



Musical Theatre A History

Richard Walters



Musical Theatre A History:

Musical Theatre John Kenrick, 2008 A comprehensive history of stage musicals from the 1840s all the way up to Andrew Lloyd Webber and Broadway as it we know it today *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 **A History of the American Musical Theatre** Nathan Hurwitz, 2014-06-27 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 **Musical Theatre Histories** Millie Taylor, Adam Rush, 2022-10-20 Musical theatre is often perceived as either a Broadway based art form or as having separate histories in London and New York *Musical Theatre Histories Expanding the Narrative* however depicts the musical as neither American nor British but both and more having grown out of frequent and substantial interactions between both centres and beyond Through multiple thematic

histories Millie Taylor and Adam Rush take readers on a series of journeys that include the art form s European and American origins African American influences negotiations around diversity national identity and the globalisation of the form as well as revival culture censorship and the place of social media in the 21st century Each chapter includes case studies and key concept boxes to identify explain and contextualise important discussions offering an accessible study of a dynamic and ever evolving medium Written and developed for undergraduate students this introductory textbook provides a newly focused and alternative way of understanding musical theatre history

Musical Theatre Education and Training in the 21st Century Jessica O'Bryan, Scott D. Harrison, 2024-09-17 Musical Theatre Education and Training in the 21st Century presents a wide range of viewpoints on the musical theatre profession It brings together research from the UK US Australia and beyond providing an essential resource for educators students and all those involved in training for musical theatre The research draws on best practice from creatives producers practising artists and the academy to reveal a multiplicity of approaches and educational pathways for consideration by performers educators institutions and the profession The book goes beyond the key elements of performance training in singing dancing and acting to explore adjacent creative and business skills along with some of the more recent and challenging aspects of the profession such as diversity of representation both on and off stage building safe working environments and managing mental and physical health and wellbeing The authors incorporate information from over 100 interviews with everyone from emerging performers to leading professionals and explore the practicalities of pre professional training skills development and curricular design alongside the broader attributes required in preparation for the profession This book offers vital insights into how musical theatre practitioners can best be prepared to make their way in the field now and in the future

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 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

Milestones in Musical Theatre Mary Jo Lodge, 2023-06-30 Milestones in Musical Theatre tracks ten of the most significant moments in musical theatre history from some of its earliest incarnations especially those crafted by Black creators to its rise as a global phenomenon Designed for weekly use in musical theatre courses these ten chosen snapshots chart the development of this unique art form and move through its history chronologically tracking the earliest operettas through the mid century Golden Age classics as well as the creative explosion in directing talent which reshaped the form and the movement toward inclusivity that has recast its creators Each chapter explores how the musical and its history have been deeply influenced by a variety of factors including race gender and nationality and examines how each milestone represents a significant turning point for this beloved art form Milestones are a range of accessible textbooks breaking down the need to know moments in the social cultural political and artistic development of foundational subject areas This book is ideal for diverse and inclusive undergraduate musical theatre history courses

Operetta Richard Traubner, 2004-06 Considered the classic history of this important musical theater form Traubner's book first published in 1983 is still recognized as the key history of the people and productions that made operetta a worldwide phenomenon

Pick a Pocket Or Two Ethan Mordden, 2021 From Gilbert and Sullivan to Andrew Lloyd Webber from Julie Andrews to Hugh Jackman from *Half a Sixpence* to *Matilda* *Pick a Pocket Or Two* is the story of the British musical where it began and how it developed In *Pick a Pocket Or Two* acclaimed author Ethan Mordden brings his wit and wisdom to bear in telling the full history of the British musical from *The Beggar's Opera* 1728 to the present with an interest in isolating the unique qualities of the form and its

influence on the American model To place a very broad generalization the American musical is regarded as largely about ambition fulfilled whereas the British musical is about social order Oklahoma s Curly wins the heart of the farmer Laurey or in other words the cowboy becomes a landowner establishing a truce between the freelancers on horseback and the ruling class Half a Sixpence on the other hand finds a working class boy coming into a fortune and losing it to fancy Dans whereupon he is reunited with his working class sweetheart his modest place in the social order affirmed Anecdotal and evincing a strong point of view the book covers not only the shows and their authors but the personalities as well W S Gilbert trying out his stagings on a toy theatre Ivor Novello going to jail for abusing wartime gas rationing during World War II fabled producer C B Cochran coming to a most shocking demise for a man whose very name meant classy carefree entertainment Unabashedly opinionated and an excellent stylist author Ethan Mordden provokes as much as he pleases Mordden is the preeminent historian of the form and his book will be required reading for readers of all walks from the most casual of musical theater goers to musical theater buffs to students and scholars of the form Social Media in Musical Theatre Trevor Boffone,2023-11-16 This book introduces readers to the widespread phenomenon of how social media platforms such as YouTube Twitter and TikTok become an extension of long standing aspects of musical theatre engagement Although casual observers may dismiss social media s import social media has revolutionized the field of musical theatre since the early days of Web 2 0 with spaces such as AOL LiveJournal and Myspace Now as social media continues to grow in relevance the nuanced ways in which digital platforms influence musical culture remain ripe for study Social Media in Musical Theatre moves beyond viewing social media merely as a passing fad or a space free from critical engagement Rather this volume takes a serious look at the critical role social media play in musicals thus challenging how social media users and musical theatre makers alike approach digital spaces This book introduces the relationship between musical theatre and social media in the 21st century as well as methods to study social media s influence on musicals through three in depth case studies organized around marketing on YouTube fan engagement on Twitter and new musical development on TikTok

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 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 Musical Kurt Gänzl, 1997 A rich and colorful history of three centuries of musical theater

Better Foot Forward Ethan Mordden, 1976 History of the American musical from the 1920 s to the 1970 s

An Inconvenient Black History of British Musical Theatre Sarah K. Whitfield, Sean Mayes, 2021 A radically urgent intervention An Inconvenient Black History of British Musical Theatre 1900 1950 uncovers the hidden Black history of this most influential of artforms Drawing on lost archive material and digitised newspapers from the turn of the century onwards this exciting story has been re traced and restored to its rightful place A vital and significant part of British cultural history between 1900 and 1950 Black performance practice was fundamental to resisting and challenging racism in the UK Join Mayes a Broadway and Toronto based Music Director and Whitfield a musical theatre historian and researcher as they take readers on a journey through a historically inconvenient and brilliant reality that has long been overlooked Get to know the Black theatre community in London s Roaring 20s and hear about the secret Florence Mills memorial concert they held in 1928 Acquaint yourself with Buddy Bradley Black tap and ballet choreographer who reshaped dance in British musicals often to be found at Noel Coward s apartment for late night rehearsals such was Bradley s importance Meet Jack Johnson the first African American Heavyweight Boxing Champion who toured Britain s theatres during World War 1 and brought the sounds of Chicago to places like war weary Dundee Discover the most prolific Black theatre practitioner you ve never heard of William Garland who worked for 40 years across multiple continents and championed Black British performers Marvel at performers like cabaret star Mabel Mercer born in Stafford in 1900 who sang and conducted theatre orchestras across the UK as well as Black Birmingham comedian Eddie Emerson who

was Garland's partner for decades. Many of their names and works have never been included in histories of the British musical until now. *The Singer's Musical Theatre Anthology* Richard Walters, 1986. The selections are presented in their authentic settings excerpted from the original vocal scores. *The Cambridge History of American Theatre* Don B. Wilmeth, Christopher Bigsby, 1998. This is an authoritative and wide-ranging history of American theatre in all its dimensions from theatre building to playwriting, directors, performers and designers. Engaging the theatre as a performance art, a cultural institution and a fact of American social and political life, the history addresses the economic context that conditioned the drama presented. The history approaches its subject with a full awareness of relevant developments in literary criticism, cultural analysis and performance theory. At the same time it is designed to be an accessible, challenging narrative. All volumes include an extensive overview and timeline followed by chapters on specific aspects of theatre. Volume Three examines the development of the theatre after World War II through the productions of Broadway and beyond and into regional theatre across the country. Contributors also analyze new directions in theatre design, directing and acting as well as key plays and playwrights through the 1990s. *Strike Up the Band* Scott Miller, 2007. *Strike Up the Band* focuses not only on what happened on stage but also on how it happened and why it matters to us today. It's a different kind of history that explores the famous and especially the not so famous productions to discover the lineage that paved the way to contemporary musicals. Digging into 150 shows, Miller offers a forward-looking perspective on treasures from each era such as *Anything Goes*, *West Side Story*, *Hair* and *Rent* while also looking at fascinating genre-busting and often short-lived productions including *Bat Boy*, *Rocky Horror Show*, *Promenade* and *The Capeman* to see how even obscure or commercially unsuccessful musicals defined and advanced the form. Moving decade by decade, Miller offers insight and inside information about the artistic approaches various composers, lyricists, bookwriters and directors have taken, how those approaches have changed over time and what social and historical forces continue to shape musical theatre today. He provides a strong sense of what groups have historically controlled the industry and how other groups' hard work and vision continue to change the musical theatre landscape for the better. In fact, *Strike Up the Band* opens a new and vitally important discussion of the roles played in the musical's history by people of color, by gays and lesbians, by people with disabilities and by women. It frames musical theatre as an important, irreplaceable piece of American history and demonstrates how it reflects the social and political conditions of its time and how it changes them. Publisher's description. **The Theatres of Paris** Brander Matthews, 1880.

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