

The Cambridge Companion to the Musical

Tracing the development of the musical both on Broadway and in London's West End, this updated *Companion* continues to provide a broad and thorough overview of one of the liveliest and most popular forms of musical performance. Ordered chronologically, essays cover the history of the genre from the American musical of the nineteenth century through to the most recent productions, and the book also includes key information on singers, audience, critical reception and traditions. All of the chapters from the first edition remain – several in updated forms – and five new chapters have been added, covering ethnic musicals in the United States; the European musical; Broadway musicals in revival and on television; the most recent shows; and a case study of the creation of the popular show *Wicked* based on interviews with its creators. The *Companion* also includes an extensive bibliography and photographs from key productions.

William A. Everett is Associate Professor of Musicology at the University of Missouri–Kansas City.

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The Cambridge Companion to the
MUSICAL

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SECOND EDITION

EDITED BY
William A. Everett and Paul R. Laird



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Preface to the second edition

A great deal has happened in the realm of musical theatre and musical theatre scholarship since the first edition of *The Cambridge Companion to the Musical* appeared in 2002. *Les Misérables* closed on Broadway only to be revived three and a half years later; a new Lloyd Webber musical, *The Woman in White*, while successful in London, failed in New York; and the genre of the film musical has experienced a significant renaissance. In the media domain, PBS produced and broadcast *Broadway: The American Musical*, which it subsequently released on DVD along with a companion book; the film *Broadway: The Golden Age*, consisting of interviews with seminal musical theatre personalities, played across the US and was issued on DVD; and three volumes of *Broadway's Lost Treasures*, DVDs with clips from musicals originally aired on the Tony Awards, have appeared. Yale University Press inaugurated its Yale Broadway Masters series, and studies that address the musical theatre from a variety of perspectives have likewise been published by major academic and commercial presses.

The second edition of *The Cambridge Companion to the Musical*, like the first, offers an array of essays intended to illuminate particular areas of the genre. It is not intended to be an all-inclusive history or survey. Neither do all authors take the same approach – some offer overviews while others emphasise seminal works or significant themes.

Most chapters from the first edition appear in either their original form or with slight alterations and updating. Two, however, have undergone significant changes: William Everett's essay on operetta (chapter 4) and Graham Wood's on the film musical (chapter 17). Everett incorporates recent research on American operetta in his chapter, while Wood shifts his focus to film musicals from the early twenty-first century.

The first edition strongly emphasised English-language musical theatre traditions. While this repertory remains central to the present volume, two chapters devoted to musical theatre in languages other than English have been added. John Koegel addresses non-English traditions in the United States before World War II (chapter 2) while Judith Sebesta surveys approaches to the musical in continental Europe since that time (chapter 15).

New concepts and developments in the genre in the early twenty-first century led to the commissioning of three other new essays for the second edition. Bud Coleman discusses new shows and their places in the rich tapestry of contemporary theatre (chapter 16). Additionally, the musical is

finding new life through screen adaptations conceived for theatrical release, television broadcast or DVD. Jessica Sternfeld addresses these transformations, along with revivals and studio recordings (chapter 18). The volume concludes with Paul Laird's chronicle of a case study in the development of Stephen Schwartz's *Wicked*, one of the most significant musicals to appear in the early twenty-first century (chapter 19).

The editors wish to thank the contributors to the volume and the staff at Cambridge University Press, especially Victoria Cooper, who not only oversaw the first edition but also encouraged us to create the second edition, for their support and enthusiasm.

William A. Everett
Paul R. Laird

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