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## **KEY=STREET - SEMAJ TRUJILLO**

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### **MY ROAD TO RADIO AND THE VOCAL SCENE**

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### **MEMOIR OF AN OPERA COMMENTATOR**

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*McFarland* **Born in Ujpest, Hungary, in 1919, George Jellinek began his musical career playing violin with gypsies in the family's garden restaurant. He spent his adolescence doing much the same, honing his talent and enriching his own musical education with frequent trips to the Hungarian Royal Opera House. But when Hitler and Chamberlain signed the Munich Pact in 1938, Jellinek's quiet life was shattered. How the exiled teenager survived World War II, worked his way up from a poor Hungarian immigrant in Cuba and became one of the most important and influential musical administrators in New York is an unconventional but truly American success story. This memoir documents the inspiring life of George Jellinek, beginning with his childhood in his beloved Hungary. The crisis of World War II soon invaded his life and, leaving behind his family and homeland, he fled west. Having been finally allowed to enter the United States, he was drafted into the U.S. Army in 1942, obligated to bear arms against the country of his birth. This ironic turn of events culminated in his firsthand role in the capture of Ferenc Szálasi, the leader of Hungary's Hitlerite faction. The latter half of the book reveals how music helped Jellinek piece back together his broken life in America. After rising to the post of musical director for radio station WQXR, he went on to become the producer and host of The Vocal Scene. His 36 years with that program established it as a revered fixture of New York's opera life. The epilogue**

documents the day on which Hungary's president bestowed upon Jellinek the Knight's Cross of the Order of Merit of the Republic of Hungary.

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## **LEONARD BERNSTEIN: WEST SIDE STORY**

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*Routledge* **One of the Broadway musicals that can genuinely claim to have transformed the genre, West Side Story has been featured in many books on Broadway, but it has yet to be the focus of a scholarly monograph. 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 a 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's commentary considers: musical characteristics and compositional techniques used to mirror the drama (for example, the various uses of the tritone), motivic development, the use and reinvention of Broadway and other conventions, the creation of dramatic continuity in the score through the use of motifs and other devices, the unusual degree of dissonance and rhythmic complexity (at least for the time), and the integration of Latin-American dance forms (Mambo, Huapango and so on). Simeone also considers the reception of West Side Story in the contemporary press. The stir the show caused included the response that it was the angular, edgy score that made it a remarkable achievement. Not all reviews were uncritical. Finally, the book looks in detail at the making of the original Broadway cast recording, made in just one day, included on the accompanying downloadable resources.**

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## **A NATION OF NEIGHBORHOODS**

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## **IMAGINING CITIES, COMMUNITIES, AND DEMOCRACY IN POSTWAR AMERICA**

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*University of Chicago Press* **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.

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## **THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR**

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## **WEILL'S MUSICAL THEATER**

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### **STAGES OF REFORM**

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*Univ of California Press* "This book, the first scholarly consideration of Weill's complete output of stage works, is without doubt the most important critical study of the composer's oeuvre to date in any language. Hinton's scholarship is superior and his insights original and illuminating. The product of several decades of engagement with Weill's works, their sources and reception, as well as the secondary literature, the book is a stunning achievement. Brilliantly conceived and executed, it will take its place as one of the cornerstones of Weill studies."--Kim H. Kowalke, University of Rochester and President, Kurt Weill Foundation for Music "In "Weill's Musical Theater: Stages of Reform," Stephen Hinton reminds us that Kurt Weill was always a revolutionary. The composer's insistent dedication to a provocative, constantly evolving lyric theater that spoke directly to audiences meant that Weill remained as controversial as he was popular. The celebrity that endeared him to Broadway made him anathema in Berlin. Some sixty years after Weill's death, Hinton is finally able to demonstrate the consistent brilliance, theatrical power, and coherence of a composer who revolutionized every genre he touched (or used) and whose collaborators read as a who's who of twentieth-century theater." --David Savran, author of "Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class" "Stephen Hinton presents us with an image of Weill that is at once monumental yet still alive. A truly Protean figure, Weill is not an easy man to grasp in his totality; Brecht once wrote that a man thrown into water will have to develop webbed feet, and as a refugee from Nazi Germany, Weill had to become a cultural amphibian. But in "Weill's Musical Theater" we see the composer from every angle: through the gaze of countless critics and reviewers, through Weill's own eyes, and finally through the filter of Hinton's judicious, focused prose. This account will stand."--Daniel Albright, author of "Untwisting the Serpent: Modernism in Music, Literature, and Other Arts"

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## **STREET SCENE**

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**AN AMERICAN OPERA BASED ON ELMER RICE'S PLAY**


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**CATALOG OF COPYRIGHT ENTRIES**


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**THIRD SERIES**


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**THE MUSICAL TIMES**


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**THE CAMBRIDGE COMPANION TO THE MUSICAL**


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*Cambridge University Press* **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.**

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**YALE UNIVERSITY MUSIC LIBRARY ARCHIVAL COLLECTION MSS. 30**


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**THE PAPERS OF KURT WEILL AND LOTTE LENYA**


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**APPROACHES TO THE AMERICAN MUSICAL**


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*University of Exeter Press* **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.**

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**DOUGLAS MOORE**


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**A BIO-BIBLIOGRAPHY**

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*A-R Editions, Inc. MLA Index and Bibliography Series vol. 36* Additional information online at <https://www.areditions.com/books/IB036.html>

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**LA BELLE SAUVAGE, BURLESQUE IN FIVE SCENES. ADAPTED FROM POCAHONTAS, ETC. (ST. JAMES'S THEATRE EDITION.).**

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**FORTUNATO**

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**AN OPERA IN THREE SCENES (1958)**

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*A-R Editions, Inc.*

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**DICTIONARY CATALOG OF THE MUSIC COLLECTION**

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**FORTUNATO**

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**ORCHESTRATION OF SCENE 1**

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*A-R Editions, Inc. Book URL: <https://www.areditions.com/rr/rra/a075.html>* In 1958 American composer Miriam Gideon (1906-1996) completed her only opera, *Fortunato*, based on the eponymous ¿tragicomic farce¿ by the Spanish playwrights Serafín and Joaquín Álvarez Quintero (1871-1938 and 1873-1944, respectively). Although Gideon's opera has never received a full performance and has only been available until now in a marginally legible autograph copy of the piano-vocal score, it may be regarded as a central work within Gideon's style and oeuvre and an important American operatic work of the 1950s. In addition to the fully edited piano-vocal score, the edition includes a significant introductory essay that summarizes Gideon's compositional activity during the post-World War II years, her most active period. The essay also provides a context for Gideon's opera by examining attitudes toward women composers in the American 1950s and by placing the opera's main themes into dialogue with recently discovered personal writings by the composer. A supplement to this edition includes Gideon's full orchestration of *Fortunato*'s first scene, recently discovered among the composer's personal papers, which she may have intended as a sample piece to be

pitched to television networks.

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## **SINGING IN SIGNS**

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### **NEW SEMIOTIC EXPLORATIONS OF OPERA**

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*Oxford University Press, USA* **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.

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## **KURT WEILL NEWSLETTER**

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### **ENCHANTED EVENINGS : THE BROADWAY MUSICAL FROM SHOW BOAT TO SONDHEIM**

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### **THE BROADWAY MUSICAL FROM SHOW BOAT TO SONDHEIM**

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*Oxford University Press, USA* **The classic musicals of Broadway** can provide us with truly enchanted evenings. But while many of us can hum the music and even recount the plot from memory, we are often much less knowledgeable about how these great shows were put together. What was the inspiration for Rodgers and Harts *Pal Joey*, or Rodgers and Hammersteins *Carousel*? Why is Marias impassioned final speech in *West Side Story* spoken, rather than sung? Now, in *Enchanted Evenings*, Geoffrey Block offers theatre lovers an illuminating behind-the-scenes tour of some of the best loved, most admired, and most enduring musicals of Broadways Golden Era. Readers will find insightful studies of such all-time favorites as *Show Boat*, *Anything Goes*, *Porgy and Bess*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *The Most Happy Fella*, *My Fair Lady*, and *West Side Story*. Block provides a documentary history of fourteen musicals in all--plus an epilogue exploring the plays of Stephen Sondheim--showing how each work took shape and revealing, at the same

time, production by production, how the American musical evolved from the 1920s to the early 1960s, and beyond. 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. Drawing on manuscript material such as musical sketches, autograph manuscripts, pre-production librettos and lyric drafts, Block reveals the winding route the works took to get to their final form. Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Rodgers and Hammerstein, Lerner and Loewe, Kurt Weill, Frank Loesser, Leonard Bernstein, Sondheim, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity. Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences, shedding light on why many of these innovative shows are still performed in high schools, colleges, and community theaters across the country, while others, such as Weills *One Touch of Venus* or Marc Blitzsteins *The Cradle Will Rock*, languish in comparative obscurity. 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. It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time.

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## **THE MIGHTY CASEY**

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## **A BASEBALL OPERA IN THREE SCENES**

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## **MUSICAL NEWS**

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## **A BASIC MUSIC LIBRARY**

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## **ESSENTIAL SCORES AND SOUND RECORDINGS**

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*Amer Library Assn* Lists scores and recordings for music library collections

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## OPERAS IN ENGLISH

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### A DICTIONARY

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*Scarecrow Press* 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.

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### THE MONTHLY MUSICAL RECORD

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## STREET SCENE

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### AN AMERICAN OPERA BASED ON ELMER RICE'S PLAY

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*Chappell (Vocal Score)*. English Only.

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### ENCHANTED EVENINGS

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### THE BROADWAY MUSICAL FROM 'SHOW BOAT' TO SONDHEIM AND LLOYD WEBBER

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*Oxford University Press* This second edition offers theater lovers an illuminating behind-the-scenes tour of some of America's best musicals. Geoffrey Block provides a documentary history of each of the eighteen musicals he discusses. He reveals how the American musical evolved from the 1920s to today, both on stage and on screen, and how librettist, lyricist, composer, and director work together to shape pieces.--[book cover].

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### OPERA AFTER 1900

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*Routledge* The articles reprinted in this volume treat operas as opera and from some sort of critical angle; none of the articles uses methodology appropriate for another kind of musical work. Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them. Trends in Anglophone scholarship on post-1900 opera then determined the structure of the volume. The anthologized articles are organized according to the place of origin of the opera discussed in each of them; the introduction, however, follows a thematic approach. Themes considered in the introduction include questions of genre and reception; perspectives on librettos and librettists; words, lyricism, and roles of the orchestra; and modernism and other political contexts.

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### THE SOUND OF BROADWAY MUSIC

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### A BOOK OF ORCHESTRATORS AND ORCHESTRATIONS

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*Oxford University Press on Demand* **The Sound of Broadway Music** is the first book ever written about the virtually anonymous world of theatrical orchestrators and arrangers. Stocked with intriguing facts and juicy anecdotes, most of

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which have part never before appeared in print, *The Sound of Broadway Music* brings fascinating and sometimes surprising new insight into the world of musical theatre.

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### **THE NATIONAL UNION CATALOG, PRE-1956 IMPRINTS**

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### **A CUMULATIVE AUTHOR LIST REPRESENTING LIBRARY OF CONGRESS PRINTED CARDS AND TITLES REPORTED BY OTHER AMERICAN LIBRARIES**

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### **MUSICAL NEWS**

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### **MUSIC LIBRARY ASSOCIATION CATALOG OF CARDS FOR PRINTED MUSIC, 1953-1972**

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### **A SUPPLEMENT TO THE LIBRARY OF CONGRESS CATALOGS**

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### **SERENADE TO MUSIC**

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for vocal soloists or SATB choir and orchestra This tender and much-loved work was composed in 1938 in honour of Sir Henry Wood. It was written for 16 soloists and orchestra but may also be sung by four soloists and chorus, or by mixed-voice chorus. This beautifully presented new edition includes an introduction by Michael Kennedy.

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### **EARLY BROADWAY SHEET MUSIC**

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### **A COMPREHENSIVE LISTING OF PUBLISHED MUSIC FROM BROADWAY AND OTHER STAGE SHOWS, 1843-1918**

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*McFarland* This work, a companion to the author's *Broadway Sheet Music: A Comprehensive Listing of Published Music from Broadway and Other Stage Shows, 1918 through 1993* (McFarland 1996), provides information about all sheet music published (1843-1918) from all Broadway productions—plus music from local shows, minstrel shows, night club acts, vaudeville acts, touring companies, and shows on the road that never made it to Broadway—and all the major musicals from Chicago.

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### **KURT WEILL: THE THREEPENNY OPERA**

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*CUP Archive* 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.

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## EDUCATIONAL MUSIC MAGAZINE

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## SHUFFLE ALONG

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## PIANO-VOCAL SCORE

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*A-R Editions, Inc.* "The Broadway musical *Shuffle Along* ... premiered on 23 May 1921 at the Cort Theatre on 63rd Street and became the first overwhelmingly successful African American musical on Broadway. Langston Hughes, who saw the production, said that *Shuffle Along* marked the beginning of the Harlem Renaissance. Both black and white audiences swarmed to the show, which prompted the integration of subsequent Broadway audiences. The dances were such a smash that choreographers for white Broadway shows hired *Shuffle Along* chorus girls to teach their chorus lines the new steps. "Love Will Find a Way," the first successful unburlesqued love song in a black Broadway show, was so well-received that audiences demanded multiple encores. The show's influences went far beyond Broadway: Some of the period's most influential black musicians, including dancer Josephine Baker, vocalist Paul Robeson, composer Hall Johnson, and composer William Grant Still, all got their start in *Shuffle Along*. The editors have assembled the full score and libretto for this critical edition from the original performance materials. The critical report thoroughly explains all sources and editorial decisions. The accompanying scholarly essay examines the music, dances, and script of *Shuffle Along* and places this influential show in its social, racial, and historical context." --

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**LIBRARY OF CONGRESS CATALOG**

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**MUSIC AND PHONORECORDS**

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A cumulative list of works represented by Library of Congress printed cards.

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**MUSICAL RECORD AND REVIEW**

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**THE DIARIES OF GIACOMO MEYERBEER: THE LAST YEARS, 1857-1864**

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*Fairleigh Dickinson Univ Press* **Volume 4** is devoted to the last years (1857-64); while age and declining health saw a **waning of the composer's personal optimism**. It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life, as well as a bibliography.

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**MUSIC**

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