The Oxford Handbook of Sondheim Studies offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies. Focusing on broad groups of issues relating to the music and the production of Sondheim works, rather than on biographical questions about the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in musicological, theatrical, and socio-cultural terms.

This collection of never-before published essays addresses issues of artistic method and musico-dramaturgical form, while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses (including sociology, history, and feminist and queer theory) establishes his position in a broader cultural context.

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The Cambridge Companion to the Musical provides an accessible introduction to one of the liveliest and most popular forms of musical performance. Written by a team of specialists in the field of musical theatre especially for students and theatregoers, it offers a guide to the history and development of the musical in England and America (including coverage of New York s Broadway and London s West End traditions). Starting with the early history of the musical, the volume comes right up to date and examines the latest works and innovations, and includes information on the singers, audience and critical reception, and traditions. There is fresh coverage of the American musical theatre in the eighteenth and nineteenth centuries, the British musical theatre in the middle of the twentieth century, and the rock musical. The Companion contains an extensive bibliography and photos from key productions. The first in-depth look at the work and career of one of the most important figures in the history of musical theater.

On Sondheim, renowned author Ethan Mordden takes the

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reader on a tour of Stephen Sondheim's work, arguing for the importance and appeal of the composer-lyricist in American theater and, even more, in American culture. Over the course of eighteen shows, Mordden demonstrates that Sondheim is a classical composer who happens to write musicals. Sondheim has intellectualized the musical by tackling serious content usually reserved for the spoken stage: nonconformism (in Anyone Can Whistle, 1964), history (in Pacific Overtures, 1976), and cannibalism as a metaphor for class warfare (Sweeney Todd, 1979). Yet his work combines complex music and intellectual plots with a masterly skill for the fabric of theatre. His shows are all intensely theatrical, produced with flair and brilliance, whether in the lush operetta of A Little Night Music (1973) or the quixotic fairy-tale magic of Into the Woods (1987). Mordden provides fresh insights and analyses of every Sondheim show, from his first hit (West Side Story, 1957) to his most recent title (Road Show, 2008). Each musical has a dedicated chapter, including articles on Sondheim's life and his major influences, and comprehensive bibliographical and discographical essays place the Sondheim literature and recordings in perspective. Writing with his usual blend of the scholarly and the popular - with a wicked sense of humor - Ethan Mordden reveals why Stephen Sondheim has become Broadway's most significant voice in the last fifty years.

Steve Swayne's How Sondheim Found His Sound is a fascinating treatment and remarkable analysis of America's greatest playwright in song. His marvelous text goes a long way toward placing Stephen Sondheim among the towering artists of the late twentieth century! — Cornel West, Princeton University

Sondheim's career and music have never been so skillfully dissected, examined, and put in context. With its focus on his work as composer, this book is surprising and welcome.” — Theodore S. Chapin, President and Executive Director, The Rodgers and Hammerstein Organization

“ . . . an intriguing 'biography' of the songwriter's style. . . . Swayne is to be congratulated for taking the study of this unique composer/lyricist into hitherto un navigated waters.” — Stage Directions

“The research is voluminous, as are the artistry and perceptiveness. Swayne has lived richly within the world of Sondheim's music.” — Richard Crawford, author of America's Musical Life: A History

“Amid the ever-more-crowded bookshelf of writings on Sondheim, Swayne's analysis of Sondheim's development as a composer stands up as a unique and worthy study. . . . For the Sondheim aficionados, there are new ideas and new information, and for others, Swayne's How Sondheim Found His Sound will provide an intriguing introduction into the mind of arguably the greatest and most influential living Broadway composer.” — talkinbroadway.com

What a fascinating book, full of insights large and small. An impressive analysis and summary of Sondheim's many sources of inspiration. All fans of the composer and lovers of Broadway in general will treasure and frequently refer to Swayne's work.” — Tom Riis, J. Joseph Negler Professor of Musicology and Director of the American Music Research Center, University of Colorado

Stephen Sondheim has made it clear that he considers himself a playwright in song. How he arrived at this unique appellation is the subject of How Sondheim Found His Sound — an absorbing study of the multitudinous influences on Sondheim's work. Taking Sondheim's own comments and music as a starting point, author Steve Swayne offers a biography of the artist's style, pulling aside the curtain on Sondheim's creative universe to reveal the many influences — from classical music to theater to film — that have established Sondheim as one of the greatest dramatic composers of the twentieth century. A Study Guide for Stephen Sondheim's "Into the Woods," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs. Sondheim & Co is the complete, behind-the-scenes story of the making of Stephen Sondheim's musicals. Written with the full co-operation of Sondheim himself, it examines each of Sondheim's masterpieces - including West Side Story, Gypsy, A
Music

Where To Download Sondheim's Broadway Musicals

The Michigan American production scripts, correspondence, photographs, costume and set designs, newspaper clippings, and interviews with original cast members, this work illuminates volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre. Drawing on sketches and drafts, interpretations of chamber music. While Chamber Music: An Essential History is intended largely as a textbook, it will also find an audience as a companion style, and then investigates how those elements play out across several centuries of composers—among them Mozart, Bach, Haydn, and Brahms—and national trios, clarinet quintets, and other groupings. Mark A. Radice gives a thorough overview and history of this long-established and beloved genre, typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion. Radice begins with chamber music's earliest expressions in the seventeenth century, discusses its most common elements in terms of instruments and compositional style, and then investigates how those elements play out across several centuries of composers—among them Mozart, Bach, Haydn, and Brahms—and national interpretations of chamber music. While Chamber Music: An Essential History is intended largely as a textbook, it will also find an audience as a companion volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre. Drawing on sketches and drafts, production scripts, correspondence, photographs, costumes, and set designs, newspaper clippings, and interviews with original cast members, this work illuminates.

Funny Thing Happened on the Way to the Forum, Company, Follies, A Little Night Music, Sweeney Todd, Sunday in the Park with George and Into the Woods— as well as the other Sondheim productions on Broadway, Off-Broadway, in repertory, as revivals, as opera, on film, and on television. This second edition of Enchanted Evenings offers theater lovers an illuminating behind-the-scenes tour of some of 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, 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 Gershwin, 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 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 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 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

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company. The Stephen Sondheim Encyclopedia is the first reference volume devoted to the works of this prolific composer and lyricist. The encyclopedia's entries provide readers with detailed information about Sondheim's work and key figures in his career, including his apprenticeship, his early work with Leonard Bernstein, and his work on television. The musical theatre of Stephen Sondheim probes deeply into the most disturbing issues of contemporary life. By challenging his audience with intricate music, biting wit, and profound themes, he floats the traditional wisdom of the musical theatre. Tracing Sondheim's career from his initial success as lyricist for "West Side Story" and "Gypsy" to his most recent work—"Into the Woods" and "Assassins"—Joanne Gordon emphasizes not only the disturbing content of Sondheim's work, but his innovative use of form. In shows such as "A Little Night Music", "Sweeney Todd", and "Sunday in the Park with George", Sondheim's music and lyrics are inextricably woven into the fabric of the entire work. Afficionados of music, dance, opera, and musical theater will relish this volume featuring over 200 articles showcasing composers, singers, musicians, dancers, and choreographers across eras and styles. Read about Hildegard of Bingen, whose Symphonia expressed both spiritual and physical desire for the Virgin Mary, and George Frideric Handel, who not only created roles for castrati but was behind the Venetian opera's preoccupations with gender ambiguity. Discover Alban Berg's Lulu, opera's first openly lesbian character. And don't forget Kiss Me Kate, the hit 1948 Broadway musical: written by Cole Porter, married though openly gay; directed by J ohn C. Wilson, No! Coward's ex-lover; and featuring Harold Lang, who had affairs with Leonard Bernstein and Gore Vidal. No single volume has ever achieved the breadth of this scholarly yet eminently readable compendium. It includes overviews of genres as well as fascinating biographical entries on hundreds of figures such as Peter Tchaikovsky, Maurice Ravel, Sergei Diaghilev, Bessie Smith, Aaron Copland, Stephen Sondheim, Alvin Alley, Rufus Wainwright, and Ani DiFranco. Intended for the music student, the professional musician, and the music lover, Chamber Music: An Essential History covers repertoire from the Renaissance to the present, crossing genres to include string quartets, piano trios, clarinet quintets, and other groupings. Mark A. Radice gives a thorough overview and history of this long-established and beloved genre, typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion. Radice begins with chamber music's earliest expressions in the seventeenth century, discusses its most common elements in terms of instruments and compositional style, and then investigates how those elements play out across several centuries of composers—among them Mozart, Bach, Haydn, and Brahms—and national interpretations of chamber music. While Chamber Music: An Essential History is intended largely as a textbook, it will also find an audience as a companion volume for musicologists and fans of classical music, who may be interested in the background to a familiar and important genre. Drawing on sketches and drafts, production scripts, correspondence, photographs, costumes, and set designs, newspaper clippings, and interviews with original cast members, this work illuminates...
one of Broadway's most legendary musicals and provides analyses of its life and times. The American musical has achieved and maintained relevance to more people in America than any other performance-based art. This thoughtful history of the genre, intended for readers of all stripes, offers probing discussions of how American musicals, especially through their musical numbers, advance themes related to American national identity. Written by a musicologist and supported by a wealth of illustrative audio examples (on the book's website), the book examines key historical antecedents to the musical, including the Gilbert and Sullivan operetta, nineteenth and early twentieth-century American burlesque and vaudeville, Tin Pan Alley, and other song types. It then proceeds thematically, focusing primarily on fifteen mainstream shows from the twentieth century, with discussions of such notable productions as Show Boat (1927), Porgy and Bess (1935), Oklahoma! (1943), West Side Story (1957), Hair (1967), Pacific Overtures (1976), and Assassins (1991). The shows are grouped according to their treatment of themes that include defining America, mythologies, counter-mythologies, race and ethnicity, dealing with World War II, and exoticism. Each chapter concludes with a brief consideration of available scholarship on related subjects; an extensive appendix provides information on each show discussed, including plot summaries and song lists, and a listing of important films, videos, audio recordings, published scores, and libretti associated with each musical. The Broadway musical has greatly influenced American (and world) culture. Such shows as Oklahoma! and Annie Get Your Gun are as 'American as apple pie,' while the long runs of imports like Cats, The Phantom of the Opera, and Les Misérables have broken records. Broadway has produced such cultural icons as Ethel Merman, Yul Brynner, and Julie Andrews, and composers and lyricists such as Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Oscar Hammerstein, Leonard Bernstein, Stephen Sondheim, Andrew Lloyd Webber, and many others have had their melodies sung on its stages. Visionaries like George Abbott, Agnes de Mille, Jerome Robbins, Bob Fosse, Tommy Tune, and Susan Stroman have brought productions to life through their innovative direction and choreography. Since the latter part of the 19th century, the Broadway musical has remained one of the most popular genres in entertainment and its history is related in detail in The A to Z of the Broadway Musical. Through a chronology, an introductory essay, a bibliography, and 900 dictionary entries on Broadway shows, playwrights, directors, producers, designers, and actors, this handy desk reference offers quick information on the many aspects of the Broadway musical. First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company. To see a Broadway musical is to experience how a drama, using melody, harmony, and rhythm, evokes the emotion needed to perpetuate a story line. Without music, many of these plays would not succeed, failing to convey the intended message. This new edition of Swain's classic text, winner of the 1991 ASCAP Deems Taylor Award, reveals how a musical drama achieves plot movement, character development and conflict through strategic placement of song and music in 20 musical plays. Unlike critical literature that has simply explored theatrical style and production histories, this survey focuses mainly on the power of music. Illustrated with more than 150 musical excerpts and essays, Swain includes the latest research and viewpoints of contemporary critics, offering insight into dramatic expression and how renowned composers including Jerome Kern, George Gershwin, Jerry Bock, Stephen Sondheim, and Andrew Lloyd Webber influenced the Broadway musical. This provides insights into the many impressive musicals to hit the stage between the years of 1927 and 1987, illuminating how specific revisions to productions such as Showboat and, Oklahoma! forever changed their popularity. Learn how music is used as a symbol for psychological or emotional action from Shakespearean drama's such as Kiss Me, Kate and West Side Story, to more current dramas including Godspell, A Chorus Line, and Jesus Christ Superstar. Replete with a never seen before essay on Les Misérables, this edition also includes an expanded epilogue highlighting the phenomena behind Miss Saigon and Phantom of the Opera, "megamusicals" that changed the direction of the Broadway tradition. For professors of dramatic arts and people interested in Broadway musicals, theater, popular music and opera. Browsing through books and TV channels we find people pre-occupied with eating, cooking and competing with chefs. Eating and food in today's media have become a form of entertainment and art. A survey of literary history and culture shows to what extent eating used to be closely related to all areas of human life, to religion, eroticism and even to death. In this volume, early modern ideas of feasting, banqueting and culinary pleasures are juxtaposed with post-18th- and 19th-century concepts in which the intake of food is increasingly subjected to moral, theological and economic reservations. In a wide range of essays, various images, rhetorics and poetics of plenty are not only contrasted with the horrors of gluttony, they are also seen in the context of modern phenomena such as the anorexic body or the gourmandizing bête humaine. It is this vexing binary approach to eating and food which this volume traces within a wide chronological framework and which is at the core not only of literature, art and film, but also of a flourishing popular culture. A revised paperback edition of composer George Rochberg's landmark essays "Rochberg presents the rare spectacle of a composer who has made his peace with tradition while maintaining a strikingly individual profile. . . . [H]e succeeds in transforming the sublime
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correlate, showing how the most popular productions spoke directly to the audiences of the time. He explores the function of musical theatre as commerce, tying each era in American musical theatre reflected a unique set of socio-cultural factors. Nathan Hurwitz uses these factors to explain the output of each decade in proto-theatres of the mid-1800s, though the revues of the 20s, the "true musicals" of the 40s, the politicisation of the 60s and the mega-musicals of the 80s, theater, including summaries of the shows, photographs of the stars, posters, sheet music, production stills, and essays by theater luminaries. From West Side Story in 1957 to Road Show in 2008, the musicals of Stephen Sondheim and his collaborators have challenged the conventions of American musical theater and expanded the possibilities of what musical plays can do, how they work, and what they mean. Sondheim's brilliant array of work, including such musicals as Company, Follies, Sweeney Todd, Sunday in the Park with George, and Into the Woods, has established him as the preeminent composer/lyricist of his, if not all, time.

Stephen Sondheim and the Reinvention of the American Musical places Sondheim's work in two contexts: the exhaustion of the musical play and the postmodernism that, by the 1960s, deeply influenced all the American arts. Sondheim's musicals are central to the transition from the Rodgers and Hammerstein-style musical that had dominated Broadway stages for twenty years to a new postmodern musical. This new style reclaimed many of the self-aware, performative techniques of the 1930s musical comedy to develop its themes of the breakdown of narrative knowledge and the fragmentation of identity. In his most recent work, Sondheim, who was famously mentored by Oscar Hammerstein II, stretches toward a twenty-first-century musical that seeks to break out of the self-referring web of language. Stephen Sondheim and the Reinvention of the American Musical offers close readings of all of Sondheim's musicals and finds in them critiques of the operation of power, questioning of conventional systems of knowledge, and explorations of contemporary identity. Presents a history of the Broadway musical theater, including summaries of the shows, photographs of the stars, posters, sheet music, production stills, and essays by theater luminaries. From the diverse proto-theatres of the mid-1800s, though the revues of the '20s, the 'true musicals' of the '40s, the politicisation of the '60s and the 'mega-musicals' of the '80s, every era in American musical theatre reflected a unique set of socio-cultural factors. Nathan Hurwitz uses these factors to explain the output of each decade in turn, showing how the most popular productions spoke directly to the audiences of the time. He explores the function of musical theatre as commerce, tying each...
big success to the social and economic realities in which it flourished. This study spans from the earliest spectacles and minstrel shows to contemporary musicals such as Avenue Q and Spiderman. It traces the trends of this most commercial of art forms from the perspective of its audiences, explaining how staying in touch with writers and producers strove to stay in touch with these changing moods. Each chapter deals with a specific decade, introducing the main players, the key productions and the major developments in musical theatre during that period. Imaginative walking tours that retrace the map of Manhattan as it resonates with the music of Broadway. In the first full-scale life of the most important composer-lyricist at work in musical theatre today, Meryle Secrest, the biographer of Frank Lloyd Wright and Leonard Bernstein, draws on her extended conversations with Stephen Sondheim as well as on her interviews with his friends, family, collaborators, and lovers to bring us not only the artist—as a master of modernist compositional style—but also the private man. Beginning with his early childhood on New York's prosperous Upper West Side, Secrest describes how Sondheim was taught to play the piano by his father, a successful dress manufacturer and amateur musician. She writes about Sondheim's early ambition to become a concert pianist, about the effect on him of his parents' divorce when he was ten, about his years in military and private schools. She writes about his feelings of loneliness and abandonment, about the refuge he found in the home of Oscar and Dorothy Hammerstein, and his determination to become just like Oscar. Secrest describes the years when Sondheim was struggling to gain a foothold in the theatre, his attempts at scriptwriting (in his early twenties in Rome on the set of Beat the Devil with Bogart and Huston, and later in Hollywood as a co-writer with George Oppenheimer for the TV series Topper), living the Hollywood life. Here is Sondheim's ascent to the peaks of the Broadway musical, from his chance meeting with playwright Arthur Laurents, which led to his first success—as co-lyricist with Leonard Bernstein on West Side Story—to his collaboration with Laurens on Gypsy, to his first full Broadway score, A Funny Thing Happened on the Way to the Forum. And Secrest writes about his first big success as composer, lyricist, writer in the 1960s with Company, an innovative and sophisticated musical that examined marriage à la mode. It was the start of an almost-twenty-year collaboration with producer and director Hal Prince that resulted in such shows as Follies, Pacific Overtures, Sweeney Todd, and A Little Night Music. We see Sondheim at work with composers, producers, directors, actors, the greats of his time and ours, among them Leonard Bernstein, Ethel Merman, Richard Rodgers, Oscar Hammerstein, Jerome Robbins, Zero Mostel, Bernadette Peters, and Lee Remick (with whom it was said he was in love, and she with him), as Secrest vividly recreates the energy, the passion, the despair, the excitement, the genius, that went into the making of show after Sondheim show. A biography that is sure to become the standard work on Sondheim's life and art. A revelatory portrait of the creative partnership that transformed musical theatre 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 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 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. The Bloomsbury Encyclopedia of Popular Music Volume 8 is one of six volumes within the 'Genre' strand of the series. This volume features over 100 in-depth essays on genres ranging from Adult Contemporary to Alternative Rock, from Barbershop to Bebop, and from Disco to Emo. Discusses the great Broadway hits, how they were conceived, written and performed. The musical, whether on stage or screen, is undoubtedly one of the most recognizable musical genres, yet one of the most perplexing. What are its defining features? How does it negotiate multiple socio-cultural-economic spaces? Is it a popular tradition? Is it a commercial enterprise? Is it a sophisticated cultural product and signifier? This research guide includes
more than 1,400 annotated entries related to the genre as it appears on stage and screen. It includes reference works, monographs, articles, anthologies, and websites related to the musical. Separate sections are devoted to sub-genres (such as operetta and megamusical), non-English language musical genres in the U.S., traditions outside the U.S., individual shows, creators, performers, and performance. The second edition reflects the notable increase in musical theater scholarship since 2000. In addition to printed materials, it includes multimedia and electronic resources. Picking up where he left off in "Finishing the Hat", Sondheim richly annotates his lyrics with personal and theatre history, discussions of his collaborations, and exacting, charming dissections of his work -- both the successes and the failures.

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