

The BROADWAY MUSICAL

A CRITICAL AND
MUSICAL SURVEY

JOSEPH P. SWAIN

Broadway Musical A Critical And Musical Survey

Robert Gordon, Olaf Jubin



Broadway Musical A Critical And Musical Survey:

The Broadway Musical: A Critical and Musical Survey Joseph P. Swain, 2002-11-19 To see a Broadway musical is to experience how a drama using melody harmony and rhythm evokes the emotion needed to perpetuate a story line Without music many of these plays would not succeed failing to convey the intended message This new edition of Swain s classic text winner of the 1991 ASCAP Deems Taylor Award reveals how a musical drama achieves plot movement character development and conflict through strategic placement of song and music in 20 musical plays Unlike critical literature that has simply explored theatrical style and production histories this survey focuses mainly on the power of music Illustrated with more than 150 musical excerpts and essays Swain includes the latest research and viewpoints of contemporary critics offering insight into dramatic expression and how renowned composers including Jerome Kern George Gershwin Jerry Bock Stephen Sondheim and Andrew Lloyd Webber influenced the Broadway musical This provides insights into the many impressive musicals to hit the stage between the years of 1927 and 1987 illuminating how specific revisions to productions such as *Showboat* and *Oklahoma* forever changed their popularity Learn how music is used as a symbol for psychological or emotional action from Shakespearean drama s such as *Kiss Me Kate* and *West Side Story* to more current dramas including *Godspell* *A Chorus Line* and *Jesus Christ Superstar* Replete with a never seen before essay on *Les Misérables* this edition also includes an expanded epilogue highlighting the phenomena behind *Miss Saigon* and *Phantom of the Opera* megamusicals that changed the direction of the Broadway tradition For professors of dramatic arts and people interested in Broadway musicals theater popular music and opera

The Broadway Musical Joseph P. Swain, 1992-07-01 The Broadway musical one of America s most distinctive contributions to Western music has been chronicled dissected described and debated but never until now has its essential element that glorious music been analyzed directly in any significant detail Moving beyond the anecdotes production histories and generalizations about theatrical style that mark so much of the critical literature Joseph P Swain offers a unique survey of the most important or representative musical plays one that shows how the great Broadway composers have used the traditional tools of composition melody harmony tonal movement rhythm and texture to become powerful dramatists in their own right Illustrated with over 150 musical excerpts a unique feature that gives Swain s analysis unparalleled depth and precision the book yields new insights at every turn It shows how particular musical solutions to dramatic problems gave *Showboat* and *Oklahoma* the power to change the course of the Broadway tradition brought *Carousel* and *West Side Story* to worldwide recognition as masterpieces of their kind and lent a light popular genre the formal complexity and emotional range to encompass a tremendous diversity of styles and materials from Shakespearean drama *Kiss Me Kate* and *West Side Story* to European opera *Porgy and Bess* and from age old myth *My Fair Lady* and *Camelot* to still current ethnic conflict *Fiddler on the Roof* All the great Broadway composers and musical comedy teams are here Jerome Kern George Gershwin Rodgers and Hammerstein Frank Loesser Leonard Bernstein Lerner and Loewe as well

as a representative sample of the classic shows including the sadly neglected *The Most Happy Fella*. In addition Swain's thoughtful evaluation of the current scene illuminates issues of dramatic approach, *Godspell* plot, *A Chorus Line* subject matter, *Jesus Christ Superstar* and *Evita* and musical rhetoric. Stephen Sondheim's output exemplified by *Sweeney Todd* that may determine the future course of the musical play. Precise in focus, uncommonly rich in detail and accessible to fans and scholars alike, *The Broadway Musical* will have to be read by anyone concerned with contemporary American music and drama and by anyone who hopes truly to know this supposedly best known of music.

The Broadway Musical: A Critical and Musical Survey Joseph P. Swain, 2002-11-19 To see a Broadway musical is to experience how a drama using melody, harmony and rhythm evokes the emotion needed to perpetuate a story line. Without music many of these plays would not succeed, failing to convey the intended message. This new edition of Swain's classic text, winner of the 1991 ASCAP Deems Taylor Award, reveals how a musical drama achieves plot movement, character development and conflict through strategic placement of song and music in 20 musical plays. Unlike critical literature that has simply explored theatrical style and production histories, this survey focuses mainly on the power of music. Illustrated with more than 150 musical excerpts and essays, Swain includes the latest research and viewpoints of contemporary critics offering insight into dramatic expression and how renowned composers including Jerome Kern, George Gershwin, Jerry Bock, Stephen Sondheim and Andrew Lloyd Webber influenced the Broadway musical. This provides insights into the many impressive musicals to hit the stage between the years of 1927 and 1987, illuminating how specific revisions to productions such as *Showboat* and *Oklahoma* forever changed their popularity. Learn how music is used as a symbol for psychological or emotional action from Shakespearean dramas such as *Kiss Me Kate* and *West Side Story* to more current dramas including *Godspell*, *A Chorus Line* and *Jesus Christ Superstar*. Replete with a never seen before essay on *Les Misérables*, this edition also includes an expanded epilogue highlighting the phenomena behind *Miss Saigon* and *Phantom of the Opera*, megamusicals that changed the direction of the Broadway tradition. For professors of dramatic arts and people interested in Broadway musicals, theater, popular music and opera.

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 Lady in the Dark : Biography of a Musical Bruce D. McClung Associate Professor of Musicology University of Cincinnati, 2006-12-18 When Lady in the Dark opened on January 23 1941 its many firsts immediately distinguished it as a new and unusual work The curious directive to playwright Moss Hart to complete a play about psychoanalysis came from his own Freudian psychiatrist For the first time since his brother George's death Ira Gershwin returned to writing lyrics for the theater And for emigre composer Kurt Weill it was a crack at an opulent first class production Together Hart Gershwin and Weill with a little help from the psychiatrist produced one of the most innovative works in Broadway history Though Lady in the Dark was a smash hit it has never enjoyed a Broadway revival and a certain mystique has grown up around its legendary original production In this ground breaking biography Bruce McClung pieces together the musical's life story from sketches and drafts production scripts correspondence photographs costume and set designs and thousands of clippings from the star's personal scrapbooks He has interviewed eleven members of the original company to provide a one of a kind glimpse into the backstage story **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 Gestures of Music Theater Dominic Symonds, Millie Taylor, 2014-02 Gestures of Music Theater explores examples of Song and Dance as performative gestures that entertain and affect audiences The chapters interact to reveal the complex energies of performativity In experiencing these energies music theatre is revealed as a dynamic accretion of active complex and dialogical experiences The ^AOxford Handbook of

Musical Theatre Screen Adaptations Dominic McHugh, 2019-06-14 The Oxford Handbook of Musical Theatre Screen Adaptations traces how the genre of the stage to screen musical has evolved from The Jazz Singer to The Wizard of Oz Roberta and Into the Woods N *Histories of the Musical* Raymond Knapp, Mitchell Morris, Stacy Wolf, 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 m lange 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 *Checklist of Writings on American Music, 1640-1992* Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections

Leonard Bernstein Paul Laird, 2015-06-05 Beginning with an introductory essay on his achievements it continues with annotations on Bernstein s voluminous writings performances educational work and major secondary sources *The Musical as Drama* H. Scott McMillin, 2014-10-12 Derived from the colorful traditions of vaudeville burlesque revue and operetta the musical has blossomed into America s most popular form of theater Scott McMillin has developed a fresh aesthetic theory of this underrated art form exploring the musical as a type of drama deserving the kind of critical and theoretical regard given to Chekhov or opera Until recently the musical has been considered either an integrated form of theater or an inferior sibling of opera McMillin demonstrates that neither of these views is accurate and that the musical holds true to the disjunctive and irreverent forms of popular entertainment from which it arose a century ago Critics and composers have long held the musical to the standards applied to opera asserting that each piece should work together to create a seamless drama But McMillin argues that the musical is a different form of theater requiring the suspension of the plot for song The musical s success lies not in the smoothness of unity but in the crackle of difference While disparate the dancing music dialogue and songs combine to explore different aspects of the action and the characters Discussing

composers and writers such as Rodgers and Hammerstein Stephen Sondheim Kander and Ebb Leonard Bernstein and Jerome Kern *The Musical as Drama* describes the continuity of this distinctively American dramatic genre from the shows of the 1920s and 1930s to the musicals of today *The Cambridge Companion to the Musical* William A. Everett, Paul R.

Laird, 2017-09-21 The expanded and updated third edition of this acclaimed Companion provides an accessible broadly based survey of one of the liveliest and most popular forms of musical performance It ranges from the American musical of the nineteenth century to the most recent productions on Broadway in London's West End and many other venues and includes key information on singers audiences critical reception and traditions Contributors approach the subject from a wide variety of perspectives including historical concerns artistic aspects important trends attention to various genres the importance of stars the influence of race the various disciplines of theatrical production the musical in varied media and changes in technology Chapters related to the contemporary musical have been updated and two new chapters cover the television musical and the British musical since 1970 Carefully organised and highly readable it will be welcomed by enthusiasts students and scholars alike *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 **The Musical Theatre Composer as**

Dramatist Rebecca Applin Warner, 2023-01-26 Dramaturgy is at the heart of any musical theatre score proving that song and music combined can collectively act as drama *The Musical Theatre Composer as Dramatist A Handbook for Collaboration* offers techniques for approaching a musical with the drama at the centre of the music Written by a working composer of British musical theatre this original and highly practical book is intended for composers students of musical theatre and performing arts and their collaborators Through detailed case studies conceptual frameworks and frank analysis this book encourages the collaboration between the languages of music and drama It offers a shared language for talking about music in the creation of musical theatre as well as practical exercises for both composers and their collaborators and ways of analysing existing musical theatre scores for those who are versed in musical terminology and those who are not Speaking directly to the contemporary artist working examples are drawn from a wide range of musicals throughout Part One before a full case study analysis of *Everybody's Talking About Jamie* brings all the ideas together in Part Two Part Three offers a range of practical exercises for anyone creating new musicals particularly composers and their collaborators **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.

The Oxford Handbook of Sondheim Studies Robert Gordon, 2014-05-01. The Oxford Handbook of Sondheim Studies offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies. Focusing on broad groups of issues relating to the music and the production of Sondheim works rather than on biographical questions about the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in musicological, theatrical and socio-cultural terms. This collection of never-before-published essays addresses issues of artistic method and musico-dramaturgical form while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses including sociology, history and feminist and queer theory establishes his position in a broader cultural context.

The Richard Rodgers Reader Geoffrey Block, 2006. Richard Rodgers was one of America's most prolific and best-loved composers. A world without *My Funny Valentine*, *The Lady is a Tramp*, *Blue Moon* and *Bewitched* to name just a few of the songs he wrote with Lorenz Hart is scarcely imaginable, and the musicals he wrote with his second collaborator, Oscar Hammerstein II—*Oklahoma!*, *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*—continue to enchant and entertain audiences. Arranged in four sections: Rodgers and Hart (1929–1943); Rodgers and Hammerstein (1943–1960); Rodgers After Hammerstein (1960–1979); and The Composer Speaks (1939–1971), *The Richard Rodgers Reader* offers a cornucopia of informative, perceptive and stylish biographical and critical overviews. It also contains a selection of Rodgers's letters to his wife Dorothy in the 1920s, the 1938 *Time* magazine cover story and *New Yorker* profiles in 1938 and 1961, and essays and reviews by such noted critics as Brooks Atkinson, Eric Bentley, Leonard Bernstein, Lehman Engel, Walter Kerr, Ken Mandelbaum, Ethan Mordden, George Jean Nathan and Alec Wilder. The volume features personal accounts by Richard Adler, Agnes de Mille, Joshua Logan, Mary Martin and Diahann Carroll. The collection concludes with complete selections from more than thirty years of Rodgers's own writings on topics ranging from the creative process to the state of the Broadway theater, even Rodgers's bout with cancer, and a generous sample from the candid and previously unpublished Columbia University interviews. For anyone wishing to explore more fully the life and work of a composer whose songs and musicals have assumed a permanent and prominent place in American popular culture, *The Richard Rodgers*

Reader will offer endless delights The Musical Theater of Stephen Schwartz Paul R. Laird, 2014-04-10 As the composer lyricist for *Godspell* *Pippin* *Wicked* and other musicals Stephen Schwartz has enjoyed one of the most significant careers in American musical theater for more than four decades Schwartz has also achieved success on the big screen contributing to such films as *Enchanted* *The Prince of Egypt* and *Pocahontas* For his work he has received six Tony nominations three Grammys and three Academy Awards *The Musical Theater of Stephen Schwartz* From *Godspell* to *Wicked* and *Beyond* is a detailed examination of Schwartz's various projects throughout his career Musicologist Paul R Laird discusses at length Schwartz's major shows and also considers his other ventures such as the music and lyrics for animated features from Disney and Dreamworks The book focuses on two major aspects of Schwartz's creations the process of collaboration resulting in a project's completion and a descriptive analysis of his music and lyrics Laird also describes each show's critical reception and its place in the larger history of musical theater Based on extensive interviews with Schwartz and a number of his major collaborators this book provides a rare look into the creation of the composer and lyricist's shows and films *The Musical Theater of Stephen Schwartz* is intended for fans as well as students and professional researchers in music theater and the musical theater The Oxford Handbook of the Global Stage Musical Robert Gordon, Olaf Jubin, 2023 In response to the rapid growth of musical theatre as a global phenomenon *The Oxford Handbook of the Global Stage Musical* offers new scholarly approaches to issues arising from these new international markets The thirty three essays highlight major aspects of the genre such as the dominance of Western colonialism in its early production and dissemination racism and sexism both in representation and in the industry itself as well as current conflicts between global and local interests in postmodern cultures Featuring contributors from seventeen countries the essays offer informed insider perspectives that reflect the diversity of the subject and offer in depth examinations of specific cultural and economic systems

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