



# The American Musical

**Nathan Hurwitz**



## **The American Musical:**

**The American Musical** Marc Bauch, 2003 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 Our Musicals, Ourselves John Bush Jones, 2011-04-17 Our Musicals Ourselves is the first full scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to such recent musicals as The Producers and Urinetown While many aficionados of the Broadway musical associate it with wonderful diversionary shows like The Music Man or My Fair Lady John Bush Jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically contemporary politics and culture Organized chronologically with some liberties taken to keep together similarly themed musicals Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers front pages across our nation He reviews the productions lyrics staging and casts from the lesser known early musicals the gunboat musicals of the Teddy Roosevelt era and the Cinderella shows and leisure time musicals of the 1920s and continues his analysis with better known shows including Showboat Porgy and Bess Oklahoma South Pacific West Side Story Cabaret Hair Company A Chorus Line and many others While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form Jones s book uses musicals as a way of illuminating broader social and cultural themes of the times With six appendixes detailing the long running diversionary musicals and a foreword by Sheldon Harnick the lyricist of Fiddler on the Roof Jones s comprehensive social history will appeal to both students and fans of Broadway **The Art of the American Musical** Jackson R. Bryer, Richard Allan Davison, 2005 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

The American Musical Peter H. Riddle, 2003 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 Secret Life of the American Musical Jack Viertel, 2016-03 Putting it together bit by bit an insider's look at the anatomy of the Broadway musical

*The Oxford Handbook of The American Musical* Raymond Knapp, Mitchell Morris, Stacy Wolf, 2011-11-04 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

*The Musical* Richard Kislán, 1995 Applause Books 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      **Stephen Sondheim and the Reinvention of the American Musical** Robert L. McLaughlin, 2016-08-11 From West Side Story in 1957 to Road Show in 2008 the musicals of Stephen Sondheim 1930 2021 and his collaborators have challenged the conventions of American musical theater and expanded the possibilities of what musical plays can do how they work and what they mean Sondheim s brilliant array of work including such musicals as Company Follies Sweeney Todd Sunday in the Park with George and Into the Woods established him as the preeminent composer lyricist of his if not all time Stephen Sondheim and the Reinvention of the American Musical places Sondheim s work in two contexts the exhaustion of the musical play and the postmodernism that by the 1960s deeply influenced all the American arts Sondheim s musicals are central to the transition from the Rodgers and Hammerstein style musical that had dominated Broadway stages for twenty years to a new postmodern musical This new style reclaimed many of the self aware performative techniques of the 1930s musical comedy to develop its themes of the breakdown of narrative knowledge and the fragmentation of identity In his most recent work Sondheim who was famously mentored by Oscar Hammerstein II stretches toward a twenty first century musical that seeks to break out of the self referring web of language Stephen Sondheim and the Reinvention of the American Musical offers close readings of all of Sondheim s musicals and finds in them critiques of the operation of power questioning of conventional systems of knowledge and explorations of contemporary identity      The American Musical Theater Lehman Engel, 1975      **Anything Goes** Ethan Mordden, 2013-08-08 Ethan Mordden has been hailed as a sharp eared listener and a discerning critic by Opera News which compares his books to dinner with a knowledgeable garrulous companion The preeminent historian of the American musical New York Times he brings boundless energy and enthusiasm buttressed by an arsenal of smart anecdotes Wall Street Journal Now Mordden offers an entirely fresh and infectiously delightful history of American musical theatre Anything Goes stages a grand revue of the musical from the 1700s through to the present day narrated in Mordden s famously witty scholarly and conversational style He places us in a bare rehearsal room as the cast of Oklahoma changes history by psychoanalyzing the plot in the greatest of the musical s many Dream Ballets And he gives us tickets for orchestra seats on opening night raising the curtain on the pleasures of Victor Herbert s The Red Mill and the thrill of Porgy and Bess Mordden examines the music of course but also more neglected elements Dance was once considered as crucial as song he follows it from the nineteenth century s zany hoofing to tap combinations of the 1920s from the injection of ballet and modern dance in the 1930s and 40s to the innovations of Bob Fosse He also explores the changing structure of musical comedy and operetta and the evolution of the role of the star Fred Stone the avuncular Scarecrow in the Wizard of Oz seldom varied his acting from part to part but

the versatile Ethel Merman turned the headlining role inside out in *Gypsy* playing a character who was selfish fierce and destructive From ballad opera to burlesque from *Fiddler on the Roof* to *Rent* the history and lore of the musical unfolds here in a performance worthy of a standing ovation      [Stage It with Music](#) Thomas S. Hischak,1993-06-30 The book succeeds due to its comprehensiveness and useful cross referencing There is a wealth of information here Library Journal      **American Musical Theatre** Gerald Martin Bordman,Richard Norton,2010 Hailed as absolutely the best reference book on its subject by Newsweek American Musical Theatre A Chronicle covers more than 250 years of musical theatre in the United States from a 1735 South Carolina production of *Flora or Hob in the Well* to *The Addams Family* in 2010 Authors Gerald Bordman and Richard Norton write an engaging narrative blending history critical analysis and lively description to illustrate the transformation of American musical theatre through such incarnations as the ballad opera revue Golden Age musical rock musical Disney musical and with 2010 s American Idiot even the punk musical *The Chronicle* is arranged chronologically and is fully indexed according to names of shows songs and people involved for easy searching and browsing Chapters range from the Prologue which traces the origins of American musical theater to 1866 through several intermissions for instance Broadway s Response to the Swing Era 1937 1942 and up to Act Seven the theatre of the twenty first century This last chapter covers the dramatic changes in musical theatre since the last edition published whereas *Fosse* a choreography heavy revue won the 1999 Tony for Best Musical the 2008 award went to *In the Heights* which combines hip hop rap meringue and salsa unlike any musical before it Other groundbreaking and or box office breaking shows covered for the first time include *Avenue Q* *The Producers* *Billy Elliot* *Jersey Boys* *Monty Python s Spamalot* *Wicked* *Hairspray* *Urinetown the Musical* and *Spring Awakening* Discussion of these shows incorporates plot synopses names of principal players descriptions of scenery and costumes and critical reactions In addition short biographies interspersed throughout the text colorfully depict the creative minds that shaped the most influential musicals Collectively these elements create the most comprehensive authoritative history of musical theatre in this country and make this an essential resource for students scholars performers dramaturges and musical enthusiasts      *The American Musical Theatre Song Encyclopedia* Thomas S. Hischak,1995-05-09 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      **A History of the American Musical Theatre** Nathan Hurwitz,2024-12-24 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

**Broadway** Laurence Maslon, 2004-10-13 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

*Can't Help Singin'* Gerald Mast, 1987 Includes chapters on Irving Berlin Jerome Kern the Gershwins Busby Berkeley Fred Astaire Rodgers and Hart Cole Porter and Rodgers and Hammerstein

*The ^AOxford Companion to the American Musical* Thomas S. Hischak, 2008-06-02 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

*Broadway Babies* Ethan Mordden, 1988-06-23 Vividly recreating the unique pleasure of experiencing a song and dance show *Broadway Babies* spotlights the men and women who made a difference in the development of American musical comedy Mordden's

account features such show people as Florenz Ziegfeld Harold Prince Bert Lahr Gwen Verdon Angela Lansbury Victor Herbert Liza Minnelli and Stephen Sondheim and such musicals as Sally Oh Kay Anything Goes Show Boat Oklahoma Follies Chicago and countless others While theatrical historians traditionally have emphasized the role of the authors of musicals Mordden also examines the personal styles of the directors choreographers and producers in order to demonstrate not only what the musical became but what it was The volume includes an extensive discography the first of its kind which offers a virtually self contained history of recorded show music

**Harold Prince and the American Musical Theatre** Foster Hirsch, 2005-04 A revised edition of the definitive account of the career of Harold Prince the producer of a series of celebrated US musicals including Fiddler on the Roof Cabaret which he also directed The Pajama Game he later also directed Evita and Phantom of the Opera

*A History of the American Musical Theatre* Nathaniel Hurwitz, 2014 From the diverse proto theatres of the mid 1800s through the revues of the 20s the true musicals of the 40s the politicisation of the 60s and the mega musicals of the 80s every era in American musical theatre reflected a unique set of socio cultural factors 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 study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman 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



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