

## Street Scene Vocal Score

If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. *Modernism and Music* provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others—all of which combine with Daniel Albright's extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

*Singing in Signs: New Semiotic Explorations of Opera* offers a bold and refreshing assessment of the state of opera study as seen through the lens of semiotics. At its core, the volume responds to Carolyn Abbate and Roger Parker's *Analyzing Opera*, utilizing a semiotic framework to embrace opera on its own terms and engage all of its constituent elements in interpretation. Chapters in this collection resurrect the larger sense of serious operatic study as a multi-faceted, interpretive discipline, no longer in isolation. Contributors pay particular attention to the musical, dramatic, cultural, and performative in opera and how these modes can create an intertext that informs interpretation. Combining traditional and emerging methodologies, *Singing in Signs* engages composer-constructed and work-specific music-semiotic systems, broader socio-cultural music codes, and narrative strategies, with implications for performance and staging practices today.

Benjamin Looker investigates the cultural, social, and economic complexities of the idea of “neighborhood” in postwar America. In the face of urban decline, competing visions of the city neighborhood's significance and purpose became proxies for broader debates over the meaning and limits of American democracy. Looker examines radically different neighborhood visions—by urban artists, critics, writers, and activists—to show how sociological debates over what neighborhood values resonated in art, political discourse, and popular culture. The neighborhood—both the epitome of urban life and, in its insularity, an escape from it—was where twentieth-century urban Americans worked out solutions to tensions between atomization or overcrowding, harsh segregation or stifling statism, ethnic assimilation or cultural fragmentation.

In the first musicological study of Kurt Weill's complete stage works, Stephen Hinton charts the full range of theatrical achievements by one of twentieth-century musical theater's key figures. Hinton shows how Weill's experiments with a range of genres—from one-act operas and plays with music to Broadway musicals and film-opera—became an indispensable part of the reforms he promoted during his brief but intense career. Confronting the divisive notion of “two Weills”—one European, the other American—Hinton adopts a broad and inclusive perspective, establishing criteria that

## Download Ebook Street Scene Vocal Score

allow aspects of continuity to emerge, particularly in matters of dramaturgy. Tracing his extraordinary journey as a composer, the book shows how Weill's artistic ambitions led to his working with a remarkably heterogeneous collection of authors, such as Georg Kaiser, Bertolt Brecht, Moss Hart, Alan Jay Lerner, and Maxwell Anderson.

Traces the American musical from its rich beginnings in European opera. This book talks about the infancy of the musical - the revues, operettas, and early musical comedies, as well as the groundbreaking shows like "Oklahoma!" and "Show Boat", with references to how history, literature, fashion, popular music and movies influenced musical theater.

Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A–Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.

The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim (the name of the copyright claimant as given in the application for registration, the copyright date, the copyright registration number, etc.).

## Download Ebook Street Scene Vocal Score

This is a book on the best known of the Weill-Brecht collaborations which explores the extent and significance of the composer's contribution. After a detailed reconstruction of the work's genesis and continued revision over three decades, Stephen Hinton examines the spin-offs on which Weill and Brecht participated: the instrumental suite, the film, the lawsuit, the novel, and the musical and textual revisions of songs. In a survey of the stage history, Hinton pays particular attention to pioneering productions in Germany and Great Britain. Kim Kowalke provides an exhaustive account of the history of The Threepenny Opera in America, Geoffrey Abbott addresses questions concerning authentic performance practice, and David Drew analyses large-scale motivic relationships in the music. Among the earliest writings on the work reprinted here, those by Theodor W. Adorno, Ernst Bloch and Walter Benjamin appear for the first time in English translation. The book contains numerous illustrations, a discography, and music examples.

Presents the life and professional career of "The Dean of Afro-American Composers" in the context of his compositions, performances, and reviews.

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 briefer 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.

*West Side Story* is one of the few Broadway musicals that can make a genuine claim to transforming the genre. Nigel Simeone begins by exploring the long process of creating *West Side Story*, including a discussion of Bernstein's sketches, early drafts of the score and script, as well as cut songs. The core of the book is the commentary on the music itself. *West Side Story* is one of the very few Broadway musicals for which there is a complete published orchestral score, as well as two different editions of the piano-vocal score. The survival of the original copied orchestral score, and the reminiscences of Sid Ramin and Irwin Kostal, reveal details of the orchestration process, and the extent to which Bernstein was involved in this. Simeone concludes by placing *West Side Story* in the context of Bernstein's oeuvre as well as considering the lasting impact and reputation of the show.

This new analysis of American film and stage musicals puts forward the argument that productions such as *Kiss Me Kate* were popular because they dealt with important issues such as ethnicity, rather than because of their value as escapism.

"This is a long overdue and brilliant contribution to our understanding of the intellectual migration from Europe. The essays in this

## Download Ebook Street Scene Vocal Score

volume illuminate in new ways the experiences of musicians and scholars who fled Europe."—Leon Botstein, Music Director, American Symphony Orchestra "With a sweep and coherence very rare in essay collections, this volume immediately takes its place as one of the most important publications on twentieth-century music. The range of source materials is dazzling: anecdotes, letters, memoirs, interviews, newspaper articles, musical scores, films, and archival documents. Handled with deft scholarship, they add up to a balanced yet deeply moving account of how figures of exile experienced and transformed American culture."—Walter Frisch, author of *The Early Works of Arnold Schoenberg*

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.

African-American author Langston Hughes was a leading figure of the Harlem Renaissance, and interest in his works increases daily. Though remembered primarily as a poet, Hughes was active in almost every genre imaginable. He also collaborated with many other gifted individuals, including Zora Neale Hurston, Arna Bontemps, Kurt Weill, and Elmer Rice. Through hundreds of alphabetically arranged entries, many including bibliographical information, this reference provides comprehensive coverage of his life and writings.

(Vocal Score). English Only.

In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

In May 1939 Britten and Pears disembarked at Montreal at the start of their American visit, which was to be a period of intense musical activity and new personal relationships. At the same time, the relationship between Britten and Pears deepened into a partnership that was to endure for almost forty years. Their absence from England during the first years of the war led to sharp public comment and controversy, much of it documented here. On their return from America in 1942, hostility to their pacifist convictions and to their homosexuality resurfaced. Prejudice and subterfuge even affected the première of *Peter Grimes* in 1945, although it could not prevent the opera from being an unprecedented success. The letters in this second volume from the years 1939 to 1945 are among the most fascinating of the correspondence, and - supplemented by the editors' detailed commentary and by exhaustive contemporary documentation - offer a unique insight into American history, politics and culture during the Second

## Download Ebook Street Scene Vocal Score

World War.

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 ?migr? 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. With a company of 101 and an astronomical budget, *Lady in the Dark* launched the career of a young nightclub performer named Danny Kaye and starred Gertrude Lawrence in the greatest triumph of her career. With standees at many performances, *Lady in the Dark* helped establish the practice of advance ticket sales on the Great White Way, while Paramount Pictures' bid for the film rights broke all records. New York Times drama critic Brooks Atkinson hailed the production as "splendid," anointed Kurt Weill 'the best writer of theatre music in the country,' and worshiped Gertrude Lawrence as "a goddess." 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 result is a virtual ticket to opening night, the saga of how this musical play came to be, and the string of events that saved the experimental show at every turn. Although America was turned upside down by Pearl Harbor after the production was on the boards, *Lady in the Dark* played an important role for the war effort and rang up 777 performances in 12 cities. In what may be the most illuminating study of a single Broadway musical, this biography brings *Lady in the Dark* back to the spotlight and puts readers in the front row.

The universally acclaimed and award-winning *Oxford History of Western Music* is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. *Music in the Early Twentieth Century*, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

"This book traces composer Kurt Weill's changing relationship with the idea of "America." Throughout his life, Weill was fascinated

## Download Ebook Street Scene Vocal Score

by the idea of America. His European works such as *The Rise and Fall of the City of Mahagonny* (1930), depict America as a capitalist dystopia filled with gangsters and molls. But in 1935, it became clear that Europe was no longer safe for the Jewish Weill, and he set sail for New World. Once he arrived, he found the culture nothing like he imagined, and his engagement with American culture shifted in intriguing ways. From that point forward, most his works concerned the idea of "America," whether celebrating her successes, or critiquing her shortcomings. As an outsider-turned-insider, Weill's insights into American culture are somewhat unique. He was more attuned than native-born citizens to the difficult relationship America had with her immigrants. However, it took him longer to understand the subtleties in other issues, particularly those surrounding race relations. Weill worked within transnational network of musicians, writers, artists, and other stage professionals, all of whom influenced each other's styles. His personal papers reveal his attempts to navigate not only the shifting tides of American culture, but the specific demands of his institutional and individual collaborators"--

Lists scores and recordings for music library collections

MLA Index and Bibliography Series vol. 36 Additional information online at <https://www.areditions.com/books/IB036.html>

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 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 comprehensive musical theatre reference book chronicles the work of Broadway's great composers, from 1904 to 1999. Nine hundred shows and almost 9000 show tunes are included, comprising the entire theatrical output of 36 important Broadway composers along with

## Download Ebook Street Scene Vocal Score

notable musicals by others.

This comprehensive reference book provides succinct information on almost thirteen hundred musical stage works written and produced from the 1870s to the 1990s involving contributions by black librettists, lyricists, composers, musicians, producers, or performers or containing thematic materials relevant to the black experience. Organized alphabetically, they include tent and outdoor shows, vaudeville, operas and operettas, comedies, farces, spectacles, revues, cabaret and nightclub shows, children's musicals, skits, one-act musicals, one-person shows, and even a musical without songs. In addition to the hundreds of shows independently created, produced, and performed by black writers and theatrical artists, it presents hundreds more representing a collaboration of black and white talents. An appendix organizes the shows chronologically and highlights those that were most significant in the history of the black American musical stage. An extensive bibliography and indexes of names, songs, and subjects complete the work.

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

Carlisle Sessions Floyd the minister, the father of Carlisle Sessions Floyd the composer (the subject of this biography), graduated from Wofford College.

[Copyright: 3a3d3b1bcb7a39d2fa01d02e1e1304ee](#)