

# Street Scene Vocal Score

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## **A Century of Musicals in Black and White: An Encyclopedia of Musical Stage Works By, About, or Involving African Americans** - Bernard L. Peterson Jr. 1993-10-25

This comprehensive reference book provides succinct information on almost thirteen hundred musical stage works written and produced from the 1870s to the 1990s involving contributions by black librettists, lyricists, composers, musicians, producers, or performers or containing thematic materials relevant to the black experience. Organized alphabetically, they include tent and outdoor shows, vaudeville, operas and operettas, comedies, farces, spectacles, revues, cabaret and nightclub shows, children's musicals, skits, one-act musicals, one-person shows, and even a musical without songs. In addition to the hundreds of shows independently created, produced, and performed by black writers and theatrical artists, it presents hundreds more representing a collaboration of black and white talents. An appendix organizes the shows chronologically and highlights those that were most significant in the history of the black American musical stage. An extensive bibliography and indexes of names, songs, and subjects complete the work.

## **A Nation of Neighborhoods** - Benjamin Looker 2015-10-22

Despite the pundits who have written its epitaph and the latter-day refugees who have fled its confines for the half-acre suburban estate, the city neighborhood has endured as an idea central to American culture. In *A Nation of Neighborhoods*, Benjamin Looker presents us with the city neighborhood as both an endless problem and a possibility. Looker investigates the cultural, social, and political complexities of the idea of "neighborhood" in postwar America and how Americans grappled with vast changes in their urban spaces from World War II to the Reagan era. In the face of urban decline, competing visions of the city neighborhood's significance and purpose became proxies for broader debates over the meaning and limits of American democracy. By studying the way these contests unfolded across a startling variety of genres—Broadway shows, radio plays, urban ethnographies, real estate documents, and even children's programming—Looker shows that the neighborhood ideal has functioned as a central symbolic site for advancing and debating theories about American national identity and democratic practice.

## **Fiddler on the Roof** - Jerry Bock 1965

## **Singing in Signs** - Gregory J. Decker 2020-01-23

*Singing in Signs: New Semiotic Explorations of Opera* offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

## **Douglas Moore** - Jerry L. McBride 2011-01-01

MLA Index and Bibliography Series vol. 36 Additional information online at <https://www.areditions.com/books/IB036.html>

## **Early Black American Playwrights and Dramatic Writers** - Bernard L. Peterson 1990

The poems of *Into These Knots*, Ashley Anna McHugh's debut collection, glance from heaven to earth, from earth to heaven, interrogating and elucidating in elegant and supercharged speech ultimate questions and intimate foibles. With equal parts intelligence and passion, Ms. McHugh can quarrel with scripture or riff on the amorous pleadings of Andrew Marvell or the stark musings of Baudelaire. In "Cairns," a brilliant sequence that plays with the boundaries of the sonnet, mountain hikes in rural West Virginia trace, among other things, the difficult pathways to the divine.

## **Wozzeck** - Alban Berg 2018-01-01

According to Elias Canetti, "with *Wozzeck*, Buechner achieved the most complete revolution in the whole of literature". The same can be said of Berg's opera, as revolutionary in the history of music. Mark DeVoto and Theo Hirsbrunner discuss why this complex score suits the chaotic nature of the play. In his famous essay about the opera, Theodor Adorno shows how what seems fragmentary in the text is actually complete. Kenneth Segar offers a new interpretation of the play in the light of the most recent Buechner research. The play as Berg knew it is set out with a translation, and this unique source material is complemented by a series of critical reactions to the first London production in 1952. Contents: 'Wozzeck' in Context, Mark DeVoto; Georg Buechner's 'Woyzeck': an Interpretation, Kenneth; The Musico-Dramatic Structure of 'Wozzeck'; Musical Form and Dramatic Expression in 'Wozzeck', Theo Hirsbrunner; On the Characteristics of 'Wozzeck', Theodor W. Adorno; 'Wozzeck' at Covent Garden, 1952, John Amis, Eric Walter White, Arthur Jacobs, William Mann, Joan Chissell, Geoffrey Bush, Deryck Cooke, Robert L. Jacobs; *Wozzeck*: Libretto by Georg Buechner, edited by Franzos and Landau, 1909; *Wozzeck*: Performing translation by Vida Harford and Eric Blackall; Additional material from Buechner translated by Stewart Spencer

## **The Oxford Handbook of The American Musical** - Raymond Knapp 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.

## **Yale University Music Library Archival Collection Mss. 30** - Adrienne Scholtz 1984

## **Kurt Weill Newsletter** - 1998

## **A Companion to the Biopic** - Deborah Cartmell 2019-11-25

The most comprehensive reference text of theoretical and historical discourse on the biopic film. The biopic, often viewed as the most reviled of all film genres, traces its origins to the early silent era over a century ago. Receiving little critical attention, biopics are regularly dismissed as superficial, formulaic, and disrespectful of history. Film critics, literary scholars and historians tend to believe that biopics should be artistic, yet accurate, true-to-life representations of their subjects. Moviegoing audiences, however, do not seem to hold similar views; biopics continue to be popular, commercially viable films. Even the genre's most ardent detractors will admit that these films are often very watchable, particularly due to the performance of the lead actor. It is increasingly common for stars of biographical films to garner critical praise and awards, driving a growing interest in scholarship in the genre. *A Companion to the Biopic* is the first global

and authoritative reference on the subject. Offering theoretical, historical, thematic, and performance-based approaches, this unique volume brings together the work of top scholars to discuss the coverage of the lives of authors, politicians, royalty, criminals, and pop stars through the biopic film. Chapters explore evolving attitudes and divergent perspectives on the genre with topics such as the connections between biopics and literary melodramas, the influence financial concerns have on aesthetic, social, or moral principles, the merger of historical narratives with Hollywood biographies, stereotypes and criticisms of the biopic genre, and more. This volume: Provides a systematic, in-depth analysis of the biopic and considers how the choice of historical subject reflects contemporary issues Places emphasis on films that portray race and gender issues Explores the uneven boundaries of the genre by addressing what is and is not a biopic as well as the ways in which films simultaneously embrace and defy historical authenticity Examines the distinction between reality and 'the real' in biographical films Offers a chronological survey of biopics from the beginning of the 20th century A Companion to the Biopic is a valuable resource for researchers, scholars, and students of history, film studies, and English literature, as well as those in disciplines that examine interpretations of historical figures

**Dictionary Catalog of the Music Collection** - New York Public Library. Reference Department 1964

**Enchanted Evenings** - Geoffrey Holden Block 2004-02-26

The classic musicals of Broadway can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. Now, in *Enchanted Evenings*, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadway's Golden Era. In this documentary history, we find insightful studies of fourteen musicals in all including such all-time favorites as *Show Boat*, *Anything Goes*, *Porgy and Bess*, *Kiss Me, Kate*, *Guys and Dolls*, *My Fair Lady*, and *West Side Story*. The book's particular focus is on the music, showing how librettist, lyricist, composer, and director work together to shape the piece. Block sheds light on why particular musicals have adapted to changing times and are still performed in high schools, colleges, and community theaters across the country, while others languish in comparative obscurity. Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, this book is an essential reference as well as a riveting history.

**Into the Woods** - Stephen Sondheim 2014

This is the script of the original musical from which the film was adapted, not the film's screenplay.

**Kurt Weill: The Threepenny Opera** - Kurt Weill 1990-07-26

This is a book on the best known of the Weill-Brecht collaborations which explores the extent and significance of the composer's contribution. After a detailed reconstruction of the work's genesis and continued revision over three decades, Stephen Hinton examines the spin-offs on which Weill and Brecht participated: the instrumental suite, the film, the lawsuit, the novel, and the musical and textual revisions of songs. In a survey of the stage history, Hinton pays particular attention to pioneering productions in Germany and Great Britain. Kim Kowalke provides an exhaustive account of the history of *The Threepenny Opera* in America, Geoffrey Abbott addresses questions concerning authentic performance practice, and David Drew analyses large-scale motivic relationships in the music. Among the earliest writings on the work reprinted here, those by Theodor W. Adorno, Ernst Bloch and Walter Benjamin appear for the first time in English translation. The book contains numerous illustrations, a discography, and music examples.

**Leonard Bernstein: West Side Story** - Nigel Simeone 2017-07-05

One of the Broadway musicals that can genuinely claim to have transformed the genre, *West Side Story* has been featured in many books on Broadway, but it has yet to be the focus of a scholarly monograph. Nigel Simeone begins by exploring the long process of creating *West Side Story*, including a discussion of Bernstein's sketches, early drafts of the score and script, as well as cut songs. The core of the book is a commentary on the music itself. *West Side Story* is one of the very few Broadway musicals for which there is a complete published orchestral score, as well as two different editions of the piano-vocal score. The survival of the original copied orchestral score, and the reminiscences of Sid Ramin and Irwin Kostal, reveal details of the orchestration process, and the extent to which Bernstein was involved in this. Simeone's

commentary considers: musical characteristics and compositional techniques used to mirror the drama (for example, the various uses of the tritone), motivic development, the use and reinvention of Broadway and other conventions, the creation of dramatic continuity in the score through the use of motifs and other devices, the unusual degree of dissonance and rhythmic complexity (at least for the time), and the integration of Latin-American dance forms (*Mambo*, *Huapango* and so on). Someone also considers the reception of *West Side Story* in the contemporary press. The stir the show caused included the response that it was the angular, edgy score that made it a remarkable achievement. Not all reviews were uncritical. Finally, the book looks in detail at the making of the original Broadway cast recording, made in just one day, included on the accompanying downloadable resources.

**Twentieth Century Opera** - George Whitney Martin 1999

(*Limelight*). Martin provides a guide to opera that is sweeping in its scope, thorough in its detail, and authoritative in its commentary. He recalls a century of achievement in an art form that today enjoys unprecedented popularity and that has been generously enriched by challenging works in many cases yet to be fully recognized of the modern era.

**A Langston Hughes Encyclopedia** - Hans A. Ostrom 2002

African-American author Langston Hughes was a leading figure of the Harlem Renaissance, and interest in his works increases daily. Though remembered primarily as a poet, Hughes was active in almost every genre imaginable. He also collaborated with many other gifted individuals, including Zora Neale Hurston, Arna Bontemps, Kurt Weill, and Elmer Rice. Through hundreds of alphabetically arranged entries, many including bibliographical information, this reference provides comprehensive coverage of his life and writings.

**Modernism and Music** - Daniel Albright 2004-02-03

If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. *Modernism and Music* provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others—all of which combine with Daniel Albright's extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

**The Cambridge Companion to the Musical** - Katherine K. Preston 2002-12-09

*The Cambridge Companion to the Musical* provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York's Broadway and London's West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. *The Companion* contains an extensive bibliography and photos from key productions.

**Operas in English** - Margaret Ross Griffel 2012-12-21

Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited

by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A-Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

Song - Carol Kimball 2006

Naslagwerk van de liedkunst en de literatuur hierover.

All Or Nothing - Edward Trostle Jones 2004

This critical study of Mike Leigh's cinema is a comprehensive assessment of his thirty plus years in film, including his television features, from the first feature-length *Bleak Moments* to *All or Nothing*. Through his own species of tragicomedy and favored thematic content concentrating on relationships, Leigh enlarges the emotional boundaries of cinema for performers and audience alike. His deep and fully realized characters often subvert both decorum and irony traditionally associated with British film and television. Leigh's sense of the reciprocity and interpenetration of the material mundane, the ridiculous, and the humanistic sublime brings respect for the complexity of the ordinary and merits celebration within the democratic and demotic art of film.

A Basic Music Library - Music Library Association 1997

Lists scores and recordings for music library collections

**Weill's Musical Theater** - Stephen Hinton 2012-04-10

"This book, the first scholarly consideration of Weill's complete output of stage works, is without doubt the most important critical study of the composer's oeuvre to date in any language. Hinton's scholarship is superior and his insights original and illuminating. The product of several decades of engagement with Weill's works, their sources and reception, as well as the secondary literature, the book is a stunning achievement. Brilliantly conceived and executed, it will take its place as one of the cornerstones of Weill studies."—Kim H. Kowalke, University of Rochester and President, Kurt Weill Foundation for Music "In *Weill's Musical Theater: Stages of Reform*, Stephen Hinton reminds us that Kurt Weill was always a revolutionary. The composer's insistent dedication to a provocative, constantly evolving lyric theater that spoke directly to audiences meant that Weill remained as controversial as he was popular. The celebrity that endeared him to Broadway made him anathema in Berlin. Some sixty years after Weill's death, Hinton is finally able to demonstrate the consistent brilliance, theatrical power, and coherence of a composer who revolutionized every genre he touched (or used) and whose collaborators read as a who's who of twentieth-century theater." —David Savran, author of *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class* "Stephen Hinton presents us with an image of Weill that is at once monumental yet still alive. A truly Protean figure, Weill is not an easy man to grasp in his totality; Brecht once wrote that a man thrown into water will have to develop webbed feet, and as a refugee from Nazi Germany, Weill had to become a cultural amphibian. But in *Weill's Musical Theater* we see the composer from every angle: through the gaze of countless critics and reviewers, through Weill's own eyes, and finally through the filter of Hinton's judicious, focused prose. This account will stand."—Daniel Albright, author of *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts*

Opera after 1900 - Margaret Notley 2017-07-05

The articles reprinted in this volume treat operas as opera and from some sort of critical angle; none of the articles uses methodology appropriate for another kind of musical work. Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them. Trends in Anglophone scholarship on post-1900 opera then determined the structure of the volume. The anthologized

articles are organized according to the place of origin of the opera discussed in each of them; the introduction, however, follows a thematic approach. Themes considered in the introduction include questions of genre and reception; perspectives on librettos and librettists; words, lyricism, and roles of the orchestra; and modernism and other political contexts.

Musical Comedy in America - Cecil A. Smith 2013-10-28

First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

Histories of the Musical - Raymond Knapp 2018-09-04

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.

Driven Into Paradise - Reinhold Brinkmann 1999-09-14

"This is a long overdue and brilliant contribution to our understanding of the intellectual migration from Europe. The essays in this volume illuminate in new ways the experiences of musicians and scholars who fled Europe."—Leon Botstein, Music Director, American Symphony Orchestra "With a sweep and coherence very rare in essay collections, this volume immediately takes its place as one of the most important publications on twentieth-century music. The range of source materials is dazzling: anecdotes, letters, memoirs, interviews, newspaper articles, musical scores, films, and archival documents. Handled with deft scholarship, they add up to a balanced yet deeply moving account of how figures of exile experienced and transformed American culture."—Walter Frisch, author of *The Early Works of Arnold Schoenberg*

**Kurt Weill** - Jürgen Schebera 1997-09-01

Examining the life of Kurt Weill, this text explores the phases of the composer's life, from his childhood as the son of a cantor in the Jewish section of Dessau, Germany, to his renunciation of Germany in 1933. It also looks at his emigration to America (1935) and his premature death (1950).

**The Sound of Broadway Music** - Steven Suskin 2011-06-03

Broadway's top orchestrators - Robert Russell Bennett, Don Walker, Philip J. Lang, Jonathan Tunick - are names well known to musical theatre fans, but few people understand precisely what the orchestrator does. *The Sound of Broadway Music* is the first book ever written about these unsung stars of the Broadway musical whose work is so vital to each show's success. The book examines the careers of Broadway's major orchestrators and follows the song as it travels from the composer's piano to the orchestra pit. Steven Suskin has meticulously tracked down thousands of original orchestral scores, piecing together enigmatic notes and notations with long-forgotten documents and current interviews with dozens of composers, producers, conductors and arrangers. The information is separated into three main parts: a biographical section which gives a sense of the life and world of twelve major theatre orchestrators, as well as incorporating briefer sections on another thirty arrangers and conductors; a lively discussion of the art of orchestration, written for musical theatre enthusiasts (including those who do not read music); a biographical section which gives a sense of the life and world of twelve major theatre orchestrators, as well as incorporating briefer sections on another thirty arrangers and conductors; and an impressive show-by-

show listing of more than seven hundred musicals, in many cases including a song-by-song listing of precisely who orchestrated what along with relevant comments from people involved with the productions. Stocked with intriguing facts and juicy anecdotes, many of which have never before appeared in print, *The Sound of Broadway Music* brings fascinating and often surprising new insight into the world of musical theatre.

[Immersed in Media](#) - Cheryl Campanella Bracken 2010-04-05

"Over the next few decades, immersive media could fundamentally change the ways humans engage in entertainment, communication, and social interaction. The current volume takes a step towards understanding this potential paradigm shift, combining insights from pioneers of the field of 'presence' with bright young scholars who bring a new perspective." —Jeremy Bailenson, Stanford University, USA "This book provides an indispensable contribution to scholars in communication studies, computer science and psychology interested in the modes of being present in different media, and offers a careful historical and theoretical framework to the state-of-the-art research."—Anna Spagnolli, University of Padova, Italy "Bracken and Skalski have assembled a collection of works from the world's foremost authorities on telepresence, a topic that has gone understudied for years. Someone has finally assembled a comprehensive volume on the subject. This book is a must not only for those interested in telepresence, but for mass communication scholars of all kinds."—Kenneth A. Lachan, University of Massachusetts, Boston, USA *Immersed in Media* highlights the increasing significance of telepresence in the media field. With contributions representing diverse disciplines, this volume delves into the topic through considerations of popular media types and their effects on users. Chapters in the work explain how the experience of presence can be affected by media technologies, including television, video games, film, and the Internet. They also discuss how presence experience mediates or moderates commonly studied media effects, such as enjoyment, persuasion, and aggression. These discussions are accompanied by overviews of the current state of presence research and its future. Ultimately, this work establishes the crucial role of telepresence in gaining a complete understanding of the uses and effects of popular media technologies.

**HB: Aspects of Harvergal Brian** - Jurgen Schaarwachter 2018-12-24

First published in 1997, This volume brings together a wide selection of those articles which include interviews, personal recollections of Brian and several detailed analyses of some of his works, generously illustrated with music examples. The book concludes with a recently updated catalogue of works.

*Street Scene* - Kurt Weill 1985

(Vocal Score). English Only.

[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*  
[Catalog of Copyright Entries](#) - Library of Congress. Copyright Office 1977

**Enchanted Evenings : The Broadway Musical from Show Boat to Sondheim** - Washington Geoffrey Block Professor of Music University of Puget Sound 1997-10-02

The classic musicals of Broadway can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. What was the inspiration for Rodgers and Harts *Pal Joey*, or Rodgers and Hammersteins *Carousel*? Why is Marias impassioned final speech in *West Side Story* spoken, rather than sung? Now, in *Enchanted Evenings*, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadway's Golden Era. Readers will find insightful studies of such all-time favorites as *Show Boat*, *Anything Goes*, *Porgy and Bess*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *The Most Happy Fella*, *My Fair Lady*, and *West Side Story*. Block provides a documentary history of fourteen musicals in all--plus an epilogue exploring the plays of Stephen Sondheim--showing how each work took shape and revealing, at the same time, production by production, how the American musical evolved from the 1920s to the early 1960s, and beyond. 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. Drawing on manuscript material such as musical sketches, autograph manuscripts, pre-production librettos and lyric drafts, Block reveals the winding route the works took to get to their final form. Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Kurt Weill, Frank Loesser, Leonard Bernstein, Sondheim, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity. Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences, shedding light on why many of these innovative shows are still performed in high schools, colleges, and community theaters across the country, while others, such as Weills *One Touch of Venus* or Marc Blitzsteins *The Cradle Will Rock*, languish in comparative obscurity. 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. It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time.

**Shuffle Along** - Noble Sissle 2020-01-01

"The Broadway musical *Shuffle Along* ... premiered on 23 May 1921 at the Cort Theatre on 63rd Street and became the first overwhelmingly successful African American musical on Broadway. Langston Hughes, who saw the production, said that *Shuffle Along* marked the beginning of the Harlem Renaissance. Both black and white audiences swarmed to the show, which prompted the integration of subsequent Broadway audiences. The dances were such a smash that choreographers for white Broadway shows hired *Shuffle Along* chorus girls to teach their chorus lines the new steps. "Love Will Find a Way," the first successful unburlesqued love song in a black Broadway show, was so well-received that audiences demanded multiple encores. The show's influences went far beyond Broadway: Some of the period's most influential black musicians, including dancer Josephine Baker, vocalist Paul Robeson, composer Hall Johnson, and composer William Grant Still, all got their start in *Shuffle Along*. The editors have assembled the full score and libretto for this critical edition from the original performance materials. The critical report thoroughly explains all sources and editorial decisions. The accompanying scholarly essay examines the music, dances, and script of *Shuffle Along* and places this influential show in its social, racial, and historical context." --

**Love Song** - Ethan Mordden 2012-10-16

Noted historian of the Broadway musical chronicles the braided lives of two of the twentieth century's most influential artists For the first time, Ethan Mordden chronicles the romance of Kurt Weill and Lotte Lenya in *Love Song*, a dual biography that unfolds against the background of the tumultuous twentieth century, scored to music from Weill's greatest triumphs: *Knickerbocker Holiday*, *Lost in the Stars*, *Lady in the Dark*,

Happy End, One Touch of Venus and The Rise and Fall of the City of Mahagonny. The romance of Weill, the Jewish cantor's son, and Lenya, the Viennese coachman's daughter, changed the history of Western music. With Bertolt Brecht, they created one of the definitive works of the twentieth century, The Threepenny Opera, a smash that would live on in musical theatre history. Weill, the jazz Mozart, was the creator whose work is backstage, unseen. Lenya, his epic-theatre femme fatale, was the performer who put the work into view. They heard the same unique music, but he gave it form while she gave it life. Love Song is ultimately

the story of a great romance scored to some of the twentieth century's greatest music.

*Show Tunes* - Steven Suskin 2000

This comprehensive musical theatre reference book chronicles the work of Broadway's great composers, from 1904 to 1999. Nine hundred shows and almost 9000 show tunes are included, comprising the entire theatrical output of 36 important Broadway composers along with notable musicals by others.