

The History of Musical Theatre 1

Musical theatre is considered the most inclusive of the Performing Arts, combining music, song, dialogue and dance.

Pre - 1900

534BC - *Thespis*, the world's first actor wins festival in Athens

c.1400 - English Mystery Cycles with music

1728 - *The Beggar's Opera*

1879 - *The Pirates of Penzance*



ENTER MUSICAL COMEDIES AND OPERETTAS

Musical theatre in the West can be traced back to ancient Greece. Over the centuries musicals have evolved through Roman, Medieval, Commedia dell'Arte, and 18th Century theatre.

During the 19th century, musical theatre as we know it was born, with the development of musical comedies and operettas.

1900 - 1929

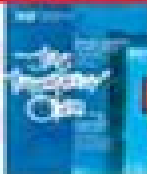
1903 - *The Wizard of Oz*

1907 - *The Ziegfeld Follies*

1916 - *Chu Chin Chow*

1927 - *Showboat*

1928 - *The Threepenny Opera*



ENTER MUSICAL REVUES AND BROADWAY EXTRAVAGANTAS

Music hall and musical comedies, such as those written by Gilbert and Sullivan continued to dominate.

Broadway extravaganzas and musical revues that involved lavish entertainment and little plot became popular, with Florenz Ziegfeld's musicals leading the way.

Other plays such as *Showboat* (1927) and *The Threepenny Opera* (1928) put drama back into stage musicals.

1930 - 1939

1931 - *Of Thee I Sing*

1934 - *Anything Goes*

1935 - *Porgy and Bess*

1937 - *The Cradle Will Rock*

1937 - *I'd Rather Be Right*



ENTER JAZZ MUSICALS AND NATURALISTIC DIALOGUE

Competition for audiences from low-price movies encouraged writers to experiment with new themes, moving towards more sophisticated and naturalistic dialogue.

Porgy and Bess (1935) was Broadway's first jazz opera, using an all-black cast to explore poverty. *Porgy and Bess* and *Anything Goes* (1934) are two of the most revived musicals from this period.

1940 - 1949

1940 - *Pal Joey*

1943 - *Oklahoma*

1943 - *Carmen Jones*

1944 - *On the Town*

1949 - *South Pacific*



ENTER THE GOLDEN AGE

Theatre in the 1940s became more inclusive, integrating consistent plots with song and dance.

Oklahoma dazzled audiences in 1943, marking a new direction for American musicals. Composers became dramatists, creating mood, tension and a sense of high drama.

1950 - 1959

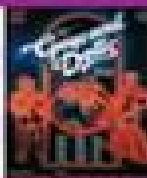
1950 - *Guys and Dolls*

1951 - *The King and I*

1954 - *The Pajama Game*

1956 - *My Fair Lady*

1957 - *West Side Story*



ENTER BOOK MUSICALS AND ROMANTIC COMEDIES

Broadway musicals remained popular however several non-Broadway musicals experienced great success.

An explosion of romantic comedy book musicals arrived, including *My Fair Lady* (1956) which introduced the use of spoken lyrics. On Broadway, *West Side Story* (1957) became the first 'concept' show that used choreography as a narrative.

Musical Theatre A History

Nathan Hurwitz



Musical Theatre A History:

Musical Theatre John Kenrick, 2008 A comprehensive history of stage musicals from the 1840s all the way up to Andrew Lloyd Webber and Broadway as it we know it today *Musical Theatre* John Kenrick, 2017-07-27 *Musical Theatre A History* is a new revised edition of a proven core text for college and secondary school students and an insightful and accessible celebration of twenty five centuries of great theatrical entertainment As an educator with extensive experience in professional theatre production author John Kenrick approaches the subject with a unique appreciation of musicals as both an art form and a business Using anecdotes biographical profiles clear definitions sample scenes and select illustrations Kenrick focuses on landmark musicals and on the extraordinary talents and business innovators who have helped musical theatre evolve from its roots in the dramas of ancient Athens all the way to the latest hits on Broadway and London s West End Key improvements to the second edition A new foreword by Oscar Hammerstein III a critically acclaimed historian and member of a family with deep ties to the musical theatre is included The 28 chapters are reformatted for the typical 14 week 28 session academic course as well as for a two semester once weekly format making it easy for educators to plan a syllabus and reading assignments To make the book more interactive each chapter includes suggested listening and reading lists designed to help readers step beyond the printed page to experience great musicals and performers for themselves A comprehensive guide to musical theatre as an international phenomenon *Musical Theatre A History* is an ideal textbook for university and secondary school students **Anything Goes** Ethan Mordden, 2013-08-08 Ethan Mordden has been hailed as a sharp eared listener and a discerning critic by Opera News which compares his books to dinner with a knowledgeable garrulous companion The preeminent historian of the American musical New York Times he brings boundless energy and enthusiasm buttressed by an arsenal of smart anecdotes Wall Street Journal Now Mordden offers an entirely fresh and infectiously delightful history of American musical theatre *Anything Goes* stages a grand revue of the musical from the 1700s through to the present day narrated in Mordden s famously witty scholarly and conversational style He places us in a bare rehearsal room as the cast of Oklahoma changes history by psychoanalyzing the plot in the greatest of the musical s many Dream Ballets And he gives us tickets for orchestra seats on opening night raising the curtain on the pleasures of Victor Herbert s *The Red Mill* and the thrill of *Porgy and Bess* Mordden examines the music of course but also more neglected elements Dance was once considered as crucial as song he follows it from the nineteenth century s zany hoofing to tap combinations of the 1920s from the injection of ballet and modern dance in the 1930s and 40s to the innovations of Bob Fosse He also explores the changing structure of musical comedy and operetta and the evolution of the role of the star Fred Stone the avuncular Scarecrow in the *Wizard of Oz* seldom varied his acting from part to part but the versatile Ethel Merman turned the headlining role inside out in *Gypsy* playing a character who was selfish fierce and destructive From ballad opera to burlesque from *Fiddler on the Roof* to *Rent* the history and lore of the musical unfolds here in a performance worthy of a

standing ovation Musical Theatre John Kenrick,2012 **Our Musicals, Ourselves** John Bush Jones,2011-04-17 Our Musicals Ourselves is the first full scale social history of the American musical theater from the imported Gilbert and Sullivan comic operas of the late nineteenth century to such recent musicals as The Producers and Urinetown While many aficionados of the Broadway musical associate it with wonderful diversionary shows like The Music Man or My Fair Lady John Bush Jones instead selects musicals for their social relevance and the extent to which they engage directly or metaphorically contemporary politics and culture Organized chronologically with some liberties taken to keep together similarly themed musicals Jones examines dozens of Broadway shows from the beginning of the twentieth century to the present that demonstrate numerous links between what played on Broadway and what played on newspapers front pages across our nation He reviews the productions lyrics staging and casts from the lesser known early musicals the gunboat musicals of the Teddy Roosevelt era and the Cinderella shows and leisure time musicals of the 1920s and continues his analysis with better known shows including Showboat Porgy and Bess Oklahoma South Pacific West Side Story Cabaret Hair Company A Chorus Line and many others While most examinations of the American musical focus on specific shows or emphasize the development of the musical as an art form Jones s book uses musicals as a way of illuminating broader social and cultural themes of the times With six appendixes detailing the long running diversionary musicals and a foreword by Sheldon Harnick the lyricist of Fiddler on the Roof Jones s comprehensive social history will appeal to both students and fans of Broadway

A History of the American Musical Theatre Nathan Hurwitz,2014-06-27 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 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 **American Musical Theatre** Gerald Martin Bordman,Richard Norton,2010 Hailed as absolutely the best reference book on its subject by Newsweek American Musical Theatre A Chronicle covers more than 250 years of musical theatre in the United States from a 1735 South Carolina production of Flora or Hob in the Well to The Addams Family in 2010 Authors Gerald Bordman and Richard Norton write an engaging narrative blending history critical analysis and lively description to illustrate the transformation of American musical theatre through such incarnations as the ballad opera revue Golden Age musical rock musical Disney musical and with 2010 s American Idiot even the punk musical The Chronicle is

arranged chronologically and is fully indexed according to names of shows songs and people involved for easy searching and browsing Chapters range from the Prologue which traces the origins of American musical theater to 1866 through several intermissions for instance Broadway's Response to the Swing Era 1937 1942 and up to Act Seven the theatre of the twenty first century This last chapter covers the dramatic changes in musical theatre since the last edition published whereas Fosse a choreography heavy revue won the 1999 Tony for Best Musical the 2008 award went to In the Heights which combines hip hop rap meringue and salsa unlike any musical before it Other groundbreaking and or box office breaking shows covered for the first time include Avenue Q The Producers Billy Elliot Jersey Boys Monty Python's Spamalot Wicked Hairspray Urinetown the Musical and Spring Awakening Discussion of these shows incorporates plot synopses names of principal players descriptions of scenery and costumes and critical reactions In addition short biographies interspersed throughout the text colorfully depict the creative minds that shaped the most influential musicals Collectively these elements create the most comprehensive authoritative history of musical theatre in this country and make this an essential resource for students scholars performers dramaturges and musical enthusiasts

Better Foot Forward Ethan Mordden, 1976 History of the American musical from the 1920s to the 1970s

Operetta Richard Traubner, 2004-06 Considered the classic history of this important musical theater form Traubner's book first published in 1983 is still recognized as the key history of the people and productions that made operetta a worldwide phenomenon

The Musical Kurt Gänzl, 1997 A rich and colorful history of three centuries of musical theater

The Cambridge History of American Theatre Don B. Wilmeth, Christopher Bigsby, 1998 The second volume of the authoritative multi volume Cambridge History of American Theatre first published in 1999 begins in the post Civil War period and traces the development of American theatre up to 1945 It covers all aspects of theatre from plays and playwrights through actors and acting to theatre groups and directors Topics examined include vaudeville and popular entertainment European influences theatre in and beyond New York the rise of the Little Theatre movement changing audiences modernism the Federal Theatre movement scenography stagecraft and architecture Contextualising chapters explore the role of theatre within the context of American social and cultural history and the role of American theatre in relation to theatre in Europe and beyond This definitive history of American theatre includes contributions from the following distinguished academics Thomas Postlewait John Frick Tice L Miller Ronald Wainscott Brenda Murphy Mark Fearnow Brooks McNamara Thomas Riis Daniel J Watermeier Mary C Henderson and Warren Kliewer

Pick a Pocket Or Two Ethan Mordden, 2021-08-02 In Pick a Pocket Or Two acclaimed author Ethan Mordden brings his wit and wisdom to bear in telling the full history of the British musical from The Beggar's Opera 1728 to the present with an interest in isolating the unique qualities of the form and its influence on the American model

Strike Up the Band Scott Miller, 2007 Strike Up the Band focuses not only on what happened on stage but also on how it happened and why it matters to us today It's a different kind of history that explores the famous and especially the not so famous productions to discover

the lineage that paved the way to contemporary musicals Digging into 150 shows Miller offers a forward looking perspective on treasures from each era such as Anything Goes West Side Story Hair and Rent while also looking at fascinating genre busting and often short lived productions including Bat Boy Rocky Horror Show Promenade and The Capeman to see how even obscure or commercially unsuccessful musicals defined and advanced the form Moving decade by decade Miller offers insight and inside information about the artistic approaches various composers lyricists bookwriters and directors have taken how those approaches have changed over time and what social and historical forces continue to shape musical theatre today He provides a strong sense of what groups have historically controlled the industry and how other groups hard work and vision continue to change the musical theatre landscape for the better In fact Strike Up the Band opens a new and vitally important discussion of the roles played in the musical s history by people of color by gays and lesbians by people with disabilities and by women It frames musical theatre as an important irreplaceable piece of American history and demonstrates how it reflects the social and political conditions of its time and how it changes them Publisher s description

The American Musical Peter H. Riddle,2003 This book traces the origins of music theatre from its 18th century European roots through its transformation in 19th century America and its relation to American popular forms of entertainment as the minstrel show burlesque and the revue The flowering of the true musical comedy is documented as represented by the Princess Musical of Jerome Kern and P G Wodehouse which then gave birth to the first enduring masterpieces of American music drama Kern and Hammerstein s Show Boat Includes section on Stephen Sondheim Andrew Lloyd Webber and the development of music theatre through the sixties and beyond **Showtime** Larry Stempel,2010-09-14 The definitive history of the Broadway musical the shows the stars the movers and the shakers Showtime brings the history of Broadway musicals to life in a narrative as engaging as the subject itself Beginning with the scandalous Astor Place Opera House riot of 1849 Larry Stempel traces the growth of musicals from minstrel shows and burlesques through the golden age of Show Boat and Oklahoma to such groundbreaking works as Company and Rent Stempel describes the Broadway stage with vivid accounts of the performers drawn to it and detailed portraits of the creators who wrote the music lyrics and stories for its shows both beloved and less well known But Stempel travels outside the theater doors as well to illuminate the wider world of musical theater as a living genre shaped by the forces of American history and culture He reveals not only how musicals entertain their audiences but also how they serve as barometers of social concerns and bearers of cultural values Showtime is the culmination of decades of painstaking research on a genre whose forms have changed over the course of two centuries In covering the expansive subject before him Stempel combines original research including a kaleidoscope of primary sources and archival holdings with deft and insightful analysis The result is nothing short of the most comprehensive authoritative history of the Broadway musical yet published **A History of the American Musical Theatre** Nathan Hurwitz,2014-06-27 From the diverse proto theatres of the mid 1800s though

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 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

Milestones in Musical Theatre Mary Jo Lodge, 2023-06-30 Milestones in Musical Theatre tracks ten of the most significant moments in musical theatre history from some of its earliest incarnations especially those crafted by Black creators to its rise as a global phenomenon Designed for weekly use in musical theatre courses these ten chosen snapshots chart the development of this unique art form and move through its history chronologically tracking the earliest operettas through the mid century Golden Age classics as well as the creative explosion in directing talent which reshaped the form and the movement toward inclusivity that has recast its creators Each chapter explores how the musical and its history have been deeply influenced by a variety of factors including race gender and nationality and examines how each milestone represents a significant turning point for this beloved art form Milestones are a range of accessible textbooks breaking down the need to know moments in the social cultural political and artistic development of foundational subject areas This book is ideal for diverse and inclusive undergraduate musical theatre history courses

Musical Theatre John Kenrick, 2017-07-27 Musical Theatre A History is a new revised edition of a proven core text for college and secondary school students and an insightful and accessible celebration of twenty five centuries of great theatrical entertainment As an educator with extensive experience in professional theatre production author John Kenrick approaches the subject with a unique appreciation of musicals as both an art form and a business Using anecdotes biographical profiles clear definitions sample scenes and select illustrations Kenrick focuses on landmark musicals and on the extraordinary talents and business innovators who have helped musical theatre evolve from its roots in the dramas of ancient Athens all the way to the latest hits on Broadway and London s West End Key improvements to the second edition A new foreword by Oscar Hammerstein III a critically acclaimed historian and member of a family with deep ties to the musical theatre is included The 28 chapters are reformatted for the typical 14 week 28 session academic course as well as for a two semester once weekly format making it easy for educators to plan a syllabus and reading assignments To make the book more interactive each chapter includes suggested listening and reading lists designed to help readers step beyond the printed page to experience great musicals and performers for themselves A comprehensive guide to musical theatre as an international phenomenon Musical Theatre A History is an ideal textbook for

university and secondary school students **Stage It with Music** Thomas S. Hischak,1993-06-30 The book succeeds due to its comprehensiveness and useful cross referencing There is a wealth of information here Library Journal An Inconvenient Black History of British Musical Theatre Sean Mayes,Sarah K. Whitfield,2021-08-26 A radically urgent intervention An Inconvenient Black History of British Musical Theatre 1900 1950 uncovers the hidden Black history of this most influential of artforms Drawing on lost archive material and digitised newspapers from the turn of the century onwards this exciting story has been re traced and restored to its rightful place A vital and significant part of British cultural history between 1900 and 1950 Black performance practice was fundamental to resisting and challenging racism in the UK Join Mayes a Broadway and Toronto based Music Director and Whitfield a musical theatre historian and researcher as they take readers on a journey through a historically inconvenient and brilliant reality that has long been overlooked Get to know the Black theatre community in London s Roaring 20s and hear about the secret Florence Mills memorial concert they held in 1928 Acquaint yourself with Buddy Bradley Black tap and ballet choreographer who reshaped dance in British musicals often to be found at No 1 Coward s apartment for late night rehearsals such was Bradley s importance Meet Jack Johnson the first African American Heavyweight Boxing Champion who toured Britain s theatres during World War 1 and brought the sounds of Chicago to places like war weary Dundee Discover the most prolific Black theatre practitioner you ve never heard of William Garland who worked for 40 years across multiple continents and championed Black British performers Marvel at performers like cabaret star Mabel Mercer born in Stafford in 1900 who sang and conducted theatre orchestras across the UK as well as Black Birmingham comedian Eddie Emerson who was Garland s partner for decades Many of their names and works have never been included in histories of the British musical until now

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