

DECONSTRUCTING HAROLD HILL

AN INSIDER'S GUIDE
TO MUSICAL THEATRE

SCOTT MILLER



Deconstructing Harold Hill An Insiders Guide To Musical Theatre

**Raymond Knapp, Mitchell Morris, Stacy
Wolf**



Deconstructing Harold Hill An Insiders Guide To Musical Theatre:

Deconstructing Harold Hill Scott Miller,2000 This is a book for all fans of musical theatre and a must for directors and actors

The Cambridge Companion to the Musical William A. Everett,Paul R. Laird,2017-09-21 An expanded and updated edition of this acclaimed wide ranging survey of musical theatre in New York London and elsewhere

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

Musical Theatre John Kenrick,2010-03-25 Musical Theatre A History presents a comprehensive history of stage musicals from the earliest accounts of the ancient Greeks and Romans for whom songs were common elements in staging to Jacques Offenbach in Paris during the 1840s to Gilbert and Sullivan in the UK to the rise of music halls and vaudeville traditions in America and eventually to Broadway s Golden Age with George M Cohan Victor Herbert Jerome Kern George and Ira Gershwin Rodgers and Hart Oscar Hammerstein Leonard Bernstein and Andrew Lloyd Webber The 21st century has also brought a popular new wave of musicals to the Broadway stage from *The Producers* to *Spamalot*

Musical Theatre A History covers it all from the opening number to the curtain call offering readers the most up to date history of the art form Informative and entertaining Musical Theatre offers an accessibly written history of the musical theatre richly illustrated with anecdotes of shows and show people It is cause for celebration for those working in the theatre as well as its legion of fans

The Cambridge Companion to the Musical Nicholas Everett,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

Historical Dictionary of the Broadway Musical William A. Everett,Paul R. Laird,2015-11-12 The Broadway musical has greatly influenced both American and world culture Shows such as *Oklahoma* and *Annie Get Your Gun* are as American as apple pie while the long runs of imports such as *Cats* *The Phantom of the Opera* and *Les Mis rables* have broken records Shows filled with rock and pop music such as *Mamma Mia* and *Wicked* enthrall audiences and revivals of beloved shows play an important role in contemporary Broadway culture Actors Ethel Merman Yul Brynner Julie Andrews Bernadette Peters and Audra McDonald composers and lyricists Irving Berlin George Gershwin Cole

Porter Richard Rodgers Oscar Hammerstein Leonard Bernstein Stephen Sondheim John Kander Fred Ebb and Jeanine Tesori and directors and choreographers George Abbott Agnes de Mille Jerome Robbins Bob Fosse Tommy Tune and Susan Stroman to name only a few have gained national and international recognition by way of the Broadway musical stage 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

Musical Theater Alyson McLamore, 2016-09-16 For Surveys of Musical Theater Music Appreciation courses and Popular Culture Surveys This unique historical survey illustrates the interaction of multiple artistic and dramatic considerations with an overview of the development of numerous popular musical theater genres This introduction provides more than a history of musical theater it studies the music within the shows to provide an understanding of the contributions of musical theater composers as clearly as the artistry of musical theater lyricists and librettists The familiarity of the musical helps students understand how music functions in a song and a show while giving them the vocabulary to discuss their perceptions

Identities and Audiences in the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 Issues of identity have always been central to the American musical in all its guises Who appears in musicals who or what they are meant to represent and how over time those representations have been understood and interpreted provide the very basis for our engagement with the genre In this third volume of the reissued Oxford Handbook of the American Musical chapters focus on race ethnicity gender and sexuality regional vs national identity and the cultural and class significance of the musical itself As important as the question of who appears in musicals are the questions of who watches and listens to them and of how specific cultures of reception attend differently to the musical Chapters thus address cultural codes inherent to the genre in particular those found in traditional school theater programs

The Musical William Everett, 2011-06-02 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

American Musical Theater: Grove Music Essentials Geoffrey Block, Kate Van Winkle Keller, Anne Dhu McLucas, Sandra Jean Graham, Orly Leah Krasner, Todd Decker, Paul R. Laird, 2015-03-01 A survey of the history of musical theater in the

United States This ebook is a static version of an article from Grove Music Online a continuously updated online resource offering comprehensive coverage of the world s music written by leading scholars For more information visit www.oxfordmusiconline.com **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

From Camelot to Spamalot Megan Woller,2021-03-22 For centuries Arthurian legend has captured imaginations throughout Europe and the Americas with its tales of Camelot romance and chivalry The ever shifting age old tale of King Arthur and his world is one which depends on retellings for its endurance in the cultural imagination Using adaptation theory as a framework *From Camelot to Spamalot* foregrounds the role of music in selected Arthurian adaptations examining six stage and film musicals The book considers how musical versions in twentieth and twenty first century popular culture interpret the legend of King Arthur contending that music guides the audience to understand this well known tale and its characters in new and unexpected ways All of the productions considered include an overtly modern perspective on the legend intruding and even commenting on the tale of King Arthur Shifting from an idealistic utopia to a silly place the myriad notions of Camelot offer a look at the importance of myth in American popular culture Author Megan Woller s approach rooted in the literary theory of scholars like Linda Hutcheon highlights the intertextual connections between chosen works and Arthurian legend In so doing *From Camelot to Spamalot* intersects with and provides a timely contribution to several different fields of study from adaptation studies and musical theater studies to film studies and Arthurian studies [The Stephen Sondheim Encyclopedia](#) Rick Pender,2021-04-15 Praise from Jesse Green New York Times Chief Theater Critic Arts in the 2023 Holiday Gift Guide From A the director George Abbott to Y You Could Drive a Person Crazy The Stephen Sondheim Encyclopedia by Rick Pender offers an astonishingly comprehensive look in more than 130 entries at the late

master s colleagues songs shows and methods The Stephen Sondheim Encyclopedia is a wonderfully detailed and comprehensive reference devoted to musical theater s most prolific and admired composer and lyricist Entries cover Sondheim s numerous collaborators from composers and directors to designers and orchestras key songs such as his Academy Award winner *Sooner or Later* Dick Tracy and major works including *Assassins Company Follies Sweeney Todd* and *West Side Story* The encyclopedia also profiles the actors who originated roles and sang Sondheim s songs for the first time including Ethel Merman Angela Lansbury Mandy Patinkin and Bernadette Peters Featuring a detailed biographical entry for Sondheim a chronology of his career a listing of his many awards and discussions of his opinions on movies opera and more this wide ranging resource will attract musical theater enthusiasts again and again *The A to Z of the Broadway Musical* William A. Everett, Paul R. Laird, 2009-09-17 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 Mis rables* 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 playwrights directors producers designers and actors this handy desk reference offers quick information on the many aspects of the Broadway musical *Dance on the American Musical Theatre Stage* Ray Miller, 2023-05-17 *Dance on the American Musical Theatre Stage A History* chronicles the development of dance with an emphasis on musicals and the Broadway stage in the United States from its colonial beginnings to performances of the present day This book explores the fascinating tug and pull between the European classical folk and social dance imports and America s indigenous dance forms as they met and collided on the popular musical theatre stage This historical background influenced a specific musical theatre movement vocabulary and a unique choreographic approach that is recognizable today as Broadway style dancing Throughout the book a cultural context is woven into the history to reveal how the competing values within American culture and its attempts as a nation to define and redefine itself played out through developments in dance on the musical theatre stage This book is central to the conversation on how dance influences and reflects society and will be of interest to students and scholars of Musical Theatre Theatre Studies Dance and Cultural History *The Great White Way* Warren Hoffman, 2020-02-14 Broadway musicals are one of America s most beloved art forms and play to millions of people each year But what do these shows which are often thought to be just frothy entertainment really have to say about

our country and who we are as a nation Now in a new second edition *The Great White Way* is the first book to reveal the racial politics content and subtexts that have haunted musicals for almost one hundred years from *Show Boat* 1927 to *Hamilton* 2015 This revised edition includes a new introduction and conclusion updated chapters as well as a brand new chapter that looks at the blockbuster musicals *The Book of Mormon* and *Hamilton* Musical mirror their time periods and reflect the political and social issues of their day Warren Hoffman investigates the thematic content of the Broadway musical and considers how musicals work on a structural level allowing them to simultaneously present and hide their racial agendas in plain view of their audiences While the musical is informed by the cultural contributions of African Americans and Jewish immigrants Hoffman argues that ultimately the history of the American musical is the history of white identity in the United States Presented chronologically *The Great White Way* shows how perceptions of race altered over time and how musicals dealt with those changes Hoffman focuses first on shows leading up to and comprising the Golden Age of Broadway 1927 1960s then turns his attention to the revivals and nostalgic vehicles that defined the final quarter of the twentieth century He offers entirely new and surprising takes on shows from the American musical canon *Show Boat* 1927 *Oklahoma* 1943 *Annie Get Your Gun* 1946 *The Music Man* 1957 *West Side Story* 1957 *A Chorus Line* 1975 and *42nd Street* 1980 among others In addition to a new chapter on *Hamilton* and *The Book of Mormon* this revised edition brings *The Great White Way* fully into the twenty first century with an examination of jukebox musicals and the role of off Broadway and regional theaters in the development of the American musical New archival research on the creators who produced and wrote these shows including Leonard Bernstein Jerome Robbins Stephen Sondheim and Edward Kleban will have theater fans and scholars rethinking forever how they view this popular American entertainment

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 Musical 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 Media and

Performance in the Musical Raymond Knapp, Mitchell Morris, Stacy Wolf, 2018-09-04 For the past several years the American musical has continued to thrive by reflecting and shaping cultural values and social norms and even commenting on politics whether directly and on a national scale Hamilton or somewhat more obliquely and on a more intimate scale Fun Home New stage musicals such as Come from Away and The Band's Visit open on Broadway every season challenging conventions of form and content and revivals offer audiences a different perspective on extant shows Carousel My Fair Lady Television musicals broadcast live harken back to 1950s television's affection for musical theatre and aim to attract new audiences through the accessibility of television Film musicals including Les Misérables and Into the Woods capitalize on the medium's technical capabilities of perspective and point of view as well as visual spectacle Television has embraced the genre anew and with unexpected gusto not only devising musical episodes for countless dramatic and comedy series but also generating musical series such as Galavant and Crazy Ex Girlfriend And animated musicals such as Disney's Moana hail child and adult audiences with their dual messages vibrant visual vocabulary and hummable music The chapters gathered in this book Volume II of the reissued Oxford Handbook explore the American musical from the various media in which musicals have been created to the different components of a musical and the people who do the work to bring a musical to life Sex, Drugs, Rock & Roll, and Musicals Scott Miller, 2011 An endlessly entertaining and informative look at how musicals have both reflected and adapted to America's changing mores *Stephen Sondheim and the Reinvention of the American Musical* Robert L. McLaughlin, 2016-08-11 From West Side Story in 1957 to Road Show in 2008 the musicals of Stephen Sondheim 1930-2021 and his collaborators have challenged the conventions of American musical theater and expanded the possibilities of what musical plays can do how they work and what they mean Sondheim's brilliant array of work including such musicals as Company Follies Sweeney Todd Sunday in the Park with George and Into the Woods established him as the preeminent composer-lyricist of his if not all time Stephen Sondheim and the Reinvention of the American Musical places Sondheim's work in two contexts the exhaustion of the musical play and the postmodernism that by the 1960s deeply influenced all the American arts Sondheim's musicals are central to the transition from the Rodgers and Hammerstein style musical that had dominated Broadway stages for twenty years to a new postmodern musical This new style reclaimed many of the self-aware performative techniques of the 1930s musical comedy to develop its themes of the breakdown of narrative knowledge and the fragmentation of identity In his most recent work Sondheim who was famously mentored by Oscar Hammerstein II stretches toward a twenty-first century musical that seeks to break out of the self-referring web of language Stephen Sondheim and the Reinvention of the American Musical offers close readings of all of Sondheim's musicals and finds in them critiques of the operation of power questioning of conventional systems of knowledge and explorations of contemporary identity

Deconstructing Harold Hill An Insiders Guide To Musical Theatre Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Deconstructing Harold Hill An Insiders Guide To Musical Theatre**," compiled by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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