

# The Oxford Handbook Of The American Musical

Our Musicals, Ourselves Stage It with Music The American Musical The Oxford Handbook of The American Musical The Art of the American Musical The American Musical The Secret Life of the American Musical The ^AOxford Companion to the American Musical The American Musical Theater Histories of the Musical The Musical Broadway The American Musical Theatre Song Encyclopedia The American Musical and the Performance of Personal Identity The American Musical and the Formation of National Identity Identities and Audiences in the Musical A History of the American Musical Theatre American Musical Theatre Can't Help Singin' John Bush Jones Thomas S. Hischak Peter H. Riddle Raymond Knapp Jackson R. Bryer Marc Bauch Jack Viertel Thomas S. Hischak Lehman Engel Raymond Knapp Richard Kislán Laurence Maslon Thomas Hischak Raymond Knapp Raymond Knapp Raymond Knapp Nathan Hurwitz Steven Porter Gerald Mast

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the first comprehensive social history of the american musical theater this social history will appeal to both students and fans of broadway

the book succeeds due to its comprehensiveness and useful cross referencing there is a wealth of information here library journal

this book traces the origins of music theatre from its 18th century european roots through its transformation in 19th century america and its relation to american popular forms of entertainment as the minstrel show burlesque and the revue the flowering of the true musical comedy is documented as represented by the princess musical of jerome kern and p g wodehouse which then gave birth to the first enduring masterpieces of american music drama kern and hammerstein s show boat includes section on stephen sondheim andrew lloyd webber and the development of music theatre through the sixties and beyond

the oxford handbook of the american musical offers new and cutting edge essays on the most important and compelling issues and topics in the growing interdisciplinary field of musical theater and film musical studies taking the form of a keywords book it introduces readers to the concepts and terms that define the history of the musical as a genre and that offer ways to reflect on the specific creative choices that shape musicals and their performance on stage and screen the handbook offers a cross section of essays written by leading experts in the field organized within broad conceptual groups which together capture the breadth direction and tone of musicals studies today each essay traces the genealogy of the term or issue it addresses including related issues and controversies positions and problematizes those issues within larger bodies of scholarship and provides specific examples drawn from shows and films essays both re examine traditional topics and introduce underexplored areas reflecting the concerns of scholars and students alike the authors emphasize critical and accessible perspectives and supplement theory with concrete examples that may be accessed through links to the handbook s website taking into account issues of composition performance and reception the book s contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of america s most lively enduring artistic traditions the oxford handbook of the american musical will engage all readers interested in the form from students to scholars to fans and aficionados as it analyses the complex relationships among the creators performers and audiences who sustain the genre

bringing together exclusive and previously unpublished interviews with nineteen leading composers lyricists librettists directors choreographers and producers from the mid 1900s to the present this book details the careers of the individuals who shaped this popular performance art during its most prolific period the interviewees discuss their roles in productions ranging from on the town 1944 and finian s rainbow 1947 to the producers 2001 and bounce 2003 readers are taken onto the stage into the rehearsals and behind the scenes the nuts and bolts the alchemy and the occasional agonies of the collaborative process are all explored in their discussions the artists detail their engagements with other creative forces including such major talents as leonard bernstein jerome robbins bob fosse liza minnelli judy garland barbra streisand jule styne richard rodgers and oscar hammerstein alan jay lerner zero mostel and gwen verdon they speak candidly about their own work and that of their peers their successes and failures the creative process and how a show progresses from its conception through rehearsals and tryouts to opening night taken together these interviews give fresh insight into what oscar hammerstein called a nightly miracle the creation of the american musical

although almost neglected in research and studies on american literature the american musical is certainly the most interesting and the most popular genre of american theater and drama it has been influenced by the necessities of a self funding commercial theater system of a democratic country the fact that it has developed in a country of democracy means that it should be a genre for everyone the intellectual and the common man broadway has provided all these in his study marc bauch analyzes three american musicals namely south pacific 1949 by richard rodgers and oscar hammerstein west side story 1957 by leonard bernstein arthur laurents and stephen sondheim as well as sunday in the park with george 1984 by stephen sondheim and james lapine special attention is paid to the themes and topics the literary means and the dramatic dodges of the aforementioned american musicals the three analyses are extended with historical overviews of the american musical marc bauch is also the author of themes and topics of the american musical after world war ii 2001 also published by tectum verlag

new york times bestseller both revelatory and entertaining along the way viertel provides some fascinating broadway history the new york times book review americans invented musicals and have a longstanding love affair with them but what exactly is a musical in this book longtime theatrical producer and writer jack viertel takes them apart puts them back together sings their praises and occasionally despairs over their more embarrassing shortcomings in the process he shows us how musicals happen what makes them work how they captivate audiences and how one landmark show leads to the next by design or by accident by emulation or by rebellion from oklahoma to hamilton and onward beginning with an overture and concluding with a curtain call with stops in between for i want songs conditional love songs production numbers star turns and finales viertel shows us patterns in the architecture of classic shows and charts the inevitable evolution that has taken place in musical theater as america itself has evolved socially and politically the secret life of the american musical makes you feel like you re there in the rehearsal room the front row and the offices of theater owners and producers as they pursue their own love affair with that rare and elusive beast the broadway hit a valuable addition to the theater lover s bookshelf fans will appreciate the dips into memoir and viertel s takes on original cast albums publishers weekly even seasoned hands will come away with a clearer understanding of why some shows work while others flop commentary a showstopper infectiously entertaining john lahr author of notes on a cowardly lion thoroughly interesting the a v club the best general audience analysis of musical theater i have read in many years the charlotte observer delightful a little bit history a little bit memoir a little bit criticism and for any theater fan a whole lot of fun the dallas morning news

here is an engaging and authoritative reference to this highly popular genre the only such book to cover stage film and television musicals in one volume with more than two thousand entries this book offers a wealth of information on musicals performers composers lyricists producers choreographers and much more many musicals written specifically for television are included and many entries follow a work as it moves across genres from stage to film to television the companion also includes cross references a comprehensive listing of recommended recordings and a useful chronological listing of all the musicals described in the book

the american musical is a paradox on stage or screen musicals at once hold a dominant and a contested place in the worlds of entertainment art and scholarship born from a mélange of performance forms that included opera and operetta vaudeville and burlesque minstrelsy and jazz musicals have always sought to amuse more than instruct and to make money more than make political change in spite of their unapologetic commercialism though musicals have achieved supreme artistry and have influenced culture as much as if not more than any other art form in america including avant garde and high art on the one hand and the full range of popular and commercial art on the other reflecting refracting and shaping u s culture since the early twentieth century musicals converse with shifting dynamics of gender and sexuality ethnicity and race and the very question of what it means to be american and to be human the chapters gathered in this book volume i of the reissued oxford handbook explore the american musical from both the outside and the inside this first volume concentrates in particular on large scale more philosophical issues of relevance to the genre considering issues of historical situations and formal procedure as they bear on the narratives we make concerning productions and performers artists and audiences commerce and context the first four essays discuss ways of defining histories and texts and apprehending the formal choices of singers and dancers the second group of four take up the subtle challenges of the genre s signal transformations out of minstrelsy and tin pan alley to integration and beyond

this revised and expanded edition of kislán's acclaimed study of america's musical theater includes a new section on recent musical theater issues and problems the ancient union of drama and song known as musical theater comes in many forms vaudeville burlesque comic opera minstrels etc the author reviews these and other highlights of american musicals with a fascinating background on the elements that contribute to the success of a showboat king features worth study by anyone who still thinks that the musical is a collection of songs the stage

along with jazz and abstract expressionism the broadway musical is one of the few uniquely american art forms a companion to the six part pbs documentary series broadway the american musical is the first comprehensive history of the musical from its roots at the turn of the 20th century through the smashing successes of the new millennium the compelling in depth text is lavishly illustrated with a treasure trove of photographs sheet music covers posters scenic renderings production stills rehearsal shots and caricatures many previously unpublished complementing the narrative are lively sidebars that highlight the stars the shows and the songs the key ingredients that make the musical great each chapter also included essays written by some of broadway's most fascinating luminaries past and present an entertaining amalgam of unpublished material candid and production photographs and a trunkful of anecdotes and broadway lore broadway will appeal to eighth graders in their first high school musical as well as to connoisseurs of the art form

the musical theatre song is conceived written and produced as part of a whole while it may eventually stand on its own and join the ranks of popular hits its immediate purpose is clear it must work in the show the american musical theatre song encyclopedia is about how hundreds of famous and not so famous songs have functioned in the american musical in addition to identifying the authors and the source of the song this reference provides full detail about the song it is a book about songs as little pieces of playwriting for the musical theatre

the american musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project this book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others it also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta movie musicals and operatic musicals among the musicals discussed are camelot candida chicago company evita gypsy into the woods kiss me kate a little night music man of la mancha meet me in st louis the merry widow moulin rouge my fair lady passion the rocky horror picture show singin' in the rain stormy weather sweeney todd and the wizard of oz complementing the author's earlier work the american musical and the formation of national identity this book completes a two volume thematic history of the genre designed for general audiences and specialists alike

along with jazz the american motion picture the american musical is a distinctive art form that emerged in the first half of the 20th century raymond knapp explores its origins the themes that have dominated up to the modern day

issues of identity have always been central to the american musical in all its guises who appears in musicals who or what they are meant to represent and how over time those representations have been understood and interpreted provide the very basis for our engagement with the genre in this third volume of the reissued oxford handbook of the american musical chapters focus on race ethnicity gender and sexuality regional vs national identity and the cultural and class significance of the musical itself as important as the question of who appears in musicals are the questions of who watches and listens to them and of how specific cultures of reception attend differently to the musical chapters thus address cultural codes inherent to the genre in particular those found in traditional school theater programs

from the diverse proto musicals of the mid 1800s through the revues of the 1920s the true musicals of the 1940s the politicization of the 1960s the mega musicals of the 1980s and the explosive jukebox musicals of the 2010s and 20s every era in american musical theatre reflected a unique set of socio cultural factors this new edition has been brought up to date to include musicals from the last ten years reflecting on the impact of covid 19 and the state of the contemporary musical theatre industry author nathan hurwitz uses these factors to explain the output of each decade in turn showing how the most popular productions spoke directly to the audiences of the time he explores the function of musical theatre as commerce tying each big success to the social and economic realities in which it flourished this textbook guides students from the earliest spectacles and minstrel shows to contemporary musicals such as hadestown six and back to the future it traces the trends of this most commercial of art forms from the perspective of its audiences explaining how staying in touch with writers and producers strove to stay in touch with these changing moods each chapter deals with a specific decade introducing the main players the key productions and the major developments in musical theatre during that period this new edition has been updated to include the 2010s and 2020s including the impact of covid 19 on the american musical theatre industry and new features such as end of chapter questions for class discussions ideal for undergraduate students of musical theatre this is the most comprehensive and accessible guide to the history of the american musical from the mid 1800s to the present day

split into four parts this book seeks to inform the reader teachers directors and students about american musical theatre part i is a brief history of the american musical theatre for it is only in the context of history that the material on which you work can be fully judged and mastered part ii is a brief discussion of the elements of production knowing what ought to take place in a well planned show can go a long way toward counteracting what does not take place in a poorly planned one part iii is a brief discussion of how to evaluate the elements of craftsmanship one expects to find in the writing and performing of a musical the knowledge here is indispensable to the performer it is the feel of the plane to the pilot the touch of the key to the pianist it is in fact the very life blood of the art form finally part iv provides an opportunity to put into practice what previous study has taught

includes chapters on irving berlin jerome kern the gershwins busby berkeley fred astaire rodgers and hart cole porter and rodgers and hammerstein

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