

The Cambridge Companion to the Musical

The expanded and updated third edition of this acclaimed *Companion* provides an accessible, broadly based survey of one of the liveliest and most popular forms of musical performance. It ranges from the American musical of the nineteenth century to the most recent productions on Broadway, in London's West End and many other venues and includes key information on singers, audiences, critical reception and traditions. Contributors approach the subject from a wide variety of perspectives, including historical concerns, artistic aspects, important trends, attention to various genres, the importance of stars, the influence of race, the various disciplines of theatrical production, the musical in varied media and changes in technology. Chapters related to the contemporary musical have been updated, and two new chapters cover the television musical and the British musical since 1970. Carefully organised and highly readable, it will be welcomed by enthusiasts, students and scholars alike.

William A. Everett is Curators' Distinguished Professor of Musicology at the University of Missouri, Kansas City, Conservatory of Music and Dance. He teaches courses in American musical theatre, nineteenth-century music and medieval music. His books include *Sigmund Romberg* (2007), *Rudolf Friml* (2008) and *Music for the People: A History of the Kansas City Philharmonic Orchestra, 1933–82* (2016). With Paul Laird, he is the coauthor of *The Historical Dictionary of the Broadway Musical* (2008, 2nd edn, 2015), and was co-commissioning editor for musical theatre for the *Grove Dictionary of American Music*, 2nd edn.

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The Cambridge Companion to the
MUSICAL

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THIRD EDITION

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Preface to the Third 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 and the second edition in 2008. *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; the genre of the film musical has experienced a significant renaissance; and the television musical has gained cultural clout as its own art form.

The third edition of *The Cambridge Companion to the Musical*, like the first two, 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 second edition appear in either their original form or with slight alterations and updating. We have moved what was the final chapter in the second edition, a case study of *Wicked*, to the front of the volume to set the stage for the essays that follow. The chapter on the European musical has been significantly reworked, and recent research on rock musicals has been incorporated into that chapter. Two new chapters appear in the present edition, one on the British musical since 1970 and the other on television musicals.

The editors wish to thank the contributors to the volume and the staff at Cambridge University Press, especially Victoria Cooper, who oversaw the first two editions, and Kate Brett, who guided the third edition to publication, for their support and enthusiasm.