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Carousel Waltz by Rodgers
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Henry and Jessie Mueller
Perform 'If I Loved You'
from Rodgers \u0026
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Rodgers & Hammerstein's
Carousel | 2012 trailer (HD
720p) R&H "Carousel"
~~, You'll Never Walk Alone~~
~~(Original Version) If I~~
~~Loved You - Carousel 2018~~
~~Broadway Cast Recording~~
Joshua Henry, Jessie
Mueller, Lindsay Mendez, and
Renée Fleming Celebrate
CAROUSEL Carousel - 1956 -
If I loved you duet. A Duet
from 'Carousel' Featuring
Laura Osnes and Steven
Pasquale ~~Mario Lanza~~ ~~If I~~
~~Loved You (Rodgers -~~
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What's The Use Of Wond'rin'
- Carousel 2018 Broadway

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Cast Recording If I Loved You! (Mantovani) (Rodgers \u0026 Hammerstein Musical: Carousel) HD #ProfHowdy Rodgers and Hammerstein's CAROUSEL 2014 Until 19th July at the Arcola Theatre, London What's The Use Of Wondrin' (Carousel ?) - Accompaniment ?*C*

Joshua Henry Speaks On ~~\ "Carousel\ "CAROUSEL— Original Sheet Music for Piano by Neomi Nemeth Morphic Graffiti presents Rodgers and Hammerstein's CAROUSEL—Teaser~~ **Carousel Vocal Score Revised Edition**
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(Vocal Selections). 12 songs from the 1945 musical set on the New England coast: If I Loved You * June Is Bustin' Out All Over * Soliloquy * What's the Use of Wond'rin' * When the Children Are Asleep * You'll Never Walk Alone * and more. Includes b&w photos, a biography of Rodgers & Hammerstein, synopsis and history of the show, and more.

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A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century. They stand at the apex of the great age of songwriting, the creators of the classic Broadway musicals *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*, whose songs have never lost their popularity or emotional power. Even before they joined forces, Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows, but together they pioneered a new art form: the serious musical play. Their songs and dance numbers served to

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advance the drama and reveal character, a sharp break from the past and the template on which all future musicals would be built. Though different in personality and often emotionally distant from each other, Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team; their partnership was also one of the most profitable and powerful entertainment businesses of their era. They were cultural powerhouses whose work came to define postwar America on stage, screen, television, and radio. But they also had

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their failures and flops, and more than once they feared they had lost their touch. Todd S. Purdum's portrait of these two men, their creative process, and their groundbreaking innovations will captivate lovers of musical theater, lovers of the classic American songbook, and young lovers wherever they are. He shows that what Rodgers and Hammerstein wrought was truly something wonderful.

This book explores the Broadway legacy of choreographer Agnes de Mille, from the 1940s through the 1960s. Six musicals are discussed in

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depth - Oklahoma!, One Touch of Venus, Bloomer Girl, Carousel, Brigadoon, and Allegro. Oklahoma!, Carousel, and Brigadoon were de Mille's most influential and lucrative Broadway works. The other three shows exemplify aspects of her legacy that have not been fully examined, including the impact of her ideas on some of the composers with whom she worked; her ability to incorporate a previously conceived work into the context of a Broadway show; and her trailblazing foray into the role of choreographer/director. Each chapter emphasizes de Mille's unique contributions

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to the original productions. Several themes emerge in looking closely at de Mille's Broadway repertoire. Character development remained at the heart of her theatrical work work. She often took minor characters, represented with minimal or no dialogue, and fleshed out their stories. These stories added a layer of meaning that resulted in more complex productions. Sometimes, de Mille's stories were different from the stories her collaborators wanted to tell, which caused many conflicts. Because her unique ideas often got woven into the fabric of her

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musicals, de Mille saw her choreography as an authorship. She felt she should be given the same rights as the librettist and the composer. De Mille's work as an activist is an aspect of her legacy that has largely been overlooked. She contributed to revisions in dance copyright law and was a founding member of the Stage Directors and Choreographers Society, a theatrical union that protects the rights of directors and choreographers. Her contention that choreographers are authors who have their own stories to tell offers a new way of

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understanding the Broadway musical.

(Applause Libretto Library). Broadway's biggest musical comedy hit of the 1940s, this was one for the ages and built by a "dream team" songwriter Irving Berlin, librettists Dorothy and Herbert Fields, producers Rodgers & Hammerstein, and star Ethel Merman telling the improbable but true story of sharpshooter Annie Oakley. A staple of the touring and summer stock circuit for years, Annie Get Your Gun kept hitting bull's-eyes, with a film version, two television productions, and thousands of stage

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revivals over the years. This book presents, for the first time in print, the original libretto. Included are essays describing the fascinating history of the musical's productions, right up to the Tony Award-winning 1999 revival starring Bernadette Peters and then in 2001, in a star-blazing Broadway debut, Reba McEntire.

Carousel (1945), with music by Richard Rodgers and the book and lyrics by Oscar Hammerstein II, was their second collaboration following the surprising success of Oklahoma! (1943). They worked again with

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Theresa Helburn and Lawrence Langner of the Theatre Guild (producers), Rouben Mamoulian (director), and Agnes de Mille (choreographer). But with Oklahoma! still running to sell-out houses, they needed to do something quite different. Based on a play, Liliom (1909), by the Hungarian playwright Ferenc Molnar, Carousel took Broadway musical theater in far darker directions because of its subject matter—the protagonist, Billy Bigelow, is wholly an anti-hero—and also given its extensive music that some claimed came close to opera. The action is shifted from a

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gritty working-class suburb of Budapest to the New England coast (Maine), but the themes remain the same as two social misfits try to survive harsh economic times. Billy Bigelow is unemployed, prone to domestic violence, and dies in the course of committing a robbery; Julie Jordan sticks by him through thick and thin; and the show seeks some manner of redemption for both of them as Billy is given a day back on earth to do some good for his wife and their daughter. Troubling though these matters are nowadays, they fit squarely in the context of a country moving through

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the end of World War II to an uncertain future. Not for nothing had composers such as Giacomo Puccini and Kurt Weill already tried to persuade Molnar to release his play. It also led Rodgers and Hammerstein to new heights: songs such as "If I Loved You," Billy's "Soliloquy," and "You'll Never Walk Alone" transformed the American musical. In this book, we discover how and why they came about, and exactly what Carousel was trying to achieve.

The much-loved tale of Maria and the von Trapp family is magically brought to life in

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this spectacular pop-up format. Based on the classic musical, this pop-up book transports the reader from the peaceful abbey to the lush green hills and breathtaking Austrian Alps. With intricate visual pops and lyrics from some of the memorable songs, such as 'My Favourite Things', 'Edelweiss', and 'Do-Re-Mi', The Sound of Music pop-up is sure to become a favourite thing in any family's library.

This new second edition of Enchanted Evenings offers theater lovers an illuminating behind-the-scenes tour of some of

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America's best loved, most admired, and most enduring musicals. Readers will find such all-time favorites as *Show Boat*, *Carousel*, *Kiss Me, Kate*, *Guys and Dolls*, *My Fair Lady*, *West Side Story*, *Sweeney Todd*, *Sunday in the Park with George*, and *Phantom of the Opera*.

Geoffrey Block provides a documentary history of each of the musicals, showing how each work took shape and revealing, at the same time, how the American musical evolved from the 1920s to today, both on stage and on screen. The book's particular focus is on the music, offering a wealth of detail about how librettist,

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lyricist, composer, and director work together to shape the piece. Block also includes trenchant social commentary and lively backstage anecdotes. Jerome Kern, Cole Porter, the Gershwins, Rodgers and Hart, Kurt Weill, Rodgers and Hammerstein, Lerner and Loewe, Frank Loesser, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision. The second edition includes a greatly expanded chapter on Sondheim, a new chapter on

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Lloyd Webber, and two new chapters on the film adaptations of the main musicals featured in the text (including such hard to find films as the original 1936 version of *Anything Goes* and the 1959 film adaptation of *Porgy and Bess*). Packed with information, including a complete discography and plot synopses and song-by-song scenic outlines for each of the fourteen shows, *Enchanted Evenings* is an essential reference as well as a riveting history. "A solid and fascinating work that should become a model of how to investigate and report on the evolution of a

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musical. Block's research is persuasive and his writing vivid. . . Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide."

--Steven Bach, The Los Angeles Times Book Review

"Oklahoma! premiered on Broadway on 31 March 1943 under the auspices of the Theatre Guild, and today it is performed more frequently than any other Rodgers and Hammerstein musical. When this book was first published in 2007, it offered the first fully documented history of the making of the show based on archival materials,

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manuscripts, journalism, and other sources. The present revised edition draws still further on newly uncovered sources to provide an even clearer account of a work that many have claimed fundamentally changed Broadway musical theater. It is filled with rich and fascinating details about the play on which Oklahoma! was based (Lynn Riggs's Green Grow the Lilacs); on what encouraged Theresa Helburn and Lawrence Langner of the Guild to bring Rodgers and Hammerstein together for their first collaboration; on how Rouben Mamoulian and Agnes de Mille became the director and

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choreographer; on the drafts and revisions that led the show toward its final shape; and on the rehearsals and tryouts that brought it to fruition. It also examines the lofty aspirations and the mythmaking that surrounded Oklahoma! from its very inception, and demonstrates just what made it part of its times."--

(Piano/Vocal/Guitar Songbook). All the pieces from the album Disney Goes Classical presented in classical versions of iconic Disney themes, arranged for solo piano, and piano/vocal/guitar where appropriate. Songs include:

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(From The First Wives Club)
(Bette Midler, Goldie Hawn,
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