

# Show Songs

from The Black Crook  
to The Red Mill



Original Sheet Music for 60 Songs from 50 Shows  
1866-1906

Edited by Stanley Appelbaum  
with Introduction, Commentaries and  
36 Illustrations

# Show Songs From The Black Crook To The R

**William A. Everett, Paul R. Laird**



## **Show Songs From The Black Crook To The R:**

*The Black Crook Waltz* ,1866      *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      *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      *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](http://www.oxfordmusiconline.com)      *Tin Pan Opera* Larry Hamberlin,2011-02-03 Author Larry Hamberlin guides us through the large but oft forgotten repertoire of operatic novelties and brings to life the rich

humour and keen social criticism of the ragtime era

### **Music Theory through Musical Theatre** John

Franceschina, 2015-07-01 Music Theory through Musical Theatre takes a new and powerful approach to music theory. Written specifically for students in music theatre programs, it offers music theory by way of musical theatre. Not a traditional music theory text, Music Theory through Musical Theatre tackles the theoretical foundations of musical theatre and musical theatre literature with an emphasis on what students will need to master in preparation for a professional career as a performer. Veteran music theatre musician John Franceschina brings his years of experience to bear in a book that offers musical theatre educators an important tool in equipping students with what is perhaps the most important element of being a performer: the ability to understand the language of music in the larger dramatic context to which it contributes. The book uses examples exclusively from music theater repertoire, drawing from well-known and more obscure shows and songs. Musical sight-reading is consistently at the forefront of the lessons, teaching students to internalize notated music quickly and accurately, a particularly necessary skill in a world where songs can be added between performances. Franceschina consistently links the concepts of music theory and vocal coaching, showing students how identifying the musical structure of and gestures within a piece leads to better use of their time with vocal coaches and ultimately enables better dramatic choices. Combining formal theory with practical exercises, Music Theory through Musical Theatre will be a lifelong resource for students in musical theatre courses dog-eared and shelved beside other professional resource volumes. **Oscar**

**Hammerstein II and the Invention of the Musical** Laurie Winer, 2023-01-01 A new look at artist Oscar Hammerstein II as a pivotal and underestimated force in the creation of modern American culture. Smart and insightful, Winer has an intuitive grasp of Hammerstein's aesthetic and character. She gets him. New York Review of Books. You know his work: Show Boat, Oklahoma, Carousel, The King and I. But you don't really know Oscar Hammerstein II, the man who more than anyone else invented the American musical. Among the most commercially successful artists of his time, he was a fighter for social justice who constantly prodded his audiences to be better than they were. Diving deep into Hammerstein's life, examining his papers and his lyrics, critic Laurie Winer shows how he orchestrated a collective reimagining of America, urging it forward with a subtly progressive vision of the relationship between country and city, rich and poor, America and the rest of the world. His rejection of bitterness, his openness to strangers, and his optimistic humor shaped not only the musical but the American dream itself. His vision can continue to be a touchstone to this day. **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

**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

Blumenfeld's Dictionary of Musical Theater Robert Blumenfeld, 2010-03 Have you heard of the first American musical The Black Crook which opened in 1866 and had fifteen revivals Its chorus of ladies in pink tights was a sensation Do you know Oscar Straus hilarious parody of Wagner s Ring cycle Die lustigen Nibelungen The Merry Nibelungs Do you know who the Ricci brothers the Piccinni family Edmond Audran David Braham or Francois Joseph Gossec were Look them up in this remarkable thoroughly researched lively book Packed with nuggets of useful and fascinating information with nearly 1 800 entries this is a must have research tool and handy reference for the theater and music lover student teacher professional singer director and producer Meant as a supplement and companion to Blumenfeld s Dictionary of Acting and Show Business Limelight 2009 this unique dictionary is chock full of information about all the various genres of musical theater thumbnail plot summaries of many well known and some more obscure works thumbnail biographies of composers and writers and dance theatrical and music terminology Historical terms and foreign terms with pronunciations are included along with information on available recordings of many obscure pieces Convenient lists of the works of Verdi Puccini Wagner Gilbert and Sullivan Sondheim Rodgers and Hammerstein and many others are provided

**Musical Theatre Choreography** Linda Sabo, 2020-08-18 Musical theatre choreography has indisputably evolved over the years and choreographers develop methods of working and philosophical approaches that should be documented but rarely are Textual information is limited and what has been written is generally more practical than theoretical and is minimal compared to those books written for choreographers of modern and contemporary dance By pointing out the similarities and dissimilarities between concert dance genres and theatre dance and by identifying the specialized demands of crafting

artistic and script serving theatre dance and staging this text differentiates musical theatre choreography as a separate and bona fide art form and suggests that 1 universities recognize it as such by offering training possibilities for future musical theatre choreographers and 2 established choreographers of musicals begin to write down their own artistic processes to help fill the choreographic toolbox for young choreographers wanting to work in this field In 1943 a light switch was flipped with the musical Oklahoma when Rodgers and Hammerstein s mission to keep the book absolutely central to the making of a musical was established After that other musical theatre artists followed suit causing standards to change Now no other artistic element in a musical makes a move without first ensuring that it serves the script By creating original material that is integral to the telling of a story composers and lyricists came to be thought of as dramatists Likewise Oklahoma choreographer Agnes de Mille seamlessly integrated her dances and staging into the action and created character and situation specific movement that actually helped forward the plot Because of her groundbreaking advances choreographers are now also expected to create dances that serve the script and help to tell the playwright s story The choreographer like the librettist composer and lyricist is now positioned as dramatist as well In Part 1 the choreographer as dramatist is stressed as the author uses each chapter to reflect upon ways she analyzes librettos and scores to determine the function of each song in a musical and the stories that should be told through dances and staging created for each song Drawing from her own experiences as a musical theatre director choreographer she reflects upon and shares her artistic process not in a linear way but anecdotally to illustrate the kind of thinking that will lead her to effectively tackle the job at hand At the end of each chapter assignments are suggested that may be useful to aspiring choreographers and directors of musicals This text is a valuable resource for teachers designing a course in theatre choreography on either the undergraduate or graduate level as well as for professional directors and choreographers who want to think more deeply about their own work Students of choreography will be asked to reflect upon and to work with techniques that are sometimes similar to but also often oppositional to those learned in modern dance choreography courses Part Two offers an overview of the scope of literature and representative articles that have been published on both topics modern dance composition and musical theatre choreography as it concisely traces the history of modern dance choreographic pedagogy aligning it with concurrent trends happening within the American musical theatre since the mid 19th century **Catalog of Copyright Entries** ,1943

Dictionary Catalog of the Music Collection New York Public Library. Reference Department,1964 *The Song Is You* Bradley Rogers,2020-10-15 Musicals it is often said burst into song and dance when mere words can no longer convey the emotion This book argues that musicals burst into song and dance when one body can no longer convey the emotion Rogers shows how the musical s episodes of burlesque and minstrelsy model the kinds of radical relationships that the genre works to create across the different bodies of its performers spectators and creators every time the musical bursts into song These radical relationships borne of the musical s obsessions with bad performances of gender and race are the root of the genre s

progressive play with identity and thus the source of its subcultural power. However, this leads to an ethical dilemma: Are the musical's progressive politics thus rooted in its embrace of regressive entertainments like burlesque and minstrelsy? The Song Is You shows how musicals return again and again to this question and grapple with a guilt that its joyous pleasures are based on exploiting the laboring bodies of its performers. Rogers argues that the discourse of integration, which claims that songs should advance the plot, has functioned to deny the radical work that the musical undertakes every time it transitions into song and dance. Looking at musicals from *The Black Crook* to *Hamilton*, Rogers confronts the gendered and racial dynamics that have always undergirded the genre and asks how we move forward.

**The Musical Record**, 1895 *From Traveling Show to Vaudeville* Robert M. Lewis, 2007-10-01 Before phonographs and moving pictures, live performances dominated American popular entertainment: carnivals, circuses, dioramas, magicians, mechanical marvels, musicians, and theatrical troupes all visited rural fairgrounds, small town opera houses, and big city palaces around the country, giving millions of people an escape from their everyday lives for a dime or a quarter. In *From Traveling Show to Vaudeville*, Robert M. Lewis has assembled a remarkable collection of nineteenth and early twentieth century primary sources that document America's age of theatrical spectacle. In eight parts, Lewis explores in turn dime museums, minstrelsy, circuses, melodramas, burlesque shows, Wild West shows, amusement parks, and vaudeville. Included in this compendium are biographies, programs, ephemera produced by theatrical entrepreneurs to lure audiences to their shows, photographs, scripts, and song lyrics, as well as newspaper accounts, reviews, and interviews with such figures as P. T. Barnum and Buffalo Bill Cody. Lewis also gives us reminiscences about and reactions to various shows by members of audiences, including such prominent writers as Mark Twain, William Dean Howells, Nathaniel Hawthorne, Carl Sandburg, Walt Whitman, Louisa May Alcott, Charles Dickens, O. Henry, and Maxim Gorky. Each section also includes a concise introduction that places the genre of spectacle into its historical and cultural context and suggests major interpretive themes. The book closes with a bibliographic essay that identifies relevant scholarly works. Many of the pieces collected here have not been published since their first appearance, making *From Traveling Show to Vaudeville* an indispensable resource for historians of popular culture, theater, and nineteenth century American society.

**Musical Record and Review** Dexter Smith, Lorin Fuller Deland, Philip Hale, Thomas Tapper, 1880 **The Musical Standard**, 1873 **The Cambridge Guide to American Theatre** Don B. Wilmeth, Tice L. Miller, 1996-06-13 This new and updated Guide, with over 2,700 cross-referenced entries, covers all aspects of the American theatre from its earliest history to the present. Entries include people, venues, and companies scattered through the U.S. plays and musicals, and theatrical phenomena. Additionally, there are some 100 topical entries covering theatre in major U.S. cities and such disparate subjects as Asian American theatre, Chicano theatre, censorship, Filipino American theatre, one person performances, performance art, and puppetry. Highly illustrated, the Guide is supplemented with a historical survey as introduction, a bibliography of major sources published since the first edition, and a biographical index covering over 3,200 individuals.

mentioned in the text BOOK JACKET      *The Facts on File Companion to American Drama* Jackson R. Bryer, Mary C. Hartig, 2010 Features a comprehensive guide to American dramatic literature from its origins in the early days of the nation to the groundbreaking works of today's best writers



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