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| 1. Record Nr. | UNINA9910958346203321 |
| Autore | Everett William A. <1962-> |
| Titolo | Sigmund Romberg / / William A. Everett ; with a foreword by Geoffrey Block, general editor |
| Pubbl/distr/stampa | New Haven, : Yale University Press, c2007 |
| ISBN | 9786611729035 9781281729033 1281729035 9780300138351 0300138350 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (1 online resource (xvii, 362 p.)) : ill., music |
| Collana | Yale Broadway masters |
| Altri autori (Persone) | BlockGeoffrey Holden <1948-> |
| Disciplina | 782.1/2092 B |
| Soggetti | Operetta - United States - 20th century |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Bibliographic Level Mode of Issuance: Monograph |
| Nota di bibliografia | Includes bibliographical references (p. [337]-341), discography (p. [302]-309), and index. |
| Nota di contenuto | Front matter -- Contents -- List of Tables -- Foreword -- Acknowledgments -- Prologue -- Chapter 1. Sigmund Romberg: The Man and His Music -- Chapter 2. Finding a Voice: Operetta, Revue, and Musical Comedy -- Chapter 3. Staging Nostalgia: The Road to Maytime -- Chapter 4. Continued Success: The Magic Melody and Blossom Time -- Chapter 5. Young Love in Old Heidelberg: The Student Prince -- Chapter 6. Romance and Exoticism in North Africa: The Desert Song -- Chapter 7. Exploring New Possibilities: From Cherry Blossoms to The New Moon -- Chapter 8. Emulating the Past: Later Stage Works -- Chapter 9. Romberg in Hollywood -- Chapter 10. Building a Legacy -- Epilogue: Romberg's Influence on the American Musical Theater -- Appendix A: Work List -- Appendix B: Broadcasts of The Railroad Hour Featuring Operettas by Romberg -- Appendix C: Selected Discography -- Notes -- Selected Bibliography -- Index -- Credits |
| Sommario/riassunto | Hungarian-born composer Sigmund Romberg (1887-1951) arrived in America in 1909 and within eight years had achieved his first hit musical on Broadway. This early success was soon followed by others, |

and in the 1920's his popularity in musical theater was unsurpassed. In this book, William Everett offers the first detailed study of the gifted operetta composer, examining Romberg's key works and musical accomplishments and demonstrating his lasting importance in the history of American musicals. Romberg composed nearly sixty works for musical theater as well as music for revues, for musical comedies, and, later in life, for Hollywood films. Everett shows how Romberg was a defining figure of American operetta in the 1910's and 1920's (*Maytime*, *Blossom Time*, *The Student Prince*), traces the new model for operetta that he developed with Oscar Hammerstein II in the late 1920's (*The Desert Song*, *The New Moon*), and looks at his reworked style of the 1940's (*Up in Central Park*). This book offers an illuminating look at Romberg's Broadway career and legacy.
