

## **Sondheims Broadway Musicals The Michigan American Music**

*This second edition of Historical Dictionary of the Broadway Musical contains a chronology, an introduction, an appendix, and an extensive bibliography. The dictionary section has over 1000 cross-referenced entries on Broadway shows, composers, playwrights, directors, producers, designers, actors, and theatres. This book is an excellent access point for students, researchers, and anyone wanting to know more about Broadway musicals.*

*Approaching the topic from several subdisciplinary points of view within music studies, this edited collection addresses the role that music plays in opposing tyranny or solidifying tyrannical power around the world.*

*A behind-the-scenes look at the making of the iconic musical Sunday in the Park with George Putting It Together chronicles the two-year odyssey of creating the iconic Broadway musical Sunday in the Park with George. In 1982, James Lapine, at the beginning of*

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his career as a playwright and director, met Stephen Sondheim, nineteen years his senior and already a legendary Broadway composer and lyricist. Shortly thereafter, the two decided to write a musical inspired by Georges Seurat's nineteenth-century painting *A Sunday Afternoon on the Island of La Grande Jatte*. Through conversations between Lapine and Sondheim, as well as most of the production team, and with a treasure trove of personal photographs, sketches, script notes, and sheet music, the two Broadway icons lift the curtain on their beloved musical. *Putting It Together* is a deeply personal remembrance of their collaboration and friend - ship and the highs and lows of that journey, one that resulted in the beloved Pulitzer Prize-winning classic.

Enjoy a delicious cocktail while belting out Broadway tunes with this witty guidebook that perfectly pairs your favorite showtunes and Broadway musicals with innovative libations. Do you have a strong love for Andrew Lloyd Weber or Stephen Sondheim? Do you

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consider "Defying Gravity" to be the ultimate, underrated karaoke song? Then get ready to raise your glass and belt out that high-C with *Booze Over Broadway*. Featuring 50 delectable drinks from a rising star in the New York City bar scene, this clever and creative manual allows you to make delicious cocktails right from the comfort of your home. This witty, accessible book also includes commentary, step-by-step instructions, and whimsical illustrations throughout. Recipes include: -Hello, Daquiri! -The Best Little Whiskey Sour in Texas -Don't Cry for Me, Appletini -I Don't Know How to Love Gin -Bloody, Bloody, Mary Jackson -Once on this (Long) Island Iced Tea -Brandy Alexander Hamilton -If I Were a Rich Man (hattan) -And more! Fresh and fun, *Booze Over Broadway* will have cocktail connoisseurs and Broadway buffs alike screaming "encore!" (and "cheers").

*The Frogs*  
*Hedwig and the Angry Inch*  
*A Cultural History and Ethnography of Technical Theater Labor*  
*Musicals Then and Now*

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*An Opinionated Guide*

*A New Musical Comedy*

**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.**

**From West Side Story in 1957 to Road Show in 2008, the musicals of Stephen**

Sondheim 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*, has 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.

Working Backstage illuminates the work of New York City's theater technicians, shining a light on the essential contributions of unionized stagehands, carpenters, electricians, sound engineers, properties artisans, wardrobe crews, makeup artists, and child guardians. Too-often dismissed or misunderstood as mere functionaries, these technicians are deeply engaged in creative problem-solving and perform collaborative, intricate choreographed work that parallels the performances of actors, singers, and dancers onstage. Although their contributions have fueled the Broadway machine, their contributions have been left out of most theater histories. Theater

historian Christin Essin offers clear and evocative descriptions of this invaluable labor, based on her archival research and interviews with more than 100 backstage technicians, members of the New York locals of the International Alliance of Theatrical Stage Employees. A former theater technician herself, Essin provides readers with an insider's view of the Broadway stage, from the suspended lighting bridge of electricians operating followspots for *A Chorus Line*; the automation deck where carpenters move the massive scenic towers for *Newsies*; the makeup process in the dressing room for *The Lion King*; the offstage wings of *Matilda the Musical*, where guardians guide child actors to entrances and exits. *Working Backstage* makes an significant contribution to theater studies and also to labor studies, exploring the politics of the unions that serve backstage professionals, protecting their rights and insuring safe working conditions. Illuminating the history of this typically hidden workforce, the book provides uncommon insights into

the business of Broadway and its backstage working relationships among cast and crew members.

"Tracing Sondheim's career from his initial success as lyricist for West side Story and Gypsy to the opening of Into the Woods, [the author]

demonstrates that the value of Sondheim's work obviously lies in its seriousness of theme coupled with its disturbing content." - Front flap

Collaboration in Commerce and Art  
Putting It Together

Sondheim's Broadway Musicals

Tyranny and Music

Imaging the City in Song

Merrily We Roll Along

Traces the development of the American musical and looks at the work of top lyricists

The Stephen Sondheim Encyclopedia is the first reference volume devoted to the works of this prolific composer and lyricist. The encyclopedia's entries provide readers with detailed information about Sondheim's work and key figures in his career, including his apprenticeship, his early work with Leonard Bernstein, and his work on

**television.**

**First publication of the authorized  
version.**

**The Bloomsbury Encyclopedia of Popular  
Music Volume 8 is one of six volumes  
within the 'Genre' strand of the series.**

**This volume discusses the genres of  
North America in relation to their  
cultural, historical and geographic  
origins; technical musical  
characteristics; instrumentation and use  
of voice; lyrics and language; typical  
features of performance and  
presentation; historical development and  
paths and modes of dissemination;  
influence of technology, the music  
industry and political and economic  
circumstances; changing stylistic  
features; notable and influential  
performers; and relationships to other  
genres and sub-genres. This volume  
features over 100 in-depth essays on  
genres ranging from Adult Contemporary  
to Alternative Rock, from Barbershop to  
Bebop, and from Disco to Emo.**

**How Sondheim Found His Sound**

**Stephen Sondheim and the Reinvention  
of the American Musical**

**A Book of Orchestrators and**

## **Orchestrations**

### **The Queer Encyclopedia of Music, Dance, and Musical Theater**

#### **Facing the Music**

#### **A Casebook**

Aficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose Symphonia expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's Lulu, opera's first openly lesbian character. And don't forget Kiss Me Kate, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by John C. Wilson, Noël Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev,

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Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Ailey, Rufus Wainwright, and Ani DiFranco.

Stephen Sondheim's first new work in over a decade.

In *On Sondheim*, renowned author Ethan Mordden takes the reader on a tour of Stephen Sondheim's work, arguing for the importance and appeal of the composer-lyricist in American theater and, even more, in American culture. Over the course of eighteen shows, Mordden demonstrates that Sondheim is a classical composer who happens to write musicals. Sondheim has intellectualized the musical by tackling serious content usually reserved for the spoken stage:

nonconformism (in *Anyone Can Whistle*, 1964), history (in *Pacific Overtures*, 1976), and cannibalism as a metaphor for class warfare (*Sweeney Todd*, 1979). Yet his work combines complex music and intellectual plots with a masterly skill for the fabric of theatre. His shows are all intensely theatrical, produced with flair and brilliance, whether in the lush operetta of *A Little Night Music* (1973) or the quixotic fairy-tale magic of *Into the Woods* (1987). Mordden provides fresh insights and analyses of every Sondheim show, from his first hit (*West Side Story*, 1957)

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to his most recent title (Road Show, 2008). Each musical has a dedicated chapter, including articles on Sondheim's life and his major influences, and comprehensive bibliographical and discographical essays place the Sondheim literature and recordings in perspective. Writing with his usual blend of the scholarly and the popular - with a wicked sense of humor - Ethan Mordden reveals why Stephen Sondheim has become Broadway's most significant voice in the last fifty years. In the first full-scale life of the most important composer-lyricist at work in musical theatre today, Meryle Secrest, the biographer of Frank Lloyd Wright and Leonard Bernstein, draws on her extended conversations with Stephen Sondheim as well as on her interviews with his friends, family, collaborators, and lovers to bring us not only the artist--as a master of modernist compositional style--but also the private man. Beginning with his early childhood on New York's prosperous Upper West Side, Secrest describes how Sondheim was taught to play the piano by his father, a successful dress manufacturer and amateur musician. She writes about Sondheim's early ambition to become a concert pianist, about the effect on him of his parents' divorce when he was ten, about his years in military and

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private schools. She writes about his feelings of loneliness and abandonment, about the refuge he found in the home of Oscar and Dorothy Hammerstein, and his determination to become just like Oscar. Secret describes the years when Sondheim was struggling to gain a foothold in the theatre, his attempts at scriptwriting (in his early twenties in Rome on the set of *Beat the Devil* with Bogart and Huston, and later in Hollywood as a co-writer with George Oppenheimer for the TV series *Topper*), living the Hollywood life. Here is Sondheim's ascent to the peaks of the Broadway musical, from his chance meeting with playwright Arthur Laurents, which led to his first success-- as co-lyricist with Leonard Bernstein on *West Side Story*--to his collaboration with Laurents on *Gypsy*, to his first full Broadway score, *A Funny Thing Happened on the Way to the Forum*. And Secret writes about his first big success as composer, lyricist, writer in the 1960s with *Company*, an innovative and sophisticated musical that examined marriage à la mode. It was the start of an almost-twenty-year collaboration with producer and director Hal Prince that resulted in such shows as *Follies*, *Pacific Overtures*, *Sweeney Todd*, and *A Little Night Music*. We see Sondheim at work with

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composers, producers, directors, co-writers, actors, the greats of his time and ours, among them Leonard Bernstein, Ethel Merman, Richard Rodgers, Oscar Hammerstein, Jerome Robbins, Zero Mostel, Bernadette Peters, and Lee Remick (with whom it was said he was in love, and she with him), as *Secret* vividly recreates the energy, the passion, the despair, the excitement, the genius, that went into the making of show after Sondheim show. A biography that is sure to become the standard work on Sondheim's life and art.

Sondheim in Our Time and His  
The A to Z of the Broadway Musical  
Rent

Enchanted Evenings

How Stephen Sondheim and I Created  
"Sunday in the Park with George"

A Musical Fable

Discusses the great Broadway hits, how they were conceived, written and performed.

Imaginative walking tours that retrace the map of Manhattan as it resonates with the music of Broadway

In these pages, *Rent* offers what most theater books can't: a chance to step behind the curtain and feel the electricity of a stage phenomenon as it unfolds. *Rent* has single-handedly reinvigorated Broadway and taken America by storm. Sweeping all major theater awards, including the 1996 Pulitzer Prize for drama, as well as four 1996 Tony Awards including Best Musical, Best Book, and Best Score for a Musical, *Rent* captures the heart and spirit of a

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generation, reflecting it onstage through the emotion of its stirring words and music, and the energy of its young cast. Now, for the first time, *Rent* comes to life on the page -- through vivid color photographs, the full libretto, and an utterly compelling behind-the-scenes oral history of the show's creation. Here is the exclusive and absolutely complete companion to *Rent*, told in the voices of the extraordinary talent behind its success: the actors, the director, the producers, and the librettist and composer himself, Jonathan Larson, whose sudden death, on the eve of the first performance, has made *Rent*'s life-affirming message all the more poignant.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

A Life

The Broadway Musical from 'Show Boat' to Sondheim and Lloyd Webber

A History of the American Musical Theatre

Follies

Art Isn't Easy

The Cambridge Companion to the Musical

*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*

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*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*

*This sharp-eyed view of the whole span of Broadway musical history spans seven decades of brilliant achievements--the best of which are among the finest works American artists have made.*

*THE STORY: This groundbreaking Obie-winning Off-Broadway smash also won multiple awards for its hit film adaptation. It tells the story of internationally ignored song stylist Hedwig Schmidt, a fourth-wall smashing East German rock 'n' roll godde*

*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*

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*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.*

*A Research and Information Guide*

*The Stephen Sondheim Encyclopedia*

*a Broadway memoir*

*Continuum Encyclopedia of Popular Music of the World*

*Volume 8*

*Genres: North America*

*The American Musical and the Formation of National Identity*

Winner of the 2020 Pulitzer Prize for Drama “To

watch this show is to enter, by some urgent, bawdy magic, an ecstatic and infinitely more colorful version of the famous surreal lithograph by M. C. Escher: the hand that lifts from the page, becoming almost real, then draws another hand, which returns the favor. Which came first? A Strange Loop is complex, teasing, thrilling.”

—Vinson Cunningham, *New Yorker* Usher is a Black, queer writer, working a day job he hates

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while writing his original musical: a piece about a Black, queer writer, working a day job he hates while writing his original musical. This blistering musical follows a young artist at war with a host of demons—not least of which are the punishing thoughts in his own head—in an attempt to understand his own strange loop.

The Broadway musical has greatly influenced American (and world) culture. Such shows as *Oklahoma!* and *Annie Get Your Gun* are as 'American as apple pie,' while the long runs of imports like *Cats*, *The Phantom of the Opera*, and *Les MisZrables* have broken records. Broadway has produced such cultural icons as Ethel Merman, Yul Brynner, and Julie Andrews, and composers and lyricists such as Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and many others have had their melodies sung on its stages. Visionaries like George Abbott, Agnes de Mille, Jerome Robbins, Bob Fosse, Tommy Tune, and Susan Stroman have brought productions to life through their innovative direction and choreography. Since the latter part of the 19th century, the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in *The A to Z of the Broadway Musical*. Through a chronology, an introductory essay, a bibliography, and 900 dictionary entries on Broadway shows,

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playwrights, directors, producers, designers, and actors, this handy desk reference offers quick information on the many aspects of the Broadway musical.

The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources. "The Broadway musical...a magic phrase," Leonard Bernstein once said. Indeed, musical theater is one of America's major contributions to world culture. Yet, throughout this century three out of four Broadway-bound musicals have not succeeded economically. The Broadway Musical

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takes an engrossing look at the industry's commercial and artistic successes and failures in an effort to understand the group collaboration that is required to create Broadway musicals. The authors investigate the complicated machinery of Broadway musical show business and artistic development from the birth of the form around the turn of the century through its survival amidst the cost explosions of the 1980s. Through interviews with dozens of Broadway's top producers, directors, designers, actors, composers, lyricists, bookwriters, conductors, arrangers, and other artists, they lead us on an intimate tour of the creative process. Included are such well-known musical theater figures as Harold Prince, Arthur Laurents, Michael Bennett, Sheldon Harnick, Claire Nichten, Tommy Tune, Burton Lane, Carol Hall, Frank Rich, and Gerald Schoenfeld. They explore the roles of producers, directors, lyricists, composers, and bookwriters in creating musical plays and the reactions of critic and audience. They conclude with a fascinating look at the inherent conflicts and tensions as well as the creative resolutions that shaped some of the best-known musicals of our time. Fans of the genre as well as scholars and students of American culture will delight in this revealing insider's look at the collaborative process in Broadway musicals and the recent history of one of America's most popular and indigenous entertainment forms, now recognized

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worldwide - the American musical.

Stephen Sondheim

Working Backstage

Broadway Babies Say Goodnight

Broadway Lyricists from Cohan to Sondheim

The Broadway Musical

Word Crazy

***Sondheim in Our Time and His offers a wide-ranging historical investigation of the landmark works and extraordinary career of Stephen Sondheim, a career which has spanned much of the history of American musical theater. Each author uncovers those aspects of biography, collaborative process, and contemporary context that impacted the creation and reception of Sondheim's musicals. In addition, several authors explore in detail how Sondheim's shows have been dramatically revised and adapted over time. Multiple chapters invite the reader to rethink Sondheim's works from a distinctly contemporary critical perspective and to consider how these musicals are being reenvisioned today. Through chapters focused on individual musicals, and others that explore a specific topic as manifested throughout his entire career, plus an afterword by Kristen Anderson-Lopez; by digging deep into the archives and focusing intently on his scores; from interviews with performers, directors, and bookwriters, and close study of live and recorded productions--volume editor W. Anthony Sheppard brings together Sondheim's past with the present, thriving existence of his musicals.***

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***This new edition of Swain's classic award-winning text reveals how a musical drama achieves plot movement, character development and conflict through strategic placement of music in twenty impressive productions. Included is the latest research and viewpoints of contemporary critics, highlighting the various styles of important composers including Jerome Kern, George Gershwin, Jerry Bock, Stephen Sondheim, and Andrew Lloyd Webber. This new edition also includes a previously unpublished essay on Les Misérables. An expanded epilogue offers insight into the phenomena behind Miss Saigon and Phantom of the Opera, "megamusicals" which seemingly popularized the Broadway tradition. For people interested in Broadway musicals, theater, popular music, American music, opera and/or twentieth-century music.***

***The first in-depth look at the work and career of one of the most important figures in the history of musical theater.***

***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***

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***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.***

### ***Road Show***

### ***The Achievement of Stephen Sondheim***

### ***Booze Over Broadway***

### ***The Sound of Broadway Music***

### ***The Broadway Musical from Show Boat to Sondheim***

A Study Guide for Stephen Sondheim's "Into the Woods," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

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,

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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.

" Steve Swayne' s *How Sondheim Found His Sound* is a fascinating treatment and remarkable analysis of America' s greatest playwright in song. His marvelous text goes a long way toward placing Stephen Sondheim

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among the towering artists of the late twentieth century!" — Cornel West, Princeton University " Sondheim' s career and music have never been so skillfully dissected, examined, and put in context. With its focus on his work as composer, this book is surprising and welcome." — Theodore S. Chapin, President and Executive Director, The Rodgers and Hammerstein Organization " . . . an intriguing ' biography' of the songwriter' s style. . . . Swayne is to be congratulated for taking the study of this unique composer/lyricist into hitherto unnavigated waters." — Stage Directions " The research is voluminous, as are the artistry and perceptiveness. Swayne has lived richly within the world of Sondheim' s music." — Richard Crawford, author of America' s Musical Life: A History " Amid the ever-more-crowded bookshelf of writings on Sondheim, Swayne' s analysis of Sondheim' s development as a composer stands up as a unique and worthy study. . . . For the Sondheim aficionados, there are new ideas and new information, and for others, Swayne' s How Sondheim Found His Sound will provide an intriguing introduction into the mind of arguably the greatest and most influential living Broadway composer." — talkinbroadway.com " What a fascinating book, full of insights large and small. An impressive analysis and summary of Sondheim' s many sources of inspiration. All fans of the composer and lovers of Broadway in

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general will treasure and frequently refer to Swayne's work." — Tom Riis, Joseph Negler Professor of Musicology and Director of the American Music Research Center, University of Colorado Stephen Sondheim has made it clear that he considers himself a "playwright in song." How he arrived at this unique appellation is the subject of *How Sondheim Found His Sound*— an absorbing study of the multitudinous influences on Sondheim's work. Taking Sondheim's own comments and music as a starting point, author Steve Swayne offers a biography of the artist's style, pulling aside the curtain on Sondheim's creative universe to reveal the many influences— from classical music to theater to film— that have established Sondheim as one of the greatest dramatic composers of the twentieth century. Musical Director and arranger David Loud, a legendary Broadway talent, recounts his wildly entertaining and deeply poignant trek through the wilderness of his childhood and the edge-of-your-seat drama of a career on, in, under, and around Broadway for decades. He reveals his struggle against the ravages of Parkinson's and triumphs repeatedly. This memoir is also a remarkable love letter to music. Loud is the 'Ted Lasso' of the theater business, ever the optimist! "Music has consequences," a wise teacher once told a young David Loud; so does a story well-told and a life fully-lived. I lost count of how many times I laughed, cried, and laugh-cried reading this wonderful, wry, intimate, and

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inspiring book. David wields a pen like he wields a baton, with perfect timing, exquisite phrasing, and enormous heart." — David Hyde Pierce, actor, *Frasier*, *Spamalot*, *Curtains* "Beautifully written, filled with vivid details, braided with love and loss and wit and the perspective of someone with an utterly unique story to tell." -- Lynn Ahrens, lyricist, *Ragtime*, *Once on This Island*, *Anastasia* "Luminous and surprising, an extremely honest memoir of a life lived in the world of Broadway musicals, by one of the theatre's most gifted conductors. I can't think of another book quite like it." -- John Kander, composer, *Cabaret*, *Chicago*, *New York, New York* Unforgettably entertaining and emotionally revealing, *Loud* is pitch-perfect as he describes his path to the podium, from a stage-struck kid growing up at a school devoted to organic farming and mountain climbing, to the searing formative challenges he faces during adolescence, to the remarkable behind-the-scenes stories of his Broadway trials and triumphs. Skilled at masking his fears, *Loud* achieves his dream until one fateful opening night, when in the midst of a merry, dressing room celebration, he can no longer deny reality and must suddenly, truly, face the music.

On Sondheim

The Oxford Handbook of Sondheim Studies

A Strange Loop

Broadway Rhythm

50 Cocktails for Theatre Lovers

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A Study Guide for Stephen Sondheim's "Into the Woods"

**Sondheim's Broadway Musicals** University of Michigan Press

**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**

***brief 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.***

***No Business Like It***

***The Broadway Musical: A Critical and Musical Survey***

***Anyone Can Whistle***

***The Musical***

***Historical Dictionary of the Broadway Musical***