainment as a source of or threat to status and respectability Goodson traces the roots of this tension to the city s rapid and problematic growth its uncomfortably diverse population and its multiplying ties to national markets At the same time he portrays some lively individuals who shaped Atlanta s entertainment scene Among them are impresario Laurent DeGive tightrope walker Professor Leon patent medicine salesman Yellowstone Kit country music great Fiddlin John Carson and blues legends Bessie Smith and Blind Willie McTell Goodson also brings alive the atmosphere of such venues as DeGive s resplendent Grand Opera House George Johnson s tacky Museum of Living Wonders the pioneering Trocadero vaudeville house and the notorious 81 Theater on Decatur Street an avenue whose decadent promise rivaled that of Beale in Memphis and Bourbon in New Orleans Milestone trends and events are also showcased performances of the play Uncle Tom s Cabin and showings of the film Birth of a Nation visits by the Metropolitan Opera Company the debate over Sunday entertainment the beginning of broadcasts by The Voice of the South radio station WSB and the rise of Atlanta as the earliest capital of country and blues recording Accepted historical views of public entertainment in America suggest that ethnicity and class would be the most pronounced forces shaping this aspect of Atlanta s popular culture Goodson finds however that race and evangelical Christianity also heavily influenced the circumstances in which Atlantans went about their fun With implications for the entire urban South this is an engaging look at how and why its major city once grasped at sophistication and progress with one hand while pushing it away with the other

Opera Caravan Quaintance Eaton, 1978-01-01 **Opera Canada** , 1979 Verdi in America George Whitney Martin, 2011 The operas of Giuseppe Verdi stand at the center of today s operatic repertoire and have done so for more than a century The story of how the reputation and wide appeal of these operas spread from Western Europe throughout the world has long needed to be told This latest book by noted Verdi authority George W Martin Verdi in America Oberto through Rigoletto specifically details the changing fortunes of Verdi s early operas in the

theaters and concert halls of the United States Among the important works whose fates Martin traces are Nabucco Attila Ernani Macbeth in its original version Luisa Miller and one of Verdi s immortal masterpieces Rigoletto denounced in 1860 as the epitome of immorality Martin also explores the astonishing revival of many of these operas in the 1940s and onward including Macbeth in its revised version of 1865 and the first American productions sometimes in small opera houses outside the main circuit of some Verdi operas that had never previously managed to cross the Atlantic Extensive quotations from newspaper reviews testify to the eventual triumph of these remarkable works They also reveal the crucial shifts in tastes and expectations that have occurred from Verdi s day to our own Publisher description *Opera* Guy A. Marco,1984 *Opera* is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published **The Opera Journal** ,1978 **History of Opera** Stanley Sadie,1989 A survey of opera covering baroque pre classical classical 19th century and 20th century It includes an introductory essay on the nature and social place of opera and is organized by century examining national developments within the chronological framework Discussion of stage design and production is included offering the student researcher or enthusiast an opportunity to see the development of design stage movement and gesture in the context of the development of opera itself The book contains many illustrations engravings prints and photographs **Opera Stories ...** Henry Lowell Mason,1920 *Opera Caravan* Quaintance Eaton,1978 **The Complete Opera Book** Gustave Kobbé,1919 *The American History and Encyclopedia of Music: Operas, with introduction by H. E. Krehbiel. W. L. Hubbard, editor* ,1910 **The Standard Operaglass ...** Charles Annesley (pseud. of Charles and Anna Tittmann.),1928 **Opera News** ,1972 *Musical Courier* ,1908 Vols for 1957 61 include an additional mid January no called Directory issue 1st 5th ed The 6th ed was published as the Dec 1961 issue **Official Bulletin** ,1929 *The Metropolitan Opera* Paul E. Eisler,1984

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