

*2021 Virtual
StageStruck!
Conference*

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Dr. Kim Kowalke

Professor Emeritus

Eastman School of Music,
University of Rochester



Kim H. Kowalke received his BA in mathematics and music, *summa cum laude* and Phi Beta Kappa, from Macalester College in 1970. He earned a Ph.D. in music history from Yale in 1977 with a dissertation on Kurt Weill in Europe (Theron Rockwell Field prize in the Humanities). He taught nine years at Occidental College in Los Angeles, where he conducted the orchestra, taught music history, as well as one of the first academic surveys on American musical theater, and founded Oxy's musical theater workshop. In 1986 he accepted a joint appointment with Eastman and an invitation from the University of Rochester to envision and establish a Music Program within the College, including a new Bachelor of Arts degree. He chaired the department for a total of 18 years, while teaching courses in music history, musical theater, as well as the musical theater workshop, founded in 1987. For twelve years he also held the Richard L. Turner Professorship in the Humanities and received the Goergen Award for Excellence in Undergraduate Teaching. Kowalke retired from UR in 2019, shortly before the department he founded became the only endowed, named one in the College.

As Professor of Musicology at Eastman he taught seminars on Weill, Twentieth-Century Opera, American Musical Theater, Sondheim, and Music between the Wars, as well as proseminars on musicological discourse concerning the repertory of the nineteenth and twentieth centuries. He also conducted two mainstage productions of Eastman Opera Theater and a tribute to George Abbott. He has advised nine Ph.D. dissertations in musicology, three of which won the Wiley Housewright Prize from the Society for American Music for the outstanding dissertation.

Having been asked by Lotte Lenya to join the Board of Trustees of the Kurt Weill Foundation for Music in 1979, upon her death two years later he succeeded her as its President at her request. In that capacity for the past 40 years, he founded the Kurt Weill Edition and the Lotte Lenya Competition. Under his leadership, the Foundation also established an annual book and article prize for scholarship on musical theater/opera, an extensive grant program, and fellowships for aspiring directors, conductors, and creators of new musical theater.

Kowalke has won five ASCAP Deems Taylor Awards for excellence in writing about music, as well as two Irving Lowens Prizes for outstanding article on American music and the Theatre Library Associations' George Freedley Award. His edition of the correspondence of Weill and Lenya, published in both English and German, was named a "book of the year" by both the New York and Financial Times. It has inspired two stage musicals: *LoveMusik* (Broadway 2007, directed by Harold Prince; currently in repertory at Leipzig Opera) and *Lenya Story* (Vienna, 2017; Berlin 2018). Three other books, twelve chapters in edited volumes, two dozen scholarly articles (in *JAMS*, *MQ*, *South Atlantic Quarterly*, *Musical Times*, *Opera*, *Modernism/Modernity*, *Opera Quarterly*), and many essays and reviews have addressed topics ranging from music and theater in the Weimar Republic (Weill, Orff, Hindemith, Eisler) to Whitman and American music; from American musical theater (Golden Age, and most recently Sondheim) to music and music publishing in the Third Reich. In 2020 Kowalke received the Erwin Piscator Honorary Award for his transatlantic contributions to the study and performance of musical theater.

He has authored three documentaries for the BBC and Hessischer Rundfunk, conceived numerous musical revues and devised new pieces deriving from Weill's stage works, produced recordings and a PBS radio series, and conducted more than fifty productions of musicals and operettas. He served on the Editorial Boards of *Studies in Musical Theatre* and the *Journal of the Society for American Music*, as well as Oxford's *Broadway Legacies* monograph series. His article about "The Miller's Son" recently appeared in an all-Sondheim issue of *Studies in Musical Theater* and another on generic hybridity in *Sweeney Todd* will be published by Oxford later this year in *Sondheim in Our Time and His*, edited by W. Anthony Sheppard.

He and his wife Elizabeth have one son, Kyle.

12:00 -
12:15PM

Introduction

Michael Feinstein,
Dominic McHugh
& Lisa Lobdell

THEMES OF THE GOLDEN AGE

12:15 -
12:45PM

**Re-evaluating George
Abbott's Legacy**

Dr. Julianne Lindberg

"With so Little to be Sure of"
**Arthur Laurents, Stephen
Sondheim, and the Twilight
of the Golden Age Musical**

Dr. James O'Leary

**Arlen and Charnin's *Softly:
The Show That Never Was***
Walter Frisch

**FORM & AESTHETICS
IN THE GOLDEN AGE**

12:50 -
1:20PM

**'Something Has to Happen
There': Sondheim and the 11
O'Clock Number**

Dr. Elizabeth Wells

**The Golden Apple and the
Golden Age: Reframing a
Musical's Historiographical
Placement**

Alex Bádue

**Lehman Engel and the
Perpetuation of Golden Age
Aesthetics**

Bret McCandless

1:20 -
2:00PM

**Gender and the
Golden Age**

Industry Panel

2:00 -
2:30PM

Archival Perspectives

Mark Eden Horowitz &
Doug Reside

**REPRESENTING IDENTITY
IN THE GOLDEN AGE**

12:00 -
12:30PM

**Disability and Lateness in
Musical Theater**

Jim Leve

**Split in Two: Musical
Analogues to Identity
Formation in Love Life**

Joel Galand

ARCHIVAL APPROACHES

12:30 -
1:00PM

**Tracking the Cowardly Lion:
The Cumulative Creation of
"If I Were King of the Forest"**

Dr. Laura Lynn Broadhurst

**Reframing Guenevere:
Uncovering an alternative
narrative in the cut materials
of *Camelot***

Katy Jayasuriya

**"So I went off to become a
wife...": interpreting female
representation, archival
practice, and the Golden Age
Musical**

Dr. Hannah Robbins

THE BUSINESS OF BROADWAY

1:05 -
1:35PM

**"Was She Prettier Than I?"
Exploring Noël Coward's
Place in Broadway's
Golden Age**

Arianne Johnson

**The New Business Model of
Golden Age Musicals:
"Seven Rings" are
"My Favorite Things"**

Dean Adams

**Fool's Gold: Broadway's
'Golden Age' Through the
Lens of Business Practices
(1870-1970)**

Dr. Jonas Westover

1:35 -
2:15PM

**Keynote: More than a 'Chemical Reaction':
The Romance between *Ninotchka* (1939)
and *Silk Stockings* (1955/57)**

Geoffrey Block

FRI. MAY 14

CRITICAL APPROACHES TO EDITING MUSICALS

12:00 - 12:40PM

Tim Carter
Mark Clague
Cliff Eisen
Joel Galand

UNSETTING THE PARAMETERS OF THE GOLDEN AGE

12:40 - 1:00PM

The West End: Golden Age Aesthetics in 1920s London
Laura Milburn

Whose "Golden Age" Do You Mean?: Re-thinking a Much-Used Sobriquet

John Graziano

An Early Glimmer at the Princess: Jerome Kern's Leave It to Jane as a Golden Age Musical

Stephanie Ruozzo

STAGING RACE IN GOLDEN AGE MUSICALS

1:15 - 1:45PM

Poor Jud is Black: 'Colorblind' Casting at Seattle's 5th Avenue Theatre
Michael Bennett

Rodgers and Hammerstein's "Asian Musicals" in the 21st Century [panel]: "A Reconsideration of South Pacific and The King and I" & "Music and Characterization in Rodgers and Hammerstein's South Pacific and The King and I"

Dr. Megan Woller & Shawn Clerkin

1:50 - 2:30PM

Black Representation & Experience on Broadway and the West End
Industry Panel

SAT. MAY 15

12:00 - 12:40PM

Keynote: "Dance as 'a piece of the dramatic story' in Golden Age musicals"
Kara Gardner

12:40 - 1:10PM

Book Launch Panel
Including a celebration of new books by Shana Redmond, Julianne Lindberg, Megan Woller, Ellen Peck, Tim Carter and Dominic McHugh

DISPARATE STRANDS

1:10 - 1:45PM

Fade Out - Fade In (1964): Keeping the Golden Age Going
Andy Buchman

American Opera on Broadway
Rebecca Schmid

Hints of a New Direction? : Rock 'n Roll's Emergence in Broadway's Golden Era
Dr. Scott Warfield

Reframing the Golden Age Musical
Don Gagnon

1:45PM

Reflection
Kim Kowalke & Dominic McHugh

In the Archives with Michael Feinstein & Lisa Lobdell

May 12
12:45 - 12:50pm

May 14
1:10 - 1:15pm

May 13
1:00 - 1:05pm

May 15
1:10 - 1:15pm

Dr. Julianne Lindberg

The University of Nevada, Reno
Reno, Nevada, United States

Julianne Lindberg is an associate professor of musicology at the University of Nevada, Reno. Her research interests include American musical theater, musical modernism, and children's musical cultures. Her recent book, *Pal Joey: The History of a Heel* (OUP, 2020), traces the genesis and cultural significance of Rodgers and Hart's classic comedy. Lindberg's current project examines representations of childhood and adolescence in American musicals of the 1930s. Her recent publications appear in *American Music*, *Studies in Musical Theatre*, in the *Routledge Companion to Jazz*, and in *The Oxford Handbook of Musical Theatre Screen Adaptations*. Lindberg received her Ph.D. in musicology from UCLA.

Re-evaluating George Abbott's Legacy

George Abbott is known for writing and directing some of the most beloved Broadway musicals of the so-called golden age. His legacy as an old-school Broadway showman, operating at a frenzied pace with his finger on the pulse of popular taste, lives on in how scholars and critics have documented his contributions to form and process. Many of his musicals, including *On the Town*, *The Pajama Game*, and *Damn Yankees*, are classics, regarded as exemplars of the form and, moreover, pure Americana.

While the cultural impact of the golden age musical has been well documented, less time has been spent questioning how conceptions of whiteness have informed these shows. Their whiteness is taken for granted, understood as a default mode rather than as an attitude against which notions of "otherness" are constructed. Indeed, a discussion of race and attitudes towards race in Abbott's work is nearly absent. For a man who stated that he "felt as though [he] were Jewish," who interpolated his love of Cuban song and dance into many of his shows, and who directed a version of *Uncle Tom's Cabin*, this absence is notable. Looking specifically at *Sweet River* (1936) and *Brown Sugar* (1937), two straight plays featuring Black casts and musicians, this paper will trace Abbott's casting process, his working relationships with cast and crew, and his approach to writing and direction. Inspired by the activists, directors, and playwrights who have begun to forcefully contend with the more problematic lessons of the golden age, I will finally look at how attitudes towards race in Abbott's early work inform his more canonical shows.

Dr. James O'Leary

Oberlin College and Conservatory
Cleveland, Ohio, United States

James O'Leary is the Frederick R. Selch Associate Professor of Musicology at Oberlin College and Conservatory. Previous writing about musical theater has been published by the *Journal of Musicology*, with University of Illinois Press, and with Sorbonne Université Presses. His book *Exit Right: The Middlebrow Musical of the 1940s* is forthcoming with Oxford University Press. The work presented at this conference was done under the auspices of a John W. Kluge Fellowship at the Library of Congress.

"With so Little to be Sure of" Arthur Laurents, Stephen Sondheim, and the Twilight of the Golden Age Musical

Stephen Sondheim claimed that *Gypsy* was "the last good [show] in the Rodgers and Hammerstein form" (Zadan 1994), and scholars have argued that after this production Sondheim and his collaborators abandoned the linear, plot-driven, "integrated" musical, in favor of a new kind of the discontinuous "concept" musical (Banfield 1993, Gordon 2014, McLaughlin 2014, et al.). However, although Sondheim acknowledged that Rodgers and Hammerstein began a tradition "in which a story is told and characters are advanced through song," he argued that he never abandoned it; he was "carrying it on, making variations" (Sondheim 1976).

This presentation explores what else Sondheim may have meant by "the last good [show] in the Rodgers and Hammerstein form." It will examine four of Sondheim's collaborations with playwright Arthur Laurents: *West Side Story* (1957), *Gypsy* (1959), *Invitation to a March* (1960), and *Anyone Can Whistle* (1964). While writing these shows, Laurents claimed that Rodgers and Hammerstein's main contribution to Broadway was a dramaturgy of "heightened realism," a kind of production that was simultaneously both naturalistic and exaggerated (Laurents 1957). By emphasizing the "exaggerated" side of this equation, Laurents and Sondheim believed they were casting doubt on the morals, values, and politics of their precursors' musicals.

Walter Frisch

Columbia University
New York, New York, United States

Walter Frisch is H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University in New York, where he has taught since 1982. In 2016 his article "Arlen's Tapeworms: The Tunes That Got Away" (*Musical Quarterly*) won the Roland Jackson Award from the American Musicological Society. His book "Arlen and Harburg's *Over the Rainbow*" appeared in September 2017. He is now working on a book, "Harold Arlen and His Songs," for Oxford University Press.

Arlen and Charnin's *Softly*: The Show That Never Was

Harold Arlen's long involvement in musical theater began in the 1930s with revues and continued through the 1940s and 50s with book musicals. Although these shows produced some of the greatest numbers in the American Songbook, Arlen's Broadway career was marked mostly by disappointments and failures.

After the demise in 1959 and 1960 of the musical *Saratoga* and the "blues opera" *Free and Easy* (based on *St. Louis Woman*), both written with Johnny Mercer, Arlen had no strong appetite to return to the stage. But the stars seemed to align a few years later,

in 1964, when he was approached by a young lyricist, Martin Charnin, almost thirty years his junior but already experienced in musical theater. They began to work on some songs together. Shortly thereafter, the producer Saint Subber turned to Arlen, who enlisted Charnin, for a new musical based on "Softly," a 1963 short story by the Samantha Rama Rau about an American civilian who falls in love with a young Japanese woman in occupied Japan just after World War II. Arlen was intrigued at the possibility of exploring and juxtaposing the musical idioms of two different cultures.

Subber commissioned Hugh Wheeler to write the book, approached Hanya Holm to do costumes, and traveled to Japan to line up actor-singers for a biracial cast. Planning for *Softly* continued well into 1966, when Subber announced a Broadway opening for October and the *New York Times* reported that Jason Robards would play the lead. Arlen and Charnin, who wrote twenty-one songs for *Softly* and planned to incorporate a few others, made a series of demo recordings for backer's auditions.

But in the end *Softly* never came together, and the project was abandoned, leaving what is one of the most tantalizing musical theater torsos of the era. To assess why *Softly* failed, despite the enormous effort and high level of talent involved, this paper will examine the available sources, including the song manuscripts, the demo recordings, Arlen's diary entries from this period, and materials in the Hugh Wheeler Collection at Boston University. Preliminary research suggests several circumstances that worked against *Softly*: (1) Subber had a spotty track record with musicals, including the 1954 Arlen-Capote *House of Flowers*; (2) Wheeler never came up with a final version of the book for *Softly*, leaving Arlen and Charnin with (in the words of Arlen's biographer) "a bulging cache of musical orphans"; and (3) Arlen often pushed Charnin for revisions and rewrites, creating tension that was not always resolved.

Dr. Elizabeth A. Wells

Mount Allison University

Sackville, New Brunswick, Canada

Elizabeth A. Wells earned a Bachelor of Music degree from the University of Toronto with a concentration in History and Literature of Music and completed her doctorate in musicology at the Eastman School of Music. Her dissertation, entitled *West Side Story: Cultural Perspectives* on an American Musical, was supported by the Presser Foundation and the AMS-50 Dissertation Fellowship. This work was published as a monograph and won the Music in American Culture award of the American Musicological Society. Her work has appeared in Cambridge Opera Journal, The Journal of the American Musicological Society, and Studies in Musical Theatre. She is former Dean of Arts and Pickard-Bell Chair in Music at Mount Allison University in Sackville, New Brunswick, Canada. She has won four teaching awards, including the 3M National Teaching Fellowship and the Teaching Award of the American Musicological Society. Her research interests include Leonard Bernstein, musical theatre at mid-century, feminism and the scholarship of teaching and learning.

Alex Bádue

Wabash College

Crawfordsville, Indiana, United States

Alex Bádue is a musicologist specialized in musical theater history. He received his PhD in musicology from the University of Cincinnati's College-Conservatory of Music in 2017, after writing a dissertation on sung-through American musicals from 1980 to the early 2000s, including works by William Finn, Michael John LaChiusa, Andrew Lippa, and Jeanine Tesori. He is currently turning this work into a monograph under contract with Cambridge University Press titled "Why Aren't They Talking?": The Sung-Through Musical after 1980. He also conducts research on cultural and political interactions involving north and Latin American popular music. He is currently a visiting professor of music at Wabash College. Previously he taught at the University of Cincinnati and the Chicago Conservatory of Performing Arts at Roosevelt University.

**"Something Has to Happen There":
Sondheim and the 11 O'Clock Number**

Designed to send the audience away with a toe-tapping extravaganza before the last train left, setting up the ultimate ending of the show so that a denouement would seem inevitable but satisfying, the so-called "11 O'Clock Number" is a moment that all Broadway producers, composers and lyricists knew well by the so-called Golden Age and beyond.

"Anything You Can Do" from *Annie Get Your Gun* serves the perfect example, or the show-stopping "Gee, Officer Krupke" from *West Side Story*. Like the establishing song or a Production number or an "I am" song, the 11 O'clock slot was standard fare for a great deal of Broadway's history. How does this iconic song or ensemble, though, fit with a composer and lyricist who defied conventional norms and re-wrote the history and style of the Broadway musical?

Fascinatingly, Stephen Sondheim, an ultimate dramatist, was aware of the power and the need for climax and closure at certain points in his shows. But how he handles, and - ultimately - transforms this song type tells us a lot about the art of this very important creator of the Broadway stage. From a unique approach in *Gypsy* to the finales of some of his later shows, looking at Sondheim's relationship to the 11 O'Clock number tells us a lot about how form and genre factor into the composer's work and how his development and maturing as a creative artist corresponds with his approach to some of Broadway's most deeply-rooted traditions.

**The Golden Apple and the Golden Age:
Reframing a Musical's Historiographical
Placement**

The sung-through musical—a form of structuring songs and narrative with little or no spoken dialogue—became prominent in the American musical theater in the 1970s with Lloyd Webber's musicals. It reached popularity in the following decade with other British musicals, and remains to this day a type of musical theater that challenges the book musical's alternation of songs and spoken dialogue, with some American examples such as *Falsettos* (1992), *Caroline, or Change* (2003), and *Hamilton* (2015), to name just a few. In that context, musical theater historiography places the sung-through musical in a "post-Golden Age" phase of the musical and denominates sung-through scores from before the 1970s as Broadway Operas (although, as several scholars have verified, some Broadway Operas featured spoken dialogue, such as Kurt Weill's *Street Scene*). In this paper I provide a historiographic examination of *The Golden Apple*, a sung-through musical (sometimes referred to as opera) by Jerome Moross and John Latouche that opened off-Broadway on March 11, 1954 and transferred to Broadway in the following month. I use Kim Kowalke's article "Theorizing the Golden Age Musical: Genre, Structure, Syntax" to frame my discussion on the place that *The Golden Apple* occupies in the narrative of musical theater history. If the Golden Age, as defined by Kowalke, dates from 1943 to 1968, this musical was created and performed at the heyday of that era. Kowalke demonstrates that the Golden-Age book musical is "a dramaturgical model relatively stable in its generic conventions" and provides the elements, characteristics, and trends that permeate the Golden-Age musical. I will discuss which of these elements and conventions occur in the score and book of *The Golden Apple* and 2 those that do not. For the latter, I will demonstrate means through which Moross and Latouche challenged "generic conventions" and developed genre, structure, and syntax in ways that will characterize the post-Golden Age sung-through musical.

I also consider the history behind *The Golden Apple*'s original cast recording and compare it to the 2014 "first full-length recording." I argue that the former, with selected numbers and a narrator explaining the plot between songs, complied with the conventions of the Golden-Age book musical, especially that of alternating songs with spoken passages. The 2014 recording, released in a time when sung-through scores were not unheard of, provides a completely different audio experience by documenting the unconventionalities discussed earlier in the paper and becomes an important source in the historiography of this unique Golden Age musical. Thus, my methodology consists of score and text analyses, history and analyses of the two recordings, secondary scholarship on Moross and Latouche, and my own research and dissertation on sung-through musicals. Questioning the nature of the Golden-Age book musical and arguing for an approach to study it based on Kowalke's scholarly contribution, I ultimately propose that *The Golden Apple* nodded to its past, challenged its "Golden-Age" present, and paved the way for future developments.

Bret McCandless Indiana University Haddonfield, NJ

Bret McCandless is a PhD candidate in musicology at Indiana University, where his research is focused on musical theater, particularly training programs for musical theater writers and practitioner-oriented publications. He also serves as the Performing Arts Librarian at Rowan University in Glassboro, New Jersey, where he supports students and faculty in music, theatre, dance, film, television, and art.

Lehman Engel and the Perpetuation of Golden Age Aesthetics

In the focus over a handful of canonic shows, the idea of a "Golden Age of musicals" from the 1940s and mid-1960s prioritizes the idea of musicals as self-sufficient texts that can and should be studied, emulated, and perpetually performed. Perhaps there is no more important advocate for the idea of a Golden Age of musical theater texts than Lehman Engel, the conductor, teacher, and scholar of Golden Age musicals. His many writings on the musical theater from the 1960s and 1970s helped shape the idea that certain features of the librettos were essential to the lasting success of canonic Golden Age musicals, prioritizing their textual qualities above any other features. Using published and archival sources from the Lehman Engel Papers at Yale's Irving S. Gilmore Music Library, this paper will explore Engel's rhetoric of the "needs" of the musical, in which he draws on the characteristics of canonic Golden Age texts to expound on principles by which new writers can create their own musicals. While these "needs," "models," and "principles" became influential in understanding some of the textual aspects of Golden Age musicals, they have also created fruitful lenses in order to understand some of the goals and processes of the many successful students that came through Engel's BMI Musical Theatre Workshop. As a teacher, his perpetuation of these qualities continued the relevance of Golden Age musicals as models for musicals of later generations, further entrenching their relevance in the history of musical theater. Though his writing and teaching is useful as a historical tool to understanding some of what makes Golden Age musicals different and as a perpetuation of some Golden Age aesthetics, Engel's methods of analysis are not without substantial critique. By focusing on the textual aspects of musicals, Engel solidified an understanding of musicals as texts, and not as embodied performance, something that scholars have been struggling against for decades. His selection of musicals for praise (and others for denigration, despite their contemporary success) also obscures real issues of race, class, nationality, and gender, and other obstacles that performers and writers faced in being recognized. Through Engel and other historians, when we think of a "Golden Age," we have come to think about particular canonic shows through a textual lens, and less about an actual historic era, grounded in the particularities of culture.

Dr. Douglas L. Reside Curator of Theatre, New York Public Library New York City, New York, United States

Doug Reside is the Curator of the Billy Rose Theatre Division and manages all aspects of the division's collections and public services. He joined NYPL in 2011 first as the digital curator for the performing arts before assuming his current position in 2014. Prior to joining NYPL, Reside served on the directorial staff of the Maryland Institute for Technology in the Humanities at the University of Maryland. He has published and spoken on topics related to theater history, literature, and digital humanities, and has managed several large grant-funded projects on these topics. Reside is currently writing a book for Oxford University Press on the technologies that shaped the musical theatre canon in the 20th century. He received a PhD in English from the University of Kentucky in 2006.



Mark Eden Horowitz

Senior Music Specialist, Library of Congress
Washington DC, United States

Mark Eden Horowitz is a senior music specialist in the Music Division of the Library of Congress, where he has been the archivist for the Leonard Bernstein Collection for the past 25 years. Among other collections for which he has been the archivist or co-archivist are: Ella Fitzgerald, Oscar Hammerstein II, Jerome Kern, Frederick Loewe, Cole Porter, and Richard Rodgers. His book *Sondheim on Music* won the ASCAP Deems Taylor Special Recognition Award. He has co-produced Library several concerts for the Library including Stephen Sondheim's 70th birthday (broadcast on NPR), and "West Side Story 50th Anniversary Celebration." He presented the lecture series *Masters of the Musical* and *Six by Sondheim* for the Smithsonian Resident Associates Program, and has taught courses at Georgetown University and Catholic University on musical theater history. For ten years he was the Contributing editor for *The Sondheim Review*, and wrote the liner notes for: Hugh Martin: *Hidden Treasures*, Anthony De Mare: *Liaisons: Re-Imagining Sondheim from the Piano*, and Stephen Sondheim: *The Story So Far...* He is currently at work on a book of Oscar Hammerstein correspondence.



James Leve

Northern Arizona University
Flagstaff, Arizona, United States

James Leve is a Professor of Musicology at Northern Arizona University. He earned his Ph.D. from Yale University in 1998. Leve's books include *"Kander and Ebb"* (Yale University Press, 2009) and *"American Musical Theater"* (Oxford, 2015). His most recent publication, *"Broadway Babies: Children, Childhood, and Musical Theater"* (Routledge, 2020), is a co-edited essay collection on the construction of childhood in musical theater. He is currently completing *Disability and Musical Theater: Dramaturgy, Accommodation, and Access*. Leve has also done research on Italian comic opera and published a modern edition and English translation of the 1657 comic opera *"Il Potestà di Colognole."* He has received several awards to support his research, including a 2019 ACLS Fellowship.

Disability and Lateness in Musical Theater

Aesthetic lateness has only nominally been considered in the context of musical theater. Most musical theater composers make their most significant mark relatively early in their career, and many writers produce little or no work during the final years of their lives. Richard Rodgers, a major exception to the rule, continued to write until the very end, although he struggled mightily during the last two decades of his life to recapture the success of his earlier collaborations with Hart and Hammerstein. During his late period, Rodgers suffered from bouts with cancer, depression, alcoholism, a heart attack, and a stroke. By contrast, Cole Porter, whose disability worsened during the last years of his life, stopped writing altogether. While Rodgers's health has not figured much into his biography, Porter's disability has always informed the narrative about his life and career. This paper reconsiders the reception of late period Rodgers and late Porter in the context of aging and disability.

Joel Galand

Florida International University
Miami, Florida, United States

Joel Galand is Associate Professor of Music Theory and Graduate Program Director at the School of Music in Florida International University. He holds a Ph.D. from Yale University and has taught at Yale, Notre Dame, and the University of Rochester. Recent publications have appeared in *Music Theory Spectrum*, *Journal of Music Theory*, *The Oxford Handbook of Topic Theory*, *Rivista di Analisi e Teoria Musicale*, and the *Kurt Weill Newsletter*. He is a past editor of *Journal of Music Theory* and an editorial board member for the *Kurt Weill Edition*, for which he has edited *The Firebrand of Florence and Love Life* (in production).

"Split in Two": Musical Analogues to Identity Formation in 'Love Life'

No abstract.

The starting point for this panel is chair Melissa Errico's 2018 New York Times article [available here](#).



Melissa Errico, Ali Ewoldt, Judy Kuhn, Victoria Clark, Shereen Ahmed

Melissa Errico

Panel Chair

"The Maria Callas of American musical theater," as Opera News has called her, referencing both her silken voice and dramatic, expressive intensity, Melissa Errico is an actress, singer, and author. First known for her starring roles on Broadway (*My Fair Lady*, *Anna Karenina*, *High Society*, *Amour*, *Dracula*, *White Christmas*, *Les Miserables*), her latest album Sondheim Sublime was called by The Wall Street Journal "The best all-Sondheim album ever recorded." Nothing in her work has been more constant than her association with Michel Legrand. Having starred in his sole Broadway show, *Amour*, she was asked to write his eulogy by The New York Times—where she is a frequent contributor—and was then invited to become the sole American performer to participate in the extraordinary two-day memorial to Legrand held in April at Paris's Le Grand Rex Theatre, work that led one critic to announce that, "Errico is, and will continue to be, the premier interpreter of the musical legacy of Michel Legrand." This fall 2019, Ghostlight Records reissues her symphonic album, which Legrand arranged & conducted, as *Legrand Affair Deluxe Edition*.

Panel

Shereen Ahmed

Shereen Ahmed is currently starring as Eliza Doolittle in the National Tour of *My Fair Lady* after understudying the role in the Lincoln Center Theatre's Broadway production. She was seen most recently starring as Esther Smith in the Off-Broadway production of *Meet Me in St. Louis* at the Irish Repertory Theatre. Shereen was spotlighted by the Arab America Foundation as one of '40 Under 40' accomplished Arab Americans in the United States for her work in the theatre. She has studied human rights at Charles University in Prague, Czech Republic, and holds a Bachelor's of Science in Sociology & Anthropology with a Concentration in Criminal Justice from Towson University. Her artistic collaborations inspire conversations on representation, inclusion, and equity through her art, activism, and meaningful conversation. @shereen_ahmed | shereenahmed.com

Victoria Clark

Victoria Clark maintains a wonderfully diverse acting career, equally at home in plays, musicals, film, television, and the concert stage. As a stage director, her work spans from original musicals to opera, to educational programming for all ages. Victoria graduated Cum Laude from Yale University with a B.A. in Music, and attended New York University's prestigious Graduate Musical Theater Writing Program as a stage director. After booking the original production of *Sunday in the Park with George*, her journey as a professional actor has led her to twelve Broadway plays and musicals, several off-Broadway plays and musicals, and many films and television appearances. Highlights include *The Light in the Piazza* on Broadway at Lincoln Center Theater for which she was awarded the Tony Award for Leading Actress in a Musical, and starring roles in the original casts of *Gigi* (revival), Rodgers and Hammerstein's *Cinderella*, and *Sister Act*, for which she received Tony nominations. Victoria was scheduled to direct *Love Life* by Kurt Weill/Alan Jay Lerner at NY City Center Encores starring Brian Stokes Mitchell and Kate Baldwin in March, 2020 but was postponed mid-rehearsal due to the pandemic. Ms. Clark is an avid teacher and educator. She served on the faculty at Yale University and as Artist-in-Residence at Pace University in 2014 and 2020, and teaches at conservatories and universities worldwide, as well as in her private studio in New York City.

Ali Ewoldt

Born outside Chicago and raised 45 minutes north of New York City in the small town of Pleasantville, Ali has loved performing for as long as she can remember. She made her Broadway debut as Cosette in the 1st Broadway Revival of *Les Miserables* and is currently starring as Christine in *The Phantom of the Opera* on Broadway. Ali has starred as Maria in the 1st National Tour of *West Side Story* directed by Arthur Laurents and David Saint and played Luisa in the *The Fantasticks* Off-Broadway, the world's longest running musical. She has been featured on *The Michael J. Fox Show*, the short film *Yield* and *DRAMA: The Webseries* and has performed at Carnegie Hall, Alice Tully Hall and Town Hall, and across the country and world! Ali also has a BA in Psychology from Yale University, which has proved surprisingly relevant to her career.

Judy Kuhn

Judy Kuhn is a four-time Tony Award nominee who most recently starred in the critically acclaimed Trevor Nunn directed production of *Fiddler on the Roof* in London's West End for which she received her 2nd Olivier Award nomination. On Broadway she starred as Helen Bechdel in *Fun Home* (Tony & Drama League Award Nominations) a role she created in the original Public Theater production for which she won a Lucille Lortell Award. Other Broadway includes the 2016 revival of *Fiddler on the Roof*; the Roundabout's hit revival of *She Loves Me* (Tony Nomination); and the original Bway productions of *Chess* (Tony & Drama Desk Nomination); *Les Miserables* (Tony & Drama Desk Nomination); *Rags* (Drama Desk Nomination); *Two Shakespearean Actors* (Lincoln Center Theatre), Alan Menken & Tim Rice's *King David*; and *The Mystery of Edwin Drood*. Along with many other theatre credits, Judy sang the title role in Disney's *Pocahontas* as well as in the sequel *Pocahontas II: Journey To A New World*. Other film and television appearances include *Enchanted*, "Elementary"; "Hope & Faith"; "Law & Order". Judy has performed on concert stages around the world including Carnegie Hall, Avery Fisher Hall, The Hollywood Bowl, The Royal Albert Hall in London and has recorded four solo CD's, most recently Rodgers, Rodgers & Guettel (PS Classics).

Dr. Laura Lynne Broadhurst Cresskill, New Jersey, United States

Laura Lynn Broadhurst received her PhD in Musicology in May 2020 from Rutgers, where her dissertation presented the first archival study of Arlen and Harburg's song score for MGM's *The Wizard of Oz*. In 2018, part of her dissertation was published as a chapter within a multi-authored OUP volume, and she is currently converting the entire manuscript for book publication. Interested especially in source study of American vernacular music, Broadhurst was invited by the Library of Congress Music Division to process numerous Arlen-related materials. She has taught a variety of music courses at Rutgers and has presented widely on diverse vocal topics. Before reentering academia, Broadhurst was an active vocalist in opera (e.g., leading roles w/Aspen Opera Theater), oratorio (PBS-TV B'casts w/the NY Concert Singers), jazz (Grammy nomination-UNC Vocal Jazz I), and commercials/studio work.

Tracking the Cowardly Lion: The Cumulative Creation of "If I Were King of the Forest"

Toward the final third of MGM's *The Wizard of Oz* (1939), the Lion's mock aria, "If I Were King of the Forest," offers a tour-de-force vehicle for burlesque comedian extraordinaire Bert Lahr. But how did this iconic number come to fruition? Drawing from a wealth of largely-untapped archival materials—early screenplays, original music tracks, MGM piano-vocal manuscripts, and so forth—this paper reveals that Lahr's showcase was created via cumulative authorship along a figurative assembly line. Indeed, the extant sources indicate that songwriters Harold Arlen and Yip Harburg lost artistic control upon submission of their work, after which a chain of personnel developed and modified their original materials. To demonstrate the number's cumulative authorship, I trace its evolution through its many assembly-line-like developmental stages over the course of *Oz's* production: Genesis (by Arlen and Harburg); Arrangement/Routining (likely by Roger Edens); Orchestration (by Murray Cutter); Pre-Recording (with orchestra); Shoot-to-Playback (under Victor Fleming); Underscoring (by Herbert Stothart and staff); Previews/Musical Editing; Final Cut Released. While all the songs in *Oz's* release print exemplify piecemeal assembly, Lahr's send-up represents an especially substantial degree of alteration to Arlen and Harburg's intentions: they submitted a lengthy, six-part specialty piece custom-suited to Lahr's persona, following successes of earlier high-parody specialty material they had tailored to his shtick. But subsequent MGM staff replaced Arlen's accompaniment for the Lion's "soliloquy" and deleted their conclusion, among numerous other modifications. Such a scenario was hardly unusual for studio-era songwriters, who often bemoaned the production-line milieu in Hollywood vis-à-vis the generally more collaborative environment on contemporaneous Broadway. This presentation illustrates the process by which songs were created for use in original movie musicals during the late 1930s—a process only roughly analogous to its Broadway counterpart, and that largely persisted into the approaching "Golden Age."

Katy Jayasuriya University of Sheffield Sheffield, United Kingdom

Katy Jayasuriya is currently a PhD candidate at the University of Sheffield. She has been funded by the Frederick Loewe Foundation to research and prepare a critical edition of Lerner and Loewe's Broadway musical *Camelot* (1960) alongside her doctoral thesis on this musical. She completed an MA in Musicology in 2017 for which she wrote her dissertation on "patriarchal utopias" in the film musical *Meet Me in St. Louis* (1944).

Reframing Guenevere: Uncovering an alternative narrative in the cut materials of *Camelot*

Alan Jay Lerner and Frederick Loewe's Broadway Musical *Camelot* (1960) faced several problems during its try-out period. Not only was it far too long (reportedly running for over 3.5 hours on its opening night), but audiences were not responding well to the nature of Guenevere and Lancelot's affair, and they found the genre difference between the two acts jarring. Lerner's solution was to try and establish what the 'essence' of the musical was, and in doing so find a new narrative force around which to order the necessary cuts and revisions. This paper will demonstrate how the changes that were made had a drastic impact on the role of Guenevere and the depiction of the love affair, specifically. It will do so via analysis of three interwoven themes present in the rehearsal script and earlier scores: the character development of Guenevere, the role of the knights in Camelot's destruction, and the dynamic of Arthur, Guenevere, and Lancelot's relationship. This will support the paper's concluding argument that in attempting to appeal to Broadway sensibilities and conventions, Lerner diminished the progressive themes that had originally been present in the book, specifically in relation to representations of gender and sexuality.

Dr. Hannah Robbins University of Nottingham Nottingham, Nottinghamshire, United Kingdom

Hannah Robbins is an Assistant Professor in Popular Music and the Director of Black Studies at the University of Nottingham (UK). She is an expert on the intersections of Blackness, queerness, and gender in American musical theatre. Hannah's current research includes reclaiming the film career of Lena Horne through a Black feminist lens and completing her first monograph on Cole Porter's KISS ME, KATE. Last summer, her short-form article on diversity and representation in HAMILTON went viral and has received over 100,000 views. Future projects include research on Cole Porter's film musical HIGH SOCIETY and a short monograph on Intersectionality and the American Musical.

"So I went off to become a wife...": interpreting female representation, archival practice, and the Golden Age Musical

In the post-#MeToo era, the "Golden Age" musical has become repeatedly synonymous with outdated representations of women and women's agency on stage. Musicals including *Carousel* (1945) and *My Fair Lady* (1956) have come under particular scrutiny in journalistic and academic contexts. In this paper, I compare sources from two hit musicals of this era, Lerner and Loewe's *Brigadoon* (1947) and Cole Porter, Sam & Bella Spewack's increasingly controversial *Kiss Me, Kate* (1948). Using these case studies, I consider how archival practice can shape our perceptions of female stereotypes and authorial intention. By comparing the changes made to leading lady Lilli Vanessi/Katherine in *Kiss Me, Kate* and secondary lead Meg Brockie in *Brigadoon*, I tackle perspectives on the heroine and the soubrette, topics of gender equality and sexual liberation, and the role of narrative agency in interpreting female characters. In so doing, I interrogate how unused script and musical materials can shape our understanding of work identity. I also evaluate whether lenses used to interrogate Golden Age works are more easily put aside in contemporary contexts when we believe that we "know better".

Dr. Arianne Johnson QuinnNoël Coward Archive Trust and
Florida State University**Tallahassee, Florida, United States**

Dr. Arianne Johnson Quinn holds a Ph.D. in Historical Musicology from Princeton University, and is the digital archivist for the Noël Coward Archive Trust. She is also on the Honors Program Faculty at Florida State University and is completing a Master's of Science in Information. Her work focuses on the cultural, political and musical intersections between the American and British musical in London's West End from 1920-1960, particularly the work of Noël Coward, Lerner and Loewe, Cole Porter and Rodgers and Hammerstein. She has published articles and book chapters on the reception of the postwar American Musical in London in such journals as *Studies in Musical Theatre* and *New England Theatre Journal*. She is currently writing a book under contract with Palgrave MacMillan on the history of the musical at the Theatre Royal, Drury Lane, and an anthology of Noël Coward's musical theatre works. A pianist and singer by training, she also performs with local ensembles including the Tallahassee Bach Parley.

"Was She Prettier Than I? Exploring Noël Coward's Place in Broadway's Golden Age"

Noël Coward (1899-1973), playwright, songwriter, actor and writer, is widely known in Britain and the United States for his songs, plays and film appearances. In contrast, his musical works composed for the London stage have been largely forgotten, and often face issues of revivability. He also holds a curious place in the world of Broadway, known early on as a rival of Cole Porter, Jerome Kern and others. He attempted to establish a Broadway name for himself through several early works, including the operetta *Bitter Sweet* (1929), which was produced in London by impresario Charles B. Cochran and on Broadway by impresario Florenz Ziegfeld. Despite its brief run, it nevertheless left a lasting impression on the American public. His 1960s Broadway works provide an interesting counterpoint to this early period, illuminating a key period in Coward's creative work. His late Broadway musicals, including *Sail Away* (1961), *The Girl Who Came To Supper* (1963), and *High Spirits* (1964), experienced mixed reception, including a comparison to the rise of British musicals such as Lionel Bart's *Oliver!* (1960). This paper explores the long history of Coward's Broadway legacy and employs newly discovered archival sources as it reconsiders his lasting cultural impact on the American musical theatre. Through a comparison between the reception of Coward's early works including *Bitter Sweet* and that of the late Broadway works, we are better able to understand his place in the Golden Age of Broadway and the ways in which it reflects an American fascination with imagined British identity onstage.

Dean AdamsUniversity of North Carolina at Charlotte
Harrisburg, North Carolina, United States

Dean Adams holds an M.F.A. in Directing from Florida State University, an M.A. in Television-Radio-Film from the University of Maryland, and a B.A. in Drama and English from Tufts University. He is currently the Associate Dean for Performing Arts at the University of North Carolina Charlotte. He was the Founding Artistic Director of the Connecticut Theater Festival in Simsbury, Connecticut from 1990-2011. He directed and designed a touring production of *Once Upon a Mattress*, the first musical ever to tour the People's Republic of China (chronicled in the PBS documentary *Beyond the Wall*) in 1987. As a producer and director, Dean has presented or co-produced productions with Hartford Stage, Parsons Dance Company, Momix, Pilobolus, Cirque de la Symphonie, Hartford Symphony, Hubbard Street Dance Chicago, The National Theatre of the Deaf, and the Emerson String Quartet.

The New Business Model of Golden Age Musicals: "Seven Rings" are "My Favorite Things"

When the watershed musical "Oklahoma" opened in 1943, the Golden Age of musicals was born: book and lyrics were integrated with song and action, and dance was part of the storytelling and not just a visual distraction. But something invisible to the audience but with equal import to the development of musical theater were the new business practices introduced by Oscar Hammerstein II and Richard Rodgers. By 1949, they were producing their own Broadway shows, a remarkable achievement even by today's standards.

From more carefully controlling film rights to overseeing their catalog of music and musicals with their own company, Rodgers and Hammerstein introduced many business practices that are respected and admired today. Recently, the producers of Arianna Grande's "Seven Rings," which uses the melody and song structure of the fifty-year-old "My Favorite Things," negotiated with the owners of the R&H library to pay 90% in royalties - over \$2m in 2019. How has the business legacy of R&H informed current Broadway business practices, and how did R&H use their success to build and negotiate one of the largest independent music libraries? Is it better to have "everything going your (own) way?"

Dr. Jonas Westover**Champlin, Minnesota, United States**

Dr. Jonas Westover (CUNY Graduate Center, 2010) is the author of *The Schuberts and their Passing Shows: The Untold Tale of Ziegfeld's Rivals* (Oxford University Press, 2016) as well as several book chapters on American musical theater. He contributed over 400 entries to the *Grove Dictionary of American Music*. Westover has taught at universities across the United States and currently lives and works in the Minneapolis, Minnesota area.

Fool's Gold: Broadway's "Golden Age" Through the Lens of Business Practices (1870-1970)

The invention of the "Golden Age" has been a useful tool for fans of the Broadway musical identifying a period when musical theater in the United States flourished. This era has become fetishized by scholars, too, and much of their writing on musicals has been rooted in a slavish adherence to this time frame. This paper seeks to question the very foundations of the framing device by widening the scope to include a larger historical window and, simultaneously, using the lens of Broadway's business practices to determine if this "special" era was all that different from what came before or after it.

First, this paper considers what the term "production" meant over time. Who was responsible for putting on shows, and what did they expect of their productions? Part of the GA fetish is a focus on the number of performances a show had, but this metric demonstrates that there is far more to the story when considered in depth. Secondly, what have the expectations for success been over time? Other than the aforementioned number of performances, ticket prices, revenue, and media competition all suggest the GA musical was not all that unusual. Finally, examining the musical and dramatic content of productions in line with financial expectations—especially when it comes to the idea of revivals—demonstrates that the shows before *Oklahoma!* and after *Hello Dolly!* have much more in store than the surface narrative allows. When examined along the bottom line, the Golden Age seems little more than wishful thinking.

Dr. Geoffrey Block

University of Puget Sound, Emeritus

Tacoma, Washington, United States

Geoffrey Block, Distinguished Professor of Music History and Humanities, Emeritus, University of Puget Sound, is the author of *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim and Lloyd Webber* (Oxford University Press, 1997; 2nd expanded ed., 2009), *The Richard Rodgers Reader*, ed. (OUP, 2002), *Richard Rodgers* (Yale University Press, 2003). After serving as General Editor of the Yale Broadway Masters Series, for the past decade he has been the Series Editor of Oxford's Broadway Legacies. He is also the author of books on Ives, Beethoven, and Schubert. Block's most recent publications include essays on the film adaptation of *Roberta* in *The Oxford Handbook of Musical Theatre Adaptations*, ed. Dominic McHugh (Oxford University Press, 2019), *Stephen Sondheim in Studies in Musical Theatre* (2019) and *Sondheim in Our Time and His*, ed. W. Anthony Sheppard (forthcoming 2021), and *Love Me Tonight*, a volume in the forthcoming series, *Oxford's Guides to Film Musicals*, ed. McHugh. He is currently writing *A Fine Romance: Broadway and the Hollywood Film* for OUP on the symbiotic relationship between stage musicals and film.



More Than a "Chemical Reaction": The Romance between *Ninotchka* (MGM 1939) and *Silk Stockings* (Broadway 1955 and MGM 1957)

Ninotchka (MGM 1939), directed by the German immigrant Ernst Lubitsch, the first romantic comedy to feature popular Swedish-born actress Greta Garbo, has been praised as "the most sublime and passionate political picture ever made in Hollywood." *Ninotchka* gained additional distinction when in 1955 it was adapted into one of the first stage musicals to be based on a non-musical film, Cole Porter's final Broadway musical *Silk Stockings*. Two years later, MGM adapted *Silk Stockings* into a film musical, the last film directed by Rouben Mamoulian, and the last film to star Fred Astaire and Cyd Charisse as featured dancers.

This keynote will begin by exploring what's behind the different plots and approaches between the film *Ninotchka* and its stage version *Silk Stockings*. In the stage version, for example, aesthetic and cultural incompatibilities replace intricate plot points about conspiring white Russians that were less applicable in the 1950s. The stage plot also finds plausible ways to bring music into a story that not only satirizes the competing political systems of Communism vs. Capitalism, but spoofs the superficiality and trendiness of the film industry and the appropriation of high art into popular entertainment. In discussing the transformation of the stage musical into its film adaptation, the keynote will focus on how Mamoulian went to great lengths to avoid the "sin to let dancing be a mere ornamentation in the picture." For Mamoulian, the presence of Astaire and Charisse made it possible for dancing to serve "as one of the most vital and emotional factors in advancing the story."

Lubitsch's *Ninotchka* remains a classic in its time and ours. The stage adaptation, directed and co-produced by Cy Feuer, was a well-crafted show with a fine score and a modest hit at 478 performances, but inspired no Broadway revivals and merited its inclusion in London's "Lost Musicals" when it was featured in this series fifty years later in 2005. Even though it did not enter the repertoire, the stage version remains historically important, because it paved the way for the future that musical theater audiences currently inhabit, in which non-musical films serve as perhaps the major source of material. Despite this legitimate claim to fame, it is Mamoulian's film version of *Silk Stockings* that continues to disprove Ralph Waldo Emerson's adage: "Imitation cannot go above its model."

Tim Carter

University of North Carolina at Chapel Hill
Chapel Hill, North Carolina, United States

Tim Carter is the author of books on opera and musical theatre ranging from Monteverdi through Mozart to Rodgers and Hammerstein. He has held fellowships at the Harvard Center for Italian Renaissance Studies in Florence, the Newberry Library in Chicago, and at the National Humanities Center. He is currently David G. Frey Distinguished Professor of Music at the University of North Carolina at Chapel Hill.

Cliff Eisen

King's College London
Huntington Station, New York, United States

Cliff Eisen is professor of music history at King's College London. While his research focusses primarily on Mozart and the eighteenth-century, he recently co-edited, with Dominic McHugh, *The Letters of Cole Porter* (London: Yale University Press, 2019).

Mark Clague

University of Michigan
Ann Arbor, Michigan, United States

Mark Clague, Ph. D. is an Associate Professor of Musicology, American Culture, and African American Studies at the University of Michigan School of Music, Theatre & Dance, where he also serves as Associate Dean of Academic and Student Affairs. He researches all forms of music-making in the United States, with recent projects focusing on the United States national anthem ("The Star-Spangled Banner"); American orchestras as institutions (especially in early Chicago and San Francisco); the Atlanta School of composers; Sacred Harp music and performance; critical editing; and the music of George and Ira Gershwin.

Joel Galand

Florida International University
Miami, Florida, United States

Bio can be found on page 9.

This panel of papers is concerned with a number of methodological questions and classification decisions that result from the use of the term "Golden Age" when referring to a limited number of Broadway musicals written between the 1940s and the end of the '60s.

We explore how two musicals from earlier periods in the century might share in the definition of qualities and procedures that are acknowledged to be inherent to a Golden Age musical play. Finally, we examine the origins and use of the term "Golden Age," and propose an alternative classification.

Laura Milburn

University of Birmingham
Birmingham, West Midlands, United Kingdom

Laura is a doctoral researcher specialising in British musical theatre. Her PhD is examining Noël Coward's musicals.

Laura sits on the committee of the Noël Coward Society and is co-Chair of the Society for Theatre Research's New Researchers' Network.

As well as writing regularly for the Noël Coward Estate's magazine, she has also written an essay on musical theatre in London which is to be published in 'The Routledge Companion to Musical Theatre'.

The West End: Golden Age Aesthetics in 1920s London

Leonard Bernstein referred to musical theatre as "an art that arises out of American roots, out of our speech, our tempo, our moral attitudes, our way of moving." There is no denying that when one thinks of musical theatre, thoughts immediately turn to Broadway. Consequently, British musical theatre is forgotten about and furthermore there is the assumption that British artists have always attempted to emulate their American counterparts. In reality, after World War I, British producers, led by Charles B. Cochran were increasingly hiring innovative American writers who would bring their musical style with them. These Americans included Irving Berlin, Jerome Kern, Cole Porter and Richard Rodgers. By and large, Americans working in London from 1918-1939 adapted their style to suit British musical theatre and the demands of the British producers. Through this misconception, the British output is immediately devalued and seen as no more than merely a footnote in the history and development of the genre. Another reason is due to British musical theatre encompassing several different genres, including Revue and Operetta - neither of which conform to the set "standards" of the Golden Age, yet many of its aesthetics apply.

This paper therefore proposes to address this by examining key British works from the 1920s such as *Bitter Sweet* (1929) and revues produced by Cochran and André Charlot, including Porter's *Wake Up and Dream* (1928) which serves as an example of Porter's writing being influenced by British culture and arguing that there should be a reconsideration of what is "golden" at that specific time as opposed to a specific Golden Age period.

John Graziano

CUNY-CCNY & Grad Ctr
Flushing, New York, United States

John Graziano is Director of the Music in Gotham, a database project, generously funded by the National Endowment for the Humanities and private individuals, which is documenting musical events in New York City from September 1862 through August 1875. His recent publications include the book *European Music and Musicians in New York City, 1840-1900*, and articles on John Phillip Sousa, Harry Burleigh, the "Black Patti," theater orchestras in the nineteenth century, Edward MacDowell's symphonic poems, *Lamia* and *Hamlet and Ophelia*, "Opera, Race, and Racism" in the *Oxford Handbook of Opera*, and "The Many Faces of Rio Rita" in *The Oxford Handbook of Musical Theatre Screen Adaptations*. His recent lectures include studies of the concept of charisma, African American musicals, New York City in the latter half of the nineteenth century, and Frank Loesser's *The Most Happy Fella*. He is Professor Emeritus of Music at the City College and Graduate Center, City University of New York.

Whose "Golden Age" Do You Mean?: Re-thinking a Much-Used Sobriquet

Over the past few decades scholars, and some practitioners of musical theater, have discussed and analyzed a small number of Broadway musicals that generally are understood by them to comprise the genre's "Golden Age." These shows, which are musically and textually integrated, have been placed in a privileged position among the many book musicals written in the twentieth century. However, there are many questions that the designation raises. This paper explores the origins of the sobriquet "Golden Age" and then examines the factors that have led scholars to assign it to specific musicals.

Among the questions I address are the following:

- When was the term "Golden Age" coined, and by whom?
- When does it begin and when does it end, and how have shows been chosen?
- Are the musicals included in the designation limited to book musicals? What makes them eligible for inclusion—the book, the lyrics, the music? All three? Other factors?
- How do "concept" shows, Broadway operas, and Off-Broadway presentations fit into the definition of Golden Age?

I conclude with an attempt to posit a more inclusive definition of the twentieth-century musical that offers a more balanced view of this important popular genre.

Stephanie Ruozzo

Cleveland Opera Theater
Cleveland, Ohio, United States

Stephanie earned her Ph.D. from Case Western Reserve University in Cleveland, OH and now serves as an Education and Engagement Associate with Cleveland Opera Theater. She is also an adjunct professor of music history at Wichita State University and the Institute for American Musical Theatre.

An Early Glimmer at the Princess: Jerome Kern's *Leave It to Jane* as a Golden Age Musical

Historians referring to Broadway's Golden Age are presumably reacting to two distinct but intertwined characteristics: the popularity of such musicals in mainstream, vernacular culture and the structural feature of dramatic integration. While useful, this nomenclature leads us to overlook earlier productions demonstrating the same traits. Jerome Kern's musical comedies for the Princess Theatre during the First World War are prime exemplars of the overlooked pre-Golden Age production: they enjoyed both commercial success and the merit of literacy stemming from their integrated songs and dialogue. In my paper, I argue that we should recognize the Princess musicals as some of (if not the) first musicals to unite these traits.

I take as my example *Leave It to Jane* (1917), the culmination of Kern's efforts at the Princess which enjoyed immense success among the young, affluent, urbanites who defined Broadway's typical audiences. *Leave It to Jane* addressed the concerns of this population at war in subtle but profound ways, allowing it to take root in the national, collective consciousness. Moreover, Kern's songs provide rich, psychological insights, deepening the verisimilitude of the drama. In short, this show represents the ideals of Broadway's Golden Age decades before the advent of the term.

Michael Bennett

University of Washington

Seattle, Washington, United States

Michael Bennett is a PhD candidate in Music History at the University of Washington, where his primary research interest is American music of the twentieth and twenty-first centuries, particularly musical theatre, opera, and (post)minimalism. His dissertation project examines the Broadway musical in the age of mass incarceration in the United States, considering how the criminal justice system is depicted in musicals since the 1980s. His scholarly work has recently been presented at meetings of the American Musicological Society, College Music Society (Pacific Northwest), and various graduate student conferences.

Poor Jud is Black: "Colorblind" Casting at Seattle's 5th Avenue Theatre

The Golden Age musicals of the 1940s, 50s, and 60s were conceived and produced in a racially segregated United States. It was a world in which the many nonwhite characters in the musicals of Rodgers and Hammerstein were played by white performers: Joseph Buloff—a Lithuanian Jew—playing the Persian peddler Ali Hakim, Russian-born Yul Brynner portraying the king of Thailand, or the white Californian Betta St. John depicting the young Tonkinese Liat. Yet perhaps more troubling than the casting of white performers as nonwhite characters is the sheer dearth of roles written for people of color in the first place. In the mid-1980s, the Non-Traditional Casting Project was founded in an attempt to offer actors of color access to roles originally conceived as white. This well-intentioned but misguided approach is based on the false premise of so-called "colorblind casting," where a performer's talent is the sole determining factor in their fitness for a role, and the audience is expected to add their deeply entrenched societal constructions of racial characteristics to their suspension of disbelief upon entering the imaginary world of the play. This approach goes particularly awry when a person of color is cast in a role that reinforces negative stereotypes about that marginalized group.

One such instance came in 2012, when Seattle's renowned 5th Avenue Theatre—a hotspot for pre-Broadway tryouts—mounted a production of *Oklahoma!* in which the role of the brutish, uncivilized villain Jud Fry was cast as a black man. Despite actor Kyle Scatliffe's impressive performance capabilities, his casting sparked a community outrage in advance of the opening, forcing the company to hold pre-show talks to address the gaff head-on. This paper outlines the impossibility and danger of a "colorblind" approach to casting Golden Age musicals, and asks the question: can we responsibly include performers of color in these whitewashed works? And if not, should we be producing them at all?

Dr. Megan Woller*

Gannon University

Erie, Pennsylvania, United States

Megan Woller is Director of Liberal Studies and Assistant Professor of Fine Arts at Gannon University. Her research interests include film music, musical theater, popular music, and music and gender. She is the author of articles on film musical adaptations in *The Oxford Handbook of Musical Theatre Screen Adaptations*, *Music and the Moving Image*, and *Studies in Musical Theatre*. Dr. Woller's book, *From Camelot to Spamalot: Musical Retellings of Arthurian Legend on Stage and Screen*, was released by Oxford University Press in spring 2021.

Music and Characterization in Rodgers and Hammerstein's *South Pacific* and *The King and I*

Drawing on musical theatre scholarship which delves into the stereotyped representation of Asian characters in Rodgers and Hammerstein's "Asian Musicals," this paper considers the musical foundations that a production company would need to contend with in order to produce these shows. Along with *Flower Drum Song*, *South Pacific* and *The King and I* deal with race and ethnicity in various ways. The two musicals considered in this paper, however, present the Pacific Islander or Thai characters in relation to European or American characters. Although each show contains ethnically differentiated characters, Rodgers utilizes similar musical tropes to signify "the East" in all three works. Musically, Rodgers draws upon specific instrumentation and musical features meant to suggest "Oriental" music to Western audiences, often in stereotypical ways.

By looking at specific songs in both *South Pacific* and *The King and I*, this paper will illustrate why a production company needs to be familiar with the musical clichés inherent in these shows. The musical representation is just as important to navigate as casting, performance, and dramaturgical issues that may portray characters, such as "Bloody Mary," King Mongkut, and the royal family of Thailand (Siam), as Orientalist. Musicological scholarship can help to contextualize this historical frame for production companies wishing to stage these musicals as well as present possibilities for new musical directions.

Shawn Clerkin*

Gannon University

Erie, Pennsylvania, United States

Rev. Shawn J. Clerkin has been on the faculty of Gannon University for several decades and has served as co-director for the School of Communication and the Arts, director of theatre, director of the university chorus. He has performed in academic, civic, and professional theatres throughout northwestern Pennsylvania. He was named the Bruce Morton Wright Artist of the Year in 2015 by Erie Arts and Culture. Fr. Shawn is also vicar of St. Stephen's Episcopal Church in Fairview, Pennsylvania

A Reconsideration of *South Pacific* and *The King and I*

During this time of pandemic, which seems to be a season of combating a sobering medical assailant, national conversation in the U.S. has also looked at the pandemic of racism which has for centuries arrested the potential for marginalized and subjugated portions of our society. Broadway has been "The Great White Way," as framed by Warren Hoffman, for far too long, but reflection, recognition, and reconciliation are happening in creative theatre spaces everywhere. One of the many conversations focuses our attention on how (or if) to produce some of the so-called classical canon of the American musical theatre's "Golden Age." In particular, this paper considers two of the Asian-themed musicals of Richard Rodgers and Oscar Hammerstein II, *South Pacific* and *The King and I*, and the white point of view framing of Pacific Island and Thai cultures. As a theatre director with more than three decades under my belt, there are significant obstacles to the production and performance of these musicals in our current cultural context. How do (or indeed, should) we approach a page-to-stage conception of musicals that contain both positive assertions of anti-racism side by side with insensitive cultural depictions? What arguments are important considerations? And, more generally, how do we rethink the notion of the canon of the Golden Age musical to both affirm important works of art but also point out their intrinsic flaws?

**In this short panel, a musicologist and a director/actor will explore the dramaturgical and musicological foundations for producing Rodgers and Hammerstein's so-called Asian musicals in the 21st century. As pillars of the "Golden Age" of the Broadway musical, the shows of Richard Rodgers and Oscar Hammerstein II continue to hold an exalted place in the musical theater canon. Although beloved by many, scholars and performers alike recognize the problematic aspects within a number of the songwriting team's shows. In the collaborative spirit of musical theater itself, the two panelists will focus on *South Pacific* (1949) and *The King and I* (1951), considering essential frames that the audience must understand in order to better engage with the material. Finally, a consideration of how the production team (director, designers, etc.) could approach the production to be certain that those foundations and frames are manifest in the conception and staging of the work. The panel presenters are both white and firmly believe that people of color should be involved in the production of these shows on multiple levels. Our papers are not prescriptive but explorations of the foundations needed to consider producing these musicals in the 21st century.*



Jalisa Andrews



Dominic Sibanda



Ephraim Sykes



Kristin Yancy

Naomi André

Panel Chair

Naomi André is Professor in the Department of Afroamerican and African Studies, Women's and Gender Studies, and the Residential College at the University of Michigan. She received her B.A. from Barnard College and M.A. and Ph.D. (Music: Musicology) from Harvard University. Her research focuses on opera and issues surrounding gender, voice, and race in the US, Europe, and South Africa. Her publications include topics on Italian opera, Schoenberg, women composers, and teaching opera in prisons. Her book, *Black Opera: History, Power, Engagement* (University of Illinois Press, 2018) won the Lowens Book Award from the Society for American Music and Judy Tsou Critical Race Studies Award from the American Musicological Society. Her earlier books include *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006) and *Blackness in Opera* (2012, co-edited collection). She has edited and contributed to clusters of articles in African Studies and the *Journal of the Society for American Music*. Currently she is a co-editor for the essay collection *African Performance Arts and Political Acts* (University of Michigan Press, forthcoming in 2021). She is the inaugural Scholar in Residence at the Seattle Opera and a founding member of the Black Opera Research Network (BORN).

Panel

Jalisa Andrews

Jalisa Andrews born and raised in South Wales, first language Welsh. Since graduating from Laine Theatre Arts in 2016 Jalisa has most recently starred in *The Left Behind* for BBC THREE, available now on BBC iplayer. Jalisa was also featured in *Nativity Rocks!* as Miss Bailey. In contrast she has danced and modelled for Gok Wan.

Theatre credits include: The UK premiere of *The Life* (Southwark Playhouse) as Chichi, UK premiere of *Nativity* the musical UK Tour as TJ'S mum and on-stage swing, QDOS Entertainment Jack and the Beanstalk (The Royal Derngate Theatre, Northampton) as Spirit of the Bean, QDOS Entertainment *Cinderella* (Swansea Grand Theatre) as Fairy God Mother and *BARK!* playing Boo at Edinburgh Fringe Festival. Television credits include: *Don't Stop Believing* (Channel 5), Edward of Conway Advert (S4C/ ITV WALES) and Wyt Ti'n Gêm (S4C).

Ephraim Sykes

Ephraim Sykes received a Tony Nomination for his portrayal of "David Ruffin" in *AIN'T TOO PROUD* (The Life and Times of the Temptations) on Broadway. Other Broadway credits include: *Hamilton: An American Musical* (OBC), *Memphis* (OBC), *Newsies* (OBC), *Motown* (OBC) and *The Little Mermaid*. TV/Film credits include: "Seaweed J. Stubbs" in *NBC's HAIRSPRAY LIVE!*, "Marvin" on *Vinyl*, Luke Cage, *Smash*, *30Rock*, *Leave It On The Floor*, Woody Allen's *Crisis in Six Scenes*, and *Detroit* directed by Kathryn Bigelow. A native of St. Petersburg, Florida, Ephraim graduated from the Alvin Ailey/Fordham University BFA program with departmental honors and toured with the Ailey II Company for two years.

Dominic Sibanda

Dominic Sibanda trained in Musical Theatre professionally at Laine Theatre Arts in Epsom, U.K. At the Laine Theatre Arts, Dominic performed in the pantomimes *Peter Pan* (Ensemble/Cover Hook) and *Snow White* (Prince Henry). Sibanda left college early to join the West End Cast of Disney's *Aladdin* and the later feature of the production in Disney+ digital capture. Recent performances include *Indio*/cover and *Bernardo* in *West Side Story* at the Leicester Curve, *Seaweed* in *Hairspray* with Royal Caribbean and *Prince Charming* in *Cinderella* at The Theatre Royal Windsor.

Kristin Yancy

Kristin Yancy is a dancer, actor, singer, and creator based in Brooklyn, New York. She has appeared on television and in Broadway houses and regional theaters around the country. Some favorite credits include *The Cher Show* (Broadway, Vacation Swing), *Summer, The Donna Summer Musical* (Broadway, u/s Disco Donna), Josh Rhodes' *The Who's Tommy* (The Kennedy Center), Guthrie Theater's *West Side Story*, directed by Joseph Haj and choreographed by Maija Garcia (Dance Captain, u/s Anita), *Hostage*, a film by Ryan Heffington, and the Off Broadway hit *Queen of the Night*, directed by Christine Jones and choreographed by Lorin Latarro. Prior to the pandemic Kristin was performing as a cast member of *Bliss*, a new musical, which had its world premiere at the 5th Avenue Theater on February 14th, 2020. Kristin holds a B.A. in Comparative Arts with minors in Writing and Design from Washington University in St. Louis, and has trained at Joffrey Ballet School, San Francisco Conservatory of Dance, Heidi Marshall Studio, The Barrow Group, The Will Bryan Vocal Studio, with Eddie Schneckner, and with Marianne Wells. Kristin is an Executive Producer and Co Founder of MinuteZero, an immersive events company that specializes in site specific, theatrical live performance. kristinyancy.com; theycallmeyancy.com.

Dr. Kara Gardner

Kara Gardner, Learning Consultant

Burlingame, California, United States

Kara Gardner earned a music and humanities Ph.D. from Stanford University, then taught in Stanford's Introduction to the Humanities Program. For ten years, she led seminars in music and dance history at the University of San Francisco. She won an award for innovative pedagogy at USF in 2008. She also taught graduate seminars at the San Francisco Conservatory of music. In 2013, she joined the founding team for Minerva, a new university dedicated to cultivating leaders and innovators using an intentionally-designed curriculum and residential immersion in seven global cities. Gardner recently established an independent learning consultancy. Her book *Agnes de Mille: Telling Stories in Broadway Dance* (Oxford University Press, 2016) won the 2017 Kurt Weill Book Prize.



Dance as "a piece of the dramatic story" in Golden Age musicals

In 1985, the New York City Opera staged a revival of *Carousel*. Beverly Sills served as general director at the time, and she initially planned to have Agnes de Mille restage her dances for the production. However, the situation changed, and Sills sent an apologetic letter to de Mille, informing her that Peter Martins would stage the dances. In reply, Agnes de Mille wrote:

The ballet in act two is not just a ballet. It is a piece of the dramatic story. I don't see how the play as written can be projected without this very important link. It spans a time period of sixteen years and various complicated situations and character changes. Oscar Hammerstein's original script contained nothing to bridge this gap. I supplied it. The scenario, therefore, of the ballet, is my property.

In de Mille's view, the second act ballet played a significant role in *Carousel*'s narrative. Without it, the musical was simply not the same work of art.

Dance featured prominently in many Broadway musicals of the golden age, particularly in productions that were choreographed by de Mille and Jerome Robbins. Although dances are often not preserved in the libretti and scores from these productions, they conveyed aspects of the stories that were not communicated in dialogue or song. Certain dances, such as the second act ballet in *Carousel*, had unique weight - they were long and they developed characters in depth. They filled in missing pieces of the larger story and they posed their own conflicts. Large choreographed production numbers sometimes served as entertaining diversions, but dances such as de Mille's second-act *Carousel* ballet played a much more central role. When such dances get altered or removed in revivals, for better or worse, the musical is changed.

In this address, I discuss the prominent role dance played in Golden Age musicals, particularly those choreographed by de Mille and Jerome Robbins. I examine the challenges faced by directors and choreographers who restage these works when they are tasked with recreating the dances. And finally, I analyze a few case studies in which the original dances were changed to understand the impact this had on the works as a whole.

Dr. Shana L. Redmond

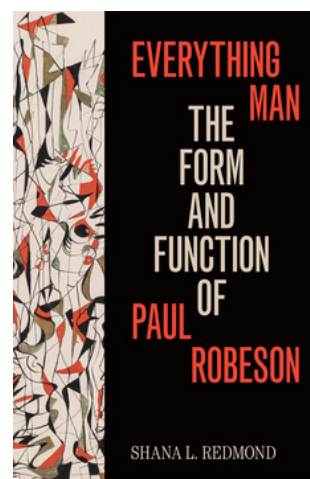
UCLA

Los Angeles, California, United States

Shana L. Redmond (she/her) is a public-facing scholar and the author of *Anthem: Social Movements and the Sound of Solidarity in the African Diaspora* (NYU Press, 2014) and *Everything Man: The Form and Function of Paul Robeson* (Duke UP, 2020). In 2019 she contributed the critical liner essay to the vinyl soundtrack release for Jordan Peele's film "Us" (Waxwork Records). She is professor of Musicology and African American Studies at UCLA.

Everything Man: The Form and Function of Paul Robeson

From his cavernous voice and unparalleled artistry to his fearless struggle for human rights, Paul Robeson was one of the twentieth century's greatest icons and polymaths. In *Everything Man* Shana L. Redmond traces Robeson's continuing cultural resonances in popular culture and politics. She follows his appearance throughout the twentieth century in the forms of sonic and visual vibration and holography; theater, art, and play; and the physical environment. Redmond thereby creates an imaginative cartography in which Robeson remains present and accountable to all those he inspired and defended. With her bold and unique theorization of antiphonal life, Redmond charts the possibility of continued communication, care, and collectivity with those who are dead but never gone.



[PURCHASE](#)

Dr. Julianne Lindberg

Bio can be found on page 6.

Pal Joey: History of a Heel

When Rodgers and Hart's *Pal Joey* opened at the Barrymore on Christmas day, 1940, it flew in the face of musical comedy convention. The characters and situation were depraved. The setting was caustically realistic. Its female lead was frankly sexual and yet not purely comic. A narratively-driven dream ballet closed the first act, begging audiences to take seriously the inner life and desires of a confirmed heel. *Pal Joey: The History of a Heel* presents a behind-the-scenes look at the genesis, influence, and significance of this classic musical comedy.

Although the show appears on many top-ten lists surveying the Golden Age, it is a controversial classic; its legacy is tied both to the fashionable scandal that it provoked, and, retrospectively, to the uncommon attention it paid to characterization and narrative cohesion. Through an archive-driven investigation of the show and its music, author Julianne Lindberg offers insight into the historical moment during which Joey was born, and to the process of genre classification, canon formation, and the ensuing critical debates related to musical and theatrical maturity. More broadly, the book argues that the critique and commentary on class and gender conventions in *Pal Joey* reveals a uniquely American concern over status, class mobility, and progressive gender roles in the pre-war era.



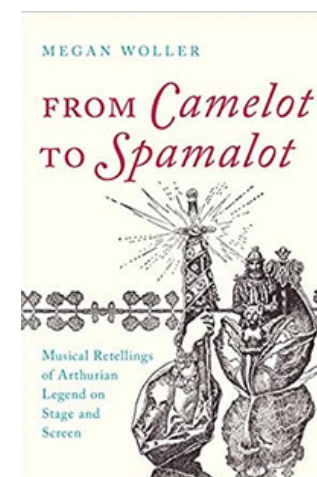
[PURCHASE](#)

Dr. Megan Woller

Bio can be found on page 16.

From Camelot to Spamalot: Musical Retellings of Arthurian Legend on Stage and Screen

For centuries, Arthurian legend has captured imaginations throughout Europe and the Americas with its tales of Camelot, romance, and chivalry. The ever-shifting, age-old tale of King Arthur and his world is one which depends on retellings for its endurance in the cultural imagination. Using adaptation theory as a framework, *From Camelot to Spamalot* foregrounds the role of music in selected Arthurian adaptations, examining six stage and film musicals. The book considers how musical versions in twentieth and twenty-first century popular culture interpret the legend of King Arthur, contending that music guides the audience to understand this well-known tale and its characters in new and unexpected ways. All of the productions considered include an overtly modern perspective on the legend, intruding and even commenting on the tale of King Arthur. Shifting from an idealistic utopia to a silly place, the myriad notions of Camelot offer a look at the importance of myth in American popular culture. Author Megan Woller's approach, rooted in the literary theory of scholars like Linda Hutcheon, highlights the intertextual connections between chosen works and Arthurian legend. In so doing, *From Camelot to Spamalot* intersects with and provides a timely contribution to several different fields of study, from adaptation studies and musical theater studies to film studies and Arthurian studies.



[PURCHASE](#)

Dr. Ellen Peck

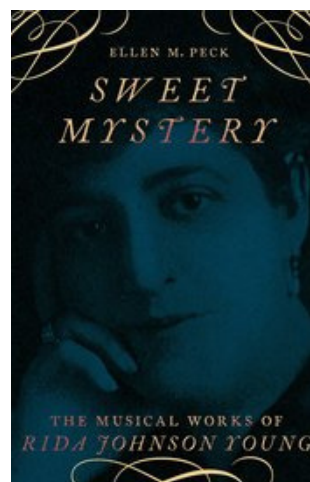
Jacksonville State University

Jacksonville, Alabama, United States

Ellen M. Peck is a Professor of Theatre and Film at Jacksonville State University, where she teaches theatre history, dramatic literature, musical theatre history, and stage management. As a historian, she specializes in musical theatre with an emphasis on the early twentieth century. She recently completed the book *Sweet Mystery: The Musical Works of Rida Johnson Young* for Oxford University Press. She has presented at several national theatre conferences and published articles in *Studies in Musical Theatre* and *Contemporary Theatre Review*. Ellen has also worked as a freelance Stage Manager for several theatres and opera companies around the country, including Michigan Opera Theatre, Goodspeed Musicals, Spoleto Festival USA, and Utah Opera. She has been a member of Actors Equity Association (AEA) since 2000. Ellen received her BA in Theatre from Oakland University, and MA and PhD in Theatre History from the University of Illinois.

Sweet Mystery: The Musical Works of Rida Johnson Young

Rida Johnson Young (ca. 1869-1926) was one of the most prolific female playwrights of her time, as well as a lyricist and librettist in the musical theater. She wrote more than thirty full-length plays, operettas, and musical comedies, 500 songs, and four novels, including *Naughty Marietta*, *Lady Luxury*, *The Red Petticoat*, and *When Love is Young*. Despite her extensive output, no significant study of her work has been produced. This book looks at her musical theater works with in-depth analyses of her librettos and lyrics, as well as her working relationships with other writers, performers, and producers, particularly Lee and J. J. Shubert. Using archival materials such as original typescripts, correspondence, and reviews, the book contextualizes her work in the early twentieth century professional theater and provides a window into the standard practices of writing and production of the era.



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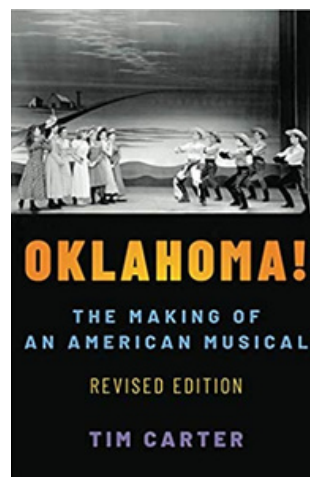
Tim Carter

Bio can be found on page 14.

Oklahoma! The Making of an American Musical, second edition

First published in 2007, *"Oklahoma!": The Making of an American Musical* tells the full story of the beloved Rodgers and Hammerstein musical. Author Tim Carter examines archival materials, manuscripts, and journalism, and the lofty aspirations and mythmaking that surrounded the musical from its very inception. The book made for a watershed moment in the study of the American musical: the first well-researched, serious musical analysis of this landmark show by a musicologist. It was also one of the first biographies of a musical, transforming a field that had previously tended to orient itself around creators rather than creations.

In this new and fully revised edition, Carter draws further on recently released sources, including the Rouben Mamoulian Papers at the Library of Congress, with additional correspondence, contracts, and even new versions of the working script used - and annotated - throughout the show's rehearsal process. Carter also focuses on the key players and concepts behind the musical, including the original play on which it was based (Lynn Riggs's *Green Grow the Lilacs*) and the Theatre Guild's Theresa Helburn and Lawrence Langner, who fatefully brought Rodgers and Hammerstein together for their first collaboration. The crucial new perspectives these revisions and additions provide make this edition of Carter's seminal work a compulsory purchase for all teachers, students, and lovers of musical theater.



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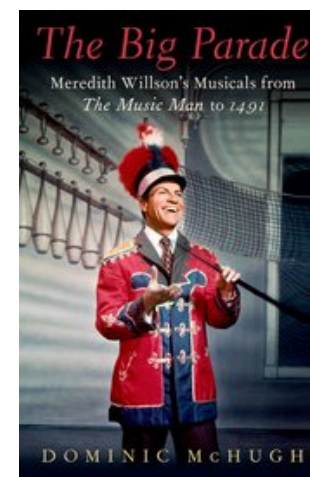
Dominic McHugh

Bio can be found on page 24.

The Big Parade: Meredith Willson's Musicals from The Music Man to 1491

In the 1950s, Meredith Willson's *The Music Man* became the third longest running musical after *My Fair Lady* and *The Sound of Music*: a considerable achievement in a decade that saw the premieres of other popular works by Rodgers and Hammerstein and Lerner and Loewe, not to mention Frank Loesser's *Guys and Dolls* and Bernstein and Sondheim's *West Side Story*. *The Music Man* remains a popular choice for productions and has been parodied or quoted on television shows ranging from *Family Guy* to *Grace and Frankie*.

Though Willson is best remembered for *The Music Man*, there is a great deal more to his career as a composer and lyricist. In *The Big Parade*, author Dominic McHugh uses newly uncovered letters, manuscripts, and production files to reveal Willson's unusual combination of experiences in his pre-Broadway career that led him to compose *The Music Man* at the age of 55. McHugh also gives an in depth look at the reception of *The Music Man* and examines the strengths and weaknesses of Willson's other three musicals, with his sustained commitment to innovation and novelty. *The Big Parade* is packed with new revelations about the processes involved in writing these works, as well as the trials and tribulations of working in the commercial theatre.



[PURCHASE](#)

Dr. Andrew Buchman

The Evergreen State College

Olympia, Washington, United States

A transplanted New York City native, **Andrew Buchman**, D.M.A. (1987, Composition, U of Washington), has taught in humanities and expressive arts offerings at Evergreen for many years. He's at work on studies of the film musicals "Singin' in the Rain" and "Calamity Jane" and the stage show "Company". Current research interests include source studies, dramaturgy, creative process, collaboration, and gender roles.

**Fade Out -- Fade In (1964):
Keeping the Golden Age Going**

Comden and Green form an interesting test case for examining how the temporal boundaries of Broadway's Golden Age (1943-1964) may admit to exceptions. The duo continued to write both stage and screen scripts for musicals throughout their long careers. Moreover their prevailing subject matter, satires of show business, persists throughout their body of work, from the early comedy sketches for the Revuers and their first Broadway show *On the Town* in 1944 through *The Will Rogers Follies* (1991). Comden and Green's satires upon celebrity, commerce, and ambition constitute a series of variations on a theme. The inveterate duo changed their tune to match the times, while retaining throughout their work elements of the critiques of capitalism so prevalent during their early years growing up in New York City during the 1930s. Indeed, overt Depression-era critiques of capitalism dot their work from beginning to end, from *Billion Dollar Baby* (1945) to *The Will Rogers Follies*.

While they often produced star vehicles, Comden and Green's character types weren't limited by Golden Age norms.

The pair crafted an incompetent but good-hearted studio head during the depths of the Cold War era for *Singin' in the Rain* (1952) but an entirely venal mogul for *Fade Out - Fade In* as the ferments of the 1960s were rising. The strong women of *On the Town* and *Singin' in the Rain* were loud but (on the whole) as unthreatening as early Cold War values required. But the critiques of conventional morality in *Bells Are Ringing* (1956), a show centered on a woman-owned and operated business threatened by patriarchal bureaucrats, echo the challenges posed to mainstream mores by 1950s youth culture. The gender reversal at the heart of *Fade Out - Fade In* (a female star whose talent matters more than her looks, and a male star whose looks matter more than his lack of talent) and the Freudian failings of studio head Lionel Z. Governor bring contemporary feminist works like Betty Friedan's *The Feminine Mystique* (1963) to mind.

Fade Out -- Fade In has not achieved the same degree of classic status as its contemporaries *Funny Girl* and *Hello, Dolly!*, and *Fiddler on the Roof*, all of which debuted in 1964, the same year as Comden and Green's lesser-known show. Circumstances around the genesis and reception of Comden and Green's fifth collaboration with composer Jule Styne illuminate the degree to which the end of the Golden Age may have been determined not by aesthetic exhaustion but by the burgeoning broadcast television industry which gradually separated Broadway from the mainstream of popular musical culture, a cultural shift. More practically, by the end the era nearly all the major creators who launched the Golden Age from Rodgers and Hammerstein to Bock and Harnick had died or completed their careers and a major influx of new talent launched a new generation, some writing musicals aimed at niche markets, as Elizabeth Wollman has documented in her book on adult musicals, *Hard Times*.

Since none of Comden and Green's works fit comfortably within the parameters of a posited Golden Age in terms of subject matter, style, or topicality, their example suggests that the Golden Age is a category dictated not by critical excellence but by financial realities, delimiting a period when musicals were at a height of commercial popularity rather than a golden apogee of critical or aesthetic achievement. What's remarkable about Comden and Green is that not only were they there at the beginning of the Golden Age, they, along with perhaps only Styne (making it barely past the Golden Age's end with 1967's *Hallelujah, Baby!*), survived the Golden Age and managed to join the new generation of post-Golden Age talent, especially Strouse (*Applause*, 1970) and Coleman (*On the Twentieth Century*, 1978; and *The Will Rogers Follies*).

Rebecca Schmid

Humboldt University of Berlin

Berlin, Deutschland, Germany

Rebecca Schmid's book "Weill, Blitzstein and Bernstein: A Study of Influence" is forthcoming on Academica Press. She has moderated and written program notes for such organisations as the Metropolitan Opera, Salzburg Festival, Spoleto Festival USA and Karajan Music Tech Conference. She has also contributed to the Financial Times, New York Times, Das Orchester, Berliner Morgenpost, Gramophone, Opernwelt, Musical America Worldwide and many other publications. Rebecca holds a PhD in musicology and media studies from the Humboldt University of Berlin, where she wrote about the compositional reception of Kurt Weill. A Swiss-American born in Paris, she was previously educated in music, musicology, comparative literature and arts journalism at Brown University; the S.I. Newhouse School of Public Communications of Syracuse University; the University of Vienna; and the Free University Berlin. She is a guest lecturer at the Donau University Krems.

American Opera on Broadway

Kurt Weill believed that Broadway could be "the birthplace of a genuine American 'musical theatre' or, if you wish, an American opera." When he died in 1950, he was at the height of his ambitions. He also passed away in the middle of the Golden Age. Weill's American works reveal the conviction that it was possible to preserve elements of European operatic tradition while catering to popular taste. Remaining faithful to the concept of *Zwischengattung* or "mixed genre," which he coined in 1926, Weill was the first to use the term "Broadway Opera."

Street Scene, the self-proclaimed "culmination" of his efforts as a composer for the theater, transparently integrates late Romantic opera into the frame of a Broadway musical. For Kim Kowalke, the stage work "staked claim to 'higher ground' than Broadway's musical play, a territory on which Richard Rodgers had overshadowed Weill. Box office sales played a key role in determining reception: *Oklahoma!* set a record with 2,248 performances by 1948, almost three times that of the musical play *Lady in the Dark*, which ran for 777 performances and never received a Broadway revival.

Unlike the hit musicals of Rodgers and Hammerstein, Weill's works did not adhere to Golden Age conventions. While Rodgers was an innovator in the 1940s, writing opera - "a way people lost money," as Oscar Hammerstein II said - was never his goal. But to what extent did Broadway Opera shape the Golden Age? *Street Scene*, despite closing after a short run of 148 performances, paved the way forward for hybrid stage works by Blitzstein, Menotti, and Bernstein. The most prominent example is *West Side Story*, which drew from both the emotional depth of opera and the immediacy of American musical theater as it explored a thwarted love story in mid-twentieth-century New York.

The collaborative process through which the show emerged would speak in favor of designating it as a musical. And yet sophisticated symphonic numbers and the central role of the orchestra in telling the story remain stumbling blocks to placing *West Side Story* exclusively within that genre. While Bernstein himself packaged the work as an opera in his 1984 recording for Deutsche Grammophon, enlisting Kiri Te Kanawa and José Carreras to sing the roles of Maria and Tony, *West Side Story* remains firmly planted in the Broadway canon. As such, the Golden Age emerges as a period in search of the formula for a national music theater tradition that could be both tragic and entertaining, serious and popular. Weill's formal experimentation on Broadway tilled the soil for, in Bernstein's words, the "one, real moving American opera that any American can understand."

Dr. Scott Warfield

University of Central Florida

Winter Springs, Florida, United States

Scott Warfield is Associate Professor of Music History at the University of Central Florida. His primary areas of scholarly interest are the music of Richard Strauss and the American musical theatre. His latest publication is a chapter in *Strauss in Context* (Cambridge University Press, 2020). He has been a frequent presenter on musical theatre topics at multiple meetings of Song, Screen and Stage, the American Musicological Society, and other venues. His publications include "From Chicago to Broadway: the Origins of Grease" in *Grease is the Word* (Anthem Press, 2020); a revised chapter on the *Rock Musical in The Cambridge Companion to the Musical, 3rd ed.* (2017); reviews in *Studies in Musical Theatre*, *MLA Notes*, and the *Journal of the Society for American Music*; and a dozen entries on musical theatre topics in *The Grove Dictionary of American Music, 2nd ed.*

Hints of a New Direction?: Rock 'n Roll's Emergence in Broadway's Golden Era

In the *Grove Music Online* entry on "Musical Theater", Jessica Sternfeld and Paul Laird identify several important trends that mark the beginnings of a new era in the mid-1960s, after acknowledging the accepted consensus when they name *Fiddler on the Roof* (1964) as the end of Broadway's "Golden Era." Among Broadway's new directions, they note "a move to include rock and other popular styles (especially toward the end of the decade)," e.g., *Hair* (1968), and they also emphasize "the continuing influence of popular music in Broadway scores" with five examples from the 1970s (*Godspell*, *Jesus Christ Superstar*, *Grease*, *Pippin*, and *The Wiz*) in a manner that suggests that rock and related popular sounds were somewhat later accretions to Broadway's post-Golden Era sound.

In fact, Broadway responded quickly to rock 'n roll's arrival in New York in the mid-1950s via disc jockey Alan Freed's radio broadcasts (beginning late in 1954) and live concerts (beginning 1955), and also the motion picture *Blackboard Jungle* (1955). Within months, *Mr. Wonderful* (1956)—nominally a vehicle for the jazz-oriented nightclub entertainer Sammy Davis, Jr.—presented the first rock 'n roll character and song on a Broadway stage, and a few months later, Cole Porter's final Broadway musical, *Silk Stockings* (1955) added a rock-'n-roll number to its motion picture version (1957). Over the next decade (through 1967), nearly twenty more Broadway and Off-Broadway shows would include rock 'n roll songs and other youth-oriented elements to varying degrees.

While almost none of these shows can lay claim to being a full-fledged "rock musical," Broadway's not infrequent turn to youth-oriented music and counter-culture elements from the mid-1950s onward suggests that a more complex, ongoing dialogue between the American musical theater and American youth culture was underway well before the end of Broadway's so-called "Golden Era"

Dr. Donald Gagnon

Western Connecticut State University

New Milford, Connecticut, United States

Dr. Donald Gagnon holds a dual appointment as Professor of English and Professor of Theatre Arts at Western Connecticut State University. His areas of concentration are modern drama and African American literature. The inaugural recipient of his university's Provost's Award for Outstanding Teaching, he also teaches in the Kathwari Honors College. He is currently finishing a book on the political idea of Oscar Hammerstein II.

Reframing the Golden Age Musical

The term "Golden Age," according to Merriam-Webster's dictionary, denotes a period of "great happiness, prosperity, and achievement." By any general understanding, it is easy to see why such a term has been applied so consistently, if sometimes too easily, to the era of the Broadway musical from the early 1940s to the middle 1960s. It was also roughly during this period, according to Ethan Mordden, that the term "Broadway" metamorphosed from denoting only the geographical location of the expansive Manhattan thoroughfare to the connotation of a whole system of show business dreams—the world of "fears and cheers and tears," according to lyricist Lee Adams. However, if Merriam-Webster were applied to other eras of the Broadway musical—say, the 1990s, when Broadway—both the re-invented midtown geographical entity and the showbiz phenomenon—would it be any less valid? "Golden Age" as a term is as rife with mutable and multiple meaning as any Sondheim lyric.

This presentation will attempt to deconstruct and demystify the term "Golden Age" as delimiting a purely mythical period—in its definition by Hesiod in *Works and Days*—and relying on its broad applicability as "mythical" to substantiate a claim that an understanding of Broadway in terms of golden ages, rather than just "Golden Age," may provide a more helpful, more inclusive basis for inquiry and understanding that attempts to disrupt what has been accepted almost monolithically, despite its roots in cultural bias.

PANEL 1: THEMES OF THE GOLDEN AGE

Chaired by Jeffrey Magee

Jeffrey Magee is Professor of Music in the College of Fine and Applied Arts, and Associate Dean in the College of Media at the University of Illinois Urbana-Champaign. He is the author of **Irving Berlin's American Musical Theater** and **The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz.**

PANEL 2: FORM & AESTHETICS IN THE GOLDEN AGEChaired by Tim Carter *Bio can be found on page 14***ARCHIVAL PERSPECTIVES**

Chaired by Stacy Wolf

Stacy Wolf is Professor of Theater and American Studies at Princeton University. She is the author of *Beyond Broadway: The Pleasure and Promise of Musical Theatre Across America: Changed for Good: A Feminist History of the Broadway Musical; and A Problem Like Maria: Gender and Sexuality in the American Musical.*

PANEL 3: REPRESENTING IDENTITY IN THE GOLDEN AGEChaired by Elizabeth Wells *Bio can be found on page 7***PANEL 4: ARCHIVAL APPROACHES**

Chaired by Steve Swayne

Steve Swayne is the director of the Montgomery Fellows Program and the Jacob H. Strauss 1922 Professor of Music at Dartmouth College. He has written two books—*How Sondheim Found His Sound* (University of Michigan Press, 2005); and *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford, 2011; winner of the 2012 Nicolas Slominsky Award for Outstanding Musical Biography in the concert music field)—and his articles have appeared in *The Sondheim Review*, the *Journal of the Royal Musical Association*, *American Music*, *Studies in Musical Theatre*, the *Indiana Theory Review*, and *The Musical Quarterly*. He has taught at the San Francisco Conservatory of Music; the University of California, Berkeley; and Quest University (Squamish, BC); and he has served on the board of the American Musicological Society as council secretary (2015-19) and president (2020-22). He is also an accomplished concert pianist.

PANEL 5: THE BUSINESS OF BROADWAY

Chaired by Susan Weiss

Susan Forscher Weiss, Professor of Musicology at the Peabody Conservatory of Music, holds a joint appointment in the Department of Modern Languages and Literature at the Krieger School of Arts and Sciences of Johns Hopkins University. In Fall 2014 she was the Robert Lehman Professor at the Harvard Center for Renaissance Studies at Villa i Tatti; in Spring 2019, she was a Visiting Professor at Princeton University. Among her numerous publications are *Bologna Q 18: An Introduction and Facsimile Edition* (1999), *Music Education in the Middle Ages and the Renaissance* (2010 with Russell E. Murray, Jr. and Cynthia J. Cyrus) and in 2016 *A Cole Porter Companion* (with Don M. Randel, and Matthew Shaftel). Her current research focuses on images, memory, pedagogy, organology, history of musical theater and non-Western contributions to music.

PANEL 6: CRITICAL APPROACHES TO EDITING MUSICALSChaired by Dr. Kim Kowalke *Bio can be found on page 3***PANEL 7: UNSETTLING THE PARAMETERS OF THE GOLDEN AGE**

Chaired by Dr. Maya Cantu

Dr. Maya Cantu teaches on the Drama and Literature faculties at Bennington College. She serves as Dramaturgical Advisor at Off-Broadway's Mint Theater Company, and as Editor of Book Reviews for "New England Theatre Journal." She is the author of *"American Cinderellas on the Broadway Musical Stage: Imagining the Working Girl from Irene to Gypsy"* (Palgrave Macmillan, 2015). Her essay, "Beyond the Rue Pigalle: Recovering Ada 'Bricktop' Smith as 'Muse,' Mentor and Maker of Transatlantic Theatre" (in *"Reframing the Musical: Race, Culture and Identity,"* Red Globe Press 2019) received the 2020 Vera Mowry Roberts Award from the American Theatre and Drama Society.

PANEL 8: STAGING RACE IN GOLDEN AGE MUSICALS

Chaired by David Savran

David Savran is a specialist in twentieth and twenty-first century U.S. and German theatre, musical theatre, and social theory. He is the author of eight books, most recently *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class*, the winner of the Joe A. Callaway Prize. He has served as a judge for the Obie Awards and the Lucille Lortel Awards and was a juror for the 2011 and 2012 Pulitzer Prize in Drama. He is the Vera Mowry Roberts Distinguished Professor of Theatre at the Graduate Center of the City University of New York.

PANEL 9: BOOK LAUNCH PANEL

Also chaired by Jeffrey Magee

PANEL 10: DISPARATE STRANDSChaired by Walter Frisch *Bio can be found on page 6*

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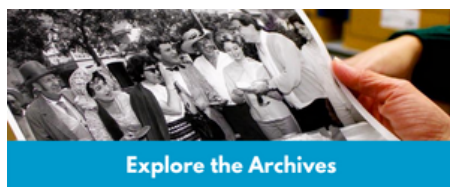
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About Conference Convenor Dominic McHugh, The University of Sheffield



Dr Dominic McHugh is a scholar of musical theatre and film, especially the golden age of the Broadway musical. He completed a PhD in Musicology at King's College London and is currently Reader in Musicology at the University of Sheffield, UK. Dominic is the author or editor of six books, including *Lovely: The Life and Times of My Fair Lady* (2012), *Adapting The Wizard of Oz* (2018), *The Complete Lyrics of Alan Jay Lerner* (2018), and his recently published *The Big Parade: Meredith Willson's Musicals from The Music Man to 1491*. Dominic has extensive experience of acting as an advisor to theatre and television projects, including the 2016 Sydney Opera House production of *My Fair Lady* directed by Dame Julie Andrews. Having appeared frequently on BBC radio and television, as well as international radio stations such as NPR and Sirius XM in America, Dominic has also given talks and lectures and led insight events in some of the world's most important venues from the Library of Congress and Lincoln Center to Oxford University and the the Victoria and Albert Museum. He has convened international conferences in 2014, 2016, 2018, and now 2021.

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