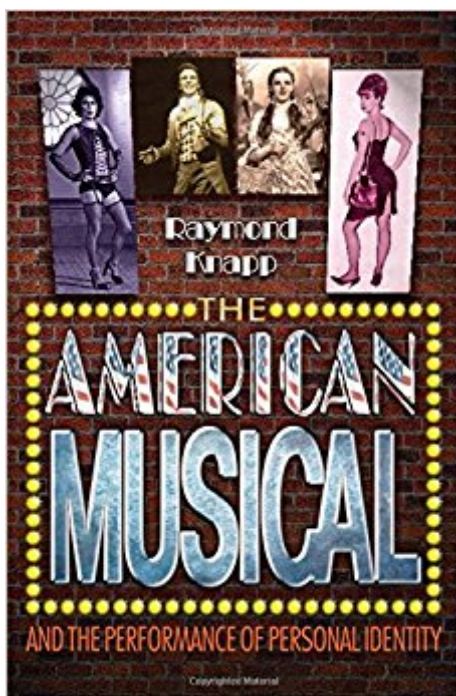


The book was found

The American Musical And The Performance Of Personal Identity



Synopsis

The American musical has long provided an important vehicle through which writers, performers, and audiences reimagine who they are and how they might best interact with the world around them. Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities, but also the material for performing such alternatives in the real world, through songs and the characters and attitudes those songs project. This book addresses a variety of specific themes in musicals that serve this general function: fairy tale and fantasy, idealism and inspiration, gender and sexuality, and relationships, among others. It also considers three overlapping genres that are central, in quite different ways, to the projection of personal identity: operetta, movie musicals, and operatic musicals. Among the musicals discussed are *Camelot*, *Candide*; *Chicago*; *Company*; *Evita*; *Gypsy*; *Into the Woods*; *Kiss Me, Kate*; *A Little Night Music*; *Man of La Mancha*; *Meet Me in St. Louis*; *The Merry Widow*; *Moulin Rouge*; *My Fair Lady*; *Passion*; *The Rocky Horror Picture Show*; *Singin' in the Rain*; *Stormy Weather*; *Sweeney Todd*; and *The Wizard of Oz*. Complementing the author's earlier work, *The American Musical and the Formation of National Identity*, this book completes a two-volume thematic history of the genre, designed for general audiences and specialists alike.

Book Information

Paperback: 480 pages

Publisher: Princeton University Press (March 22, 2009)

Language: English

ISBN-10: 0691141053

ISBN-13: 978-0691141053

Product Dimensions: 6.1 x 1.1 x 9.2 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 3.2 out of 5 stars 3 customer reviews

Best Sellers Rank: #371,392 in Books (See Top 100 in Books) #223 in Books > Arts &

Photography > Music > Musical Genres > Musicals #908 in Books > Humor & Entertainment >

Sheet Music & Scores > Forms & Genres > Popular #1138 in Books > Arts & Photography >

Music > History & Criticism

Customer Reviews

"Brainy [and] meticulous. . . . The bedrock idea in *The American Musical and the Performance of Personal Identity* is that the self is, on some level, a performance--and isn't a performance

incomplete when there's no audience? Other people provide the receptivity and feedback that allow one to become a certain person, rather than another. Character is--to revert to that inspiring buzzword--collaboration."--Celia Wren, *American Theatre*"The American Musical and the Performance of Personal Identity is an insightful contribution to current scholarship on musical theatre. It integrates theoretical approaches based in both musicology and audience reception, and applies these approaches across the media of film and theatre. In so doing, it offers a transferable, revealing methodology for similarly sophisticated analyses of the role of musical theatre in American culture."--Diana Calderazzo, *Theatre Journal*"With an engaging and accessible style, Knapp examines the ways American national and personal identity are revealed and defined through the evolving twentieth-century genres of stage and film musicals."--Arthur Pritchard, *Studies in Musical Theater*"Raymond Knapp has an extraordinarily perceptive ear. As he surveys the history of the American musical, he hears things--important things, revelatory things--that earlier writers . . . have missed."--Edward Green, *Popular Music and Society*"Knapp's writing is lively and elegant, his knowledge and research are exceedingly wide-ranging, and his observations are incisive and on-the-mark, often very funny, and frequently astonishing in their acuity."--Stacy Wolf, *Modern Drama*"The author offers excellent in-depth treatments of 31 shows, including stage, film, and television musicals."--Choice"Raymond Knapp has an extraordinarily perceptive ear. As he surveys the history of the American musical, he hears things--important things, revelatory things--that earlier writers who have attempted, systematically, to traverse this vast territory have missed. Hardly a page goes by without a 'Gee, I didn't realize that' moment. . . . One of the loveliest features of these books is the generosity of the musical examples. Coordinated with the text are hundreds of musical excerpts which Princeton University Press has made available to readers through easy downloading from the Internet. . . . It is clear that there is much to praise about Raymond Knapp's work, beginning with his vast knowledge of the subject and his infectious enthusiasm for it."--Edward Green, *Popular Music and Society*

Knapp speaks with an original voice and offers fresh perspectives. This will be regarded as one of the major books in the field. (Geoffrey Block, University of Puget Sound, General Editor, "Yale Broadway Masters") --This text refers to an out of print or unavailable edition of this title.

This book and its companion volume could have been brilliant. The idea of being able to listen online to the musical examples being discussed is great. The subject, American musical theatre, is riveting. But the author's prose is - to be charitable - turgid. I have this book on my bedside table for

those nights I'm unable to get to sleep. Of the 100+ books I own on musical theatre, these are the least engaging, I fear.

This is one of my favorite books on musical theatre. Despite the other reviewer feeling it overdone, I enjoyed the in depth analysis and the fact that the author chose to analyze and discuss works from Rodgers and Hammerstein to Sondheim to Joss Whedon's musical episode of Buffy the Vampire Slayer.

I believe the strength of any musical theatre performance is communicated through lyrics. How can this book examine "The Performance of Personal Identity" and exclude pertinent lyricists? Stephen Flaherty (composer) is included but his writing partner Lynn Ahrens (lyricist) is excluded (according to the Index). This is just one example of the many I discovered and I found it diminished the importance of this work.

[Download to continue reading...](#)

The American Musical and the Performance of Personal Identity ACE Personal Trainer Flash Cards: ACE Personal Training Test Prep with 300+ Flash Cards for the American Council on Exercise Certified Personal Trainer Exam The Musical Work of Nadia Boulanger: Performing Past and Future between the Wars (Musical Performance and Reception) The Biology of Musical Performance and Performance-Related Injury The Performance of Jewish and Arab Music in Israel Today: A special issue of the journal Musical Performance Winning Personal Injury Cases: A Personal Injury Lawyer's Guide to Compensation in Personal Injury Litigation The American Musical and the Formation of National Identity American Puppet Modernism: Essays on the Material World in Performance (Palgrave Studies in Theatre and Performance History) Classics for the Masses: Shaping Soviet Musical Identity under Lenin and Stalin Weaving Sacred Stories: French Choir Tapestries and the Performance of Clerical Identity (Conjunctions of Religion and Power in the Medieval Past) ACSM Personal Trainer Certification Flash Cards: ACSM Test Prep Review with 300+ Flash Cards for the American College of Sports Medicine Certified Personal Trainer Exam Single, Gay, Christian: A Personal Journey of Faith and Sexual Identity Fighting Words : Personal Essays by Black Gay Men : Breaking the Silence on Issues of Identity, Family Relationships, Race, and Sexuality The Story Within: Personal Essays on Genetics and Identity A Dialogue on Personal Identity and Immortality (Hackett Philosophical Dialogues) Persons and Personal Identity (Key Concepts in Philosophy) The Human Animal: Personal Identity without Psychology (Philosophy of Mind) Who Are You?: Strengthening Personal Identity Management in Australia Interpreting Musical

Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert (Musical Meaning and Interpretation)

Drum Rudiments & Musical Application: Master all 40 Drum Rudiments and apply them in Musical Context

[Contact Us](#)

[DMCA](#)

[Privacy](#)

[FAQ & Help](#)