



Raymond Knapp

# THE AMERICAN MUSICAL

AND THE FORMATION OF NATIONAL IDENTITY

# The American Musical And The Formation Of National Identity

**Raymond Knapp**



## **The American Musical And The Formation Of National Identity:**

**The American Musical and the Formation of National Identity** Raymond Knapp, 2006-04-16 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 [The American Musical and the Performance of Personal Identity](#) Raymond Knapp, 2010-06-21 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 Candide 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 *The American Musical and the Formation of National Identity* Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as Show Boat 1927 Porgy and Bess 1935 Oklahoma 1943 West Side Story 1957 Hair 1967 Pacific Overtures 1976 and Assassins 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical *National Identity and the British Musical* Grace Barnes, 2022-07-14 *National Identity and the British Musical* From Blood Brothers to Cinderella examines the myths

associated with national identity which are reproduced by the British musical and asks why the genre continues to uphold instead of challenging outdated ideals All too often UK musicals reinforce national identity clichés and caricatures conflate England with Britain and depict a mono cultural nation viewed through a nostalgic lens Through case studies and analysis of British musicals such as *Blood Brothers* *Six* *Half a Sixpence* and *Billy Elliot* this book examines the place of the British musical within a text based theatrical heritage and asks what or whose Britain is being represented by home grown musicals The sheer number of people engaging with shows bestows enormous power upon the genre and yet critics display a reluctance to analyse the cultural meanings produced by new work or to hold work to account for production teams and narratives which continue to shun diversity and inclusive practices The question this book poses is what kind of industry do we want to see in Britain in the next ten years And what kind of show do we want representing the nation in the future

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**The Oxford Handbook of The American Musical** Raymond Knapp, Mitchell Morris, Stacy Wolf, 2013-03 This text presents keywords and critical terms that deepen analysis and interpretation of the musical Taking into account issues of composition performance and reception the book's contributors bring a range of practical and theoretical perspectives to bear on their considerations of American musicals

**Like a Natural Woman** Kirsten Pullen, 2014-08-08 Bathing beauty Esther Williams bombshell Jane Russell exotic Carmen Miranda chanteuse Lena Horne and talk show fixture Zsa Zsa Gabor are rarely hailed as great actors or as naturalistic performers Those terms of praise are given to male stars like Marlon Brando and James Dean whose gritty dramas are seen as a departure from the glossy spectacles in which these stars appeared *Like a Natural Woman* challenges those assumptions revealing the skill and training that went into the work of these five actresses who employed naturalistic performance techniques both onscreen and off Bringing a fresh perspective to film history through the lens of performance studies Kirsten Pullen explores the ways in which these actresses who always appeared to be playing themselves responded to the naturalist notion that actors should create authentic characters by drawing from their own lives At the same time she examines how Hollywood presented these female stars as sex objects focusing on their spectacular bodies at the expense of believable characterization or narratives Pullen not only helps us appreciate what talented actresses these five women actually were but also reveals how they sought to express themselves and maintain agency even while meeting the demands of their directors studios families and fans to perform certain feminine roles Drawing from a rich collection of classic films publicity materials and studio archives *Like a Natural Woman* lets us take a new look at both Hollywood acting techniques and the performance

of femininity itself      **Studyguide for the American Musical and the Formation of National Identity by Knapp, Raymond** Cram101 Textbook Reviews,2013-05 Never HIGHLIGHT a Book Again Includes all testable terms concepts persons places and events Cram101 Just the FACTS101 studyguides gives all of the outlines highlights and quizzes for your textbook with optional online comprehensive practice tests Only Cram101 is Textbook Specific Accompanies 9780078026744 This item is printed on demand      **The Oxford Handbook of Musical Theatre Screen Adaptations** Dominic McHugh,2019-06-14 Hollywood's conversion to sound in the 1920s created an early peak in the film musical following the immense success of The Jazz Singer The opportunity to synchronize moving pictures with a soundtrack suited the musical in particular since the heightened experience of song and dance drew attention to the novelty of the technological development Until the near collapse of the genre in the 1960s the film musical enjoyed around thirty years of development as landmarks such as The Wizard of Oz Meet Me in St Louis Singin in the Rain and Gigi showed the exciting possibilities of putting musicals on the silver screen The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage to screen musical has evolved starting with screen adaptations of operettas such as The Desert Song and Rio Rita and looks at how the Hollywood studios in the 1930s exploited the publication of sheet music as part of their income Numerous chapters examine specific screen adaptations in depth including not only favorites such as Annie and Kiss Me Kate but also some of the lesser known titles like Li'l Abner and Roberta and problematic adaptations such as Carousel and Paint Your Wagon Together the chapters incite lively debates about the process of adapting Broadway for the big screen and provide models for future studies      **Musical Theatre, Realism and Entertainment** Millie Taylor,2016-04-29 What is it about musical theatre that audiences find entertaining What are the features that lead to its ability to stimulate emotional attachment to move and to give pleasure Beginning from the passion musical theatre performances arouse and their ubiquity in London's West End and on Broadway this book explores the ways in which musical theatre reaches out to and involves its audiences It investigates how pleasure is stimulated by vocal musical and spectacular performances Early discussions centre on the construction of the composed text but then attention is given to performance and audience response Musical theatre contains disruptions and dissonances in its multiple texts it allows gaps for audiences to read playfully This combines with the voluptuous sensations of embodied emotion contagiously and viscerally shared between audience and stage and augmented through the presence of voice and music A number of features are discovered in the construction of musical theatre performance texts that allow them to engage the intense emotional attachment of their audiences and so achieve enormous popularity In doing this the book challenges the conception of musical theatre as only entertainment Entertainment instead becomes a desirable ephemeral and playful concept      Kurt Weill's America Naomi Graber,2021-03-27 When German Jewish composer Kurt Weill arrived in the United States in 1935 he found a nation nothing like he imagined This book tells the full story of Weill as outsider turned insider showing how he was keenly attuned to the

difficult relationship America had with her immigrants but was slower to grasp the subtleties of race relations The Middlebrow Musical James O'Leary, Frederick R Selch Associate Professor of Musicology James O'Leary, 2025-07-15 In a country divided by war and racism a group of middlebrow critics believed that art could heal society by blending high art folk and popular culture thereby uniting the separate audiences for each genre Their work culminated in a new kind of musical theater that appeared on Broadway during the 1940s including Rodgers and Hammerstein's Oklahoma Duke Ellington's Beggar's Holiday and Kurt Weill's Street Scene Ultimately The Middlebrow Musical unsettles seemingly familiar concepts such as high art and pop culture and invites readers to reconsider how past writers and musicians have invoked these categories toward civic ends *The Routledge Companion to Musical Theatre* Laura MacDonald, Ryan Donovan, 2022-12-30 Global in scope and featuring thirty five chapters from more than fifty dance music and theatre scholars and practitioners The Routledge Companion to Musical Theatre introduces the fundamentals of musical theatre studies and highlights developing global trends in practice and scholarship Investigating the who what when where why and how of transnational musical theatre The Routledge Companion to Musical Theatre is a comprehensive guide for those studying the components of musical theatre its history practitioners audiences and agendas The Companion expands the study of musical theatre to include the ways we practice and experience musicals their engagement with technology and their navigation of international commercial marketplaces The Companion is the first collection to include global musical theatre in each chapter reflecting the musical's status as the world's most popular theatrical form This book brings together practice and scholarship featuring essays by leading and emerging scholars alongside luminaries such as Chinese musical theatre composer San Bao Tony Award winning star Andr De Shields and Tony Award winning director Diane Paulus This is an essential resource for students on theatre and performance courses and an invaluable text for researchers and practitioners in these areas of study

**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.

**Oz and the Musical** Ryan Bunch, 2022-12-05 How has *The Wizard of Oz* become so popular on film, television and stage? This book offers new insights into American identity through the special relationship between musicals and L. Frank Baum's children's novel. Drawing on personal experience, Ryan Bunch offers new readings of the MGM film 1939 *The Wizard*, 1975 *Wicked*, 2003 and other Oz musicals to reveal how the performative magic of the fairy tale musical with its implied inclusions and exclusions imagines an American utopia.

**The Duduk and National Identity in Armenia** Andy Nercessian, 2001-08-28 The book is an outline of the Armenian *duduk*, a cylindrical double reed aerophone made of apricot wood and its relation to the Armenian identity. It attempts to deepen our understanding of musical instruments not only through an examination of musical and constructional features but also through the application of a sociocultural framework which allows a theorization of the idea of the instrument as social being. The discussion is centered on the different contexts in which the *duduk* is played. These are divided into two categories: solo and ensemble. Solo *duduk* performance includes the remarkable phenomenon of Armenian funeral music activity. Other contexts include special celebrations of national culture, *duduk* competitions, the recording studio and the film music studio. The main ensemble contexts of *duduk* performance are the Armenian folk orchestras. These are essentially Soviet creations designed to advance folk music. Their impact on folk music and folk musical life in Armenia is discussed with special attention to the adjustments which were necessary for the success of this institution. Folk ensembles have long been emblems of Armenian national culture which might explain how they have survived the collapse of the Soviet Union and its Marxist-Leninist policies which were these orchestras' very *raison d'être*. The book will appeal to anyone with an interest in organological theory, Armenian culture or world music.

**"Gliding Through Our Memories"** Kathryn Ann Tremper Edney, 2009

**Bruin Life**, 2006

**The Broadway Musical** Dominic Symonds, 2009

**The British National Bibliography** Arthur James Wells, 2009

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