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The New Golden Era: Annotated Bibliography

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The New Golden Era: Annotated Bibliography

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The New Golden Era
Annotated Bibliography

1. **Carter, Tim. *Oklahoma!: The Making of an American Musical*. Yale University Press, 2007. <http://www.jstor.org/stable/j.ctt1nq6zc>.**

Tim Carter is a musicologist whose main focus is on late renaissance and baroque music. He is currently the department chair at the University of North Carolina where he is on numerous editorial boards and is a part of numerous musical publications with extensive knowledge on the topic. In his book, *Oklahoma!: The Making of an American Musical*, he discusses the creation process behind the famed musical. From info on how Rodgers and Hammerstein first joined forces, to the casting process back in the early 40s, this book is filled with the first ever insider information on the production process of what would become one of the most performed musicals in history. He takes evidence from rare archives, manuscripts, journalism and other sources to create this unique book. This book will be relevant to my topic as Oklahoma will be one of my four musicals of in depth discussion in my future essay next quarter.

2. **GIBBS, LIAM E. "Synthesizers, Virtual Orchestras, and Ableton Live: Digitally Rendered Music on Broadway and Musicians' Union Resistance." *Journal of the Society for American Music* 13, no. 03 (2019): 273–304. <https://doi.org/10.1017/s1752196319000208>.**

Liam Gibbs is a dramaturg, writer and editor from the Southside of Chicago. "I'm most interested in artistic projects that bring communities together and forge bonds among artists and audiences in service of learning, justice, and equity," (Liam E. Gibbs). His piece on the use of electronic technologies in Broadway musicals discusses the effects of three main electronic enhancements in individual sections. He discusses the Broadway minimization of show budgets, the musicians union (also known as Local 802), and the case studies and controversies surrounding these three main technologies. He takes evidence from interviews, archival research, industry media and his own pit orchestra observations. In his article he argues that the Broadway unions regulations on digital music keeps musicals from further innovations that could add to the soundscape of Broadway itself. This source is relevant to my topic as I will be mainly focusing on what makes 21st century musical orchestration so great. One subtopic discussed will be on the introduction of technologies into the Broadway score and how this affects job opportunities for live musicians.

3. **Kowalke, Kim H. "Theorizing the Golden Age Musical: Genre, Structure, Syntax." *Online Journal of the Music Theory Society of the Mid-Atlantic* (December 2013).**

Kim Kowalke is a Professor of Musicology at the Eastman School of Music. He has won 5 awards for his writings on music with two of them being additionally awarded the Society for American Music's Irving Lowens Award for best articles on American Music. He has conducted over 50 productions of musical theater in his career and even has a theater workshop at Eastman. In his article, he writes on the uniqueness of the Golden Age of theater in regards to musical genre, style, structural norms and subgenres. He discusses how all elements of musical theater come together to create the perfect blend of dancing, singing, dialogue and plot. He takes an in depth look into the details from the most important works of the golden age using the previously mentioned topics to discuss these unique musicals. His article takes evidence from newspaper articles, dissertations, interviews, reviews, and quotes from famous musicals. This

source is relevant to my topic as it provides me a well rounded analysis of golden age musicals as I compare them to 21st century musicals.

- 4. Laird, Paul R. "The Creation of a Broadway Musical: Stephen Schwartz, Winnie Holzman, and Wicked." Chapter. In *The Cambridge Companion to the Musical*, edited by William A. Everett and Paul R. Laird, 2nd ed., 340–52. Cambridge Companions to Music. Cambridge: Cambridge University Press, 2008. doi:10.1017/CCOL9780521862387.020.**

Paul Laird is a musicologist at the University of Kansas who holds a Phd in music from the University of North Carolina where his expertise ranged from Leonard Bernstein and musical theater, baroque cello and Spanish and Latin American music. He is an accomplished author and has written many essays and books on these various topics including a book on Leonard Bernstein's works. In this work, he discusses the creation of the hit musical Wicked, including drafts, scripts and an in depth look into the composer and lyricists work on the show. He takes evidence from draft scripts, interviews, primary musical sources, and plenty of original source material. His work is relevant to my essay as Wicked is a primary topic of mine in comparison to the other golden and modern day musicals.

- 5. Liu, Sissi. "Recononizing 'American' Sound and Reinventing the Broadway Song Machine: Digital Musicology Futures of Broadway Musicals." *Digital Musicology Futures of Broadway Musicals*, November 22, 2017, 283–307. https://doi.org/10.1007/978-3-319-64876-7_12.**

Sissi Liu is a visiting scholar at Brown University and a Doctorate student in theater at the University of New York. She is also a writer and has written numerous works on east asian studies and musical theater. In her article she discusses how digital music has affected Broadway. To do so she writes on the very first completely digitally made musical, American Psycho and how to recononize musical theater in the digital age. She "argues that digital musicology offers human beings tools to rethink and reassess the past, develop musical theater pedagogy, and challenge composers to create futures of a new and more varied "American" sound". I will use her article as another source supporting my discussion on digital tools and technology used in Broadway today.

- 6. Mordden, Ethan, "West Side Story and Gypsy." Essay. In *Coming up Roses: The Broadway Musical in the 1950s* 51, 2nd ed., 51:54–238. New York, NY: Oxford University Press, 2000.**

Ethan Mordden is a writer born in Pennsylvania, who dreamed of making a living in show business. He started his career as a music director on Off-Broadway shows, then as a Broadway composer and lyricist, having written two musicals based on Shakespeare and a Max Beerbohm book. With minimal success in those fields, he finally settled in as a writer in the 1970s. In 1998 he wrote a successful book called *Coming Up Roses: The Broadway Musical in the 1950s*. I will be using an excerpt from that book titled *West Side Story and Gypsy*, more specifically focusing on West Side Story. In this article Mordden writes on the growing influence of choreographers, the growth of the cast album, and the decline of original material as musicals based on books and movies became more popular. This book chapter is relevant to my topic as it will provide me with info on the early days of cast albums which will help me compare West Side Story's cast album to the albums of today.

7. Phillips, Michael. "On Broadway, a Shrinking Pit Orchestra and the Growing Impact of 'Virtual' Musicians." *Chicago Tribune*, March 15, 2003.

Michael Phillips is currently the chief drama critic of the Chicago Tribune. He was previously a tenured critic with the LA Times. He has written reviews on hundreds of Broadway musical performances and films in his career. His article on the New York Broadway strike of 2003 is about the introduction of the virtual orchestra and how Broadway musicians and producers came together to win a battle against the virtual orchestra to keep their jobs. The virtual orchestra never truly came to be used in a live show, but was a real threat in the early days of digital technology in the Broadway industry. The majority of his evidence comes from interviews and accounts that form an accurate depiction of the strike that lasted only a few days. In addition he mentions the many shows that went on strike at the time and some behind the scenes accounts of the people in favor of the virtual orchestra. This article was a big part of my first essay this quarter and will be used to source my segment on digital technologies in Broadway.

8. Reside, Douglas. "The Sound of Broadway Music: A Book of Orchestrators and Orchestrations. by Steven Suskin. New York: Oxford University Press, 2009." *Journal of the Society for American Music* 6, no. 2 (2012): 245–46. <https://doi.org/10.1017/s1752196312000077>.

Douglas Reside is a graduate of Truman State University theater program and has been a lead and co writer of a few articles and books on the subject of musical theater. Steven Suskin is an American theater critic and historian on musical theater. He is also a part of the New York Drama Critics Circle and author of many books and articles on the theater scene. These two combined forces to write a very detailed book on famous Broadway orchestrators and orchestrations. This book is very much written like an encyclopedia on these prominent figures and musicals. In fact they dedicate almost 500 pages on all the Broadway musicals and orchestrators responsible for every show written in the Golden Age. Their work is aimed at an audience of musicians and non musicians alike. Their mix of evidence is sourced from practically all forms of sources imaginable, ranging from encyclopedias, scholarly articles, newspaper articles, blogs and audio and video sources. This article is very relevant to my main topic of orchestration in Broadway musicals. It will be used to provide examples of the many Golden Age shows as I compare and contrast them with a few 21st century examples.

9. Rogers, Bradley. "The Emergence of the Integrated Musical: Otto Harbach, Oratorical Theory, and the Cinema." *Theatre Survey* 63, no. 2 (2022): 160–82. <https://doi.org/10.1017/s0040557422000059>.

Bradley Rogers is the Assistant Professor of Theatre Studies and Director of the Duke in London. His works tend to be about performance theory, theater, film, new media, gender and sexuality, and the relationship between visuality and aurality in theater. I will take evidence from his portion on *Oklahoma*, of which he discusses Rodgers and Hammerstein revolutionary new musical format. He discusses the change in storytelling style through the connection of dialogue, song, and dance, creating a more fluid and meaningful story. The idea of integration is discussed in great detail as he compares *Oklahoma* to early attempts of integration and connectivity in musicals of the past. He takes evidence from quotes, interviews, scholarly articles, books, recordings and newspaper articles. This book is relevant as it helps me through my musical comparison portion, specifically with *Oklahoma*, in my future paper.

- 10. Sears, A. (2008). The coming of the musical play: Rodgers and Hammerstein. In W. Everett & P. Laird (Eds.), *The Cambridge Companion to the Musical* (Cambridge Companions to Music, pp. 147-163). Cambridge: Cambridge University Press. doi:10.1017/CCOL9780521862387.009**

Ann Sears is the chair of the music department at Wheaton College in Massachusetts, who specializes in topics such as African American music, musical theater and film and new media studies. Her segment in *The Cambridge Companion to the Musical* discusses the origins of Richard Rogers and Lorenz Hart and their Broadway and film works in the 1920s and 30s. She talks about their many successes and even a few of their flops in great detail. She takes evidence from scholarly and newspaper articles, musical recordings and interviews. This source is relevant for my essay as it will support a brief summary on early musicals of likely no more than a paragraph or two.

- 11. Shishko, B. (2019). Lin-Manuel Miranda: Hamilton, a New Era of Broadway Musicals. *Thesis*. Vol. 8. Iss. 1. Pristina; AAB College. (69-83).**

Besmir Shishko has a PHD from Karl Franzens University in Graz, Austria. His thesis that I am taking evidence from was written to achieve his PHD. His thesis discusses how Hamilton changed the conventional Broadway landscape. He talks about the introduction of hip-hop into the musical world and the unique concept of using rap to educate people about history. He explains how the elements of hip-hop, history, and a diverse casting attracted so many people of different ethnicities and ages to this profound and unique musical. In his paper he uses many different sources ranging from scholarly articles, newspaper articles and audio and visual recordings. This thesis is relevant to my future paper as Hamilton will be one of my prime examples of a great, unique modern day musical that rivals the Golden Age. Shishko's discussion of Hamilton's rap elements will be a prime portion of my own essay.

- 12. Symonds, Dominic. "Orchestration and Arrangement: Creating the Broadway Sound." *The Oxford Handbook of The American Musical*, 2011, 265–80. <https://doi.org/10.1093/oxfordhb/9780195385946.013.0020>.**

Dominic Symonds is the Professor of Musical Theatre at the University of Lincoln and also serves as the Director of Research in the College of Arts. He is the co writer and main editor of the *Studies of Musical Theatre* book and is in charge of a conference series called *Songs, Stage and Screen*. This chapter discusses the process of orchestrating new Broadway shows. These steps include the arranging of songs to fit into dance patterns, vocal keys, instrumental accompaniment behind the singers, score composition and the creation of the individual parts. He also discusses the theory side of Broadway composition through melody, countermelody, harmony and the overall balance of musicals. Lastly, he categorizes Broadway musicals into three different orchestration styles. He takes evidence from different Broadway orchestrators and musicals through newspaper articles, books, recordings and interviews. This book chapter will play a major part in my paper, as the main topic is Broadway orchestration.