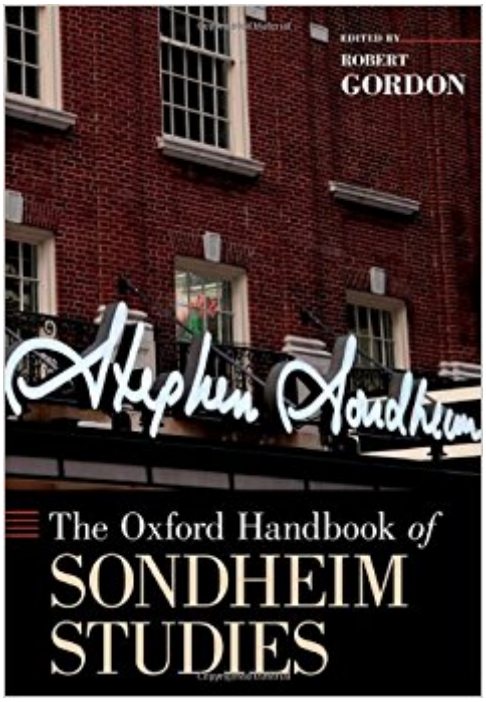
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The Oxford Handbook Of Sondheim Studies (Oxford Handbooks)



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Synopsis

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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"You'll be glad you did all those bicep curls when you pick up The Oxford Handbook of Sondheim Studies...fascinating, revealing, provocative."--The Bay Area Reporter

Robert Gordon is Professor of Drama and Director the Pinter Centre for Performance and Creative Writing at Goldsmiths, University of London . He is an actor, playwright, critic and director who has written on acting theory, post-war British theatre, South African theatre, Oscar Wilde, Pirandello, Pinter, Stoppard, Osborne and Arthur Miller.

Great

Sondheim is America’s greatest and supreme composer, lyricist for the American theatre. This volume is priceless and covers his career through many fine essays written over the years. This is a must for all Sondheim admirers and anyone interested in the theatre. In one article Oscar Hammerstein is wrongly credited as introducing him to Bernstein and Laurents which resulted in his writing the lyrics for "West Side Story". My cousin Ruth Ford invited him at a cocktail party in her apartment in The Dakota in NYC and introduced him to them. When I first met Mr. Sondheim he shook and squeezed my hand and told me that Ruth’s introduction got him the job with them.

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