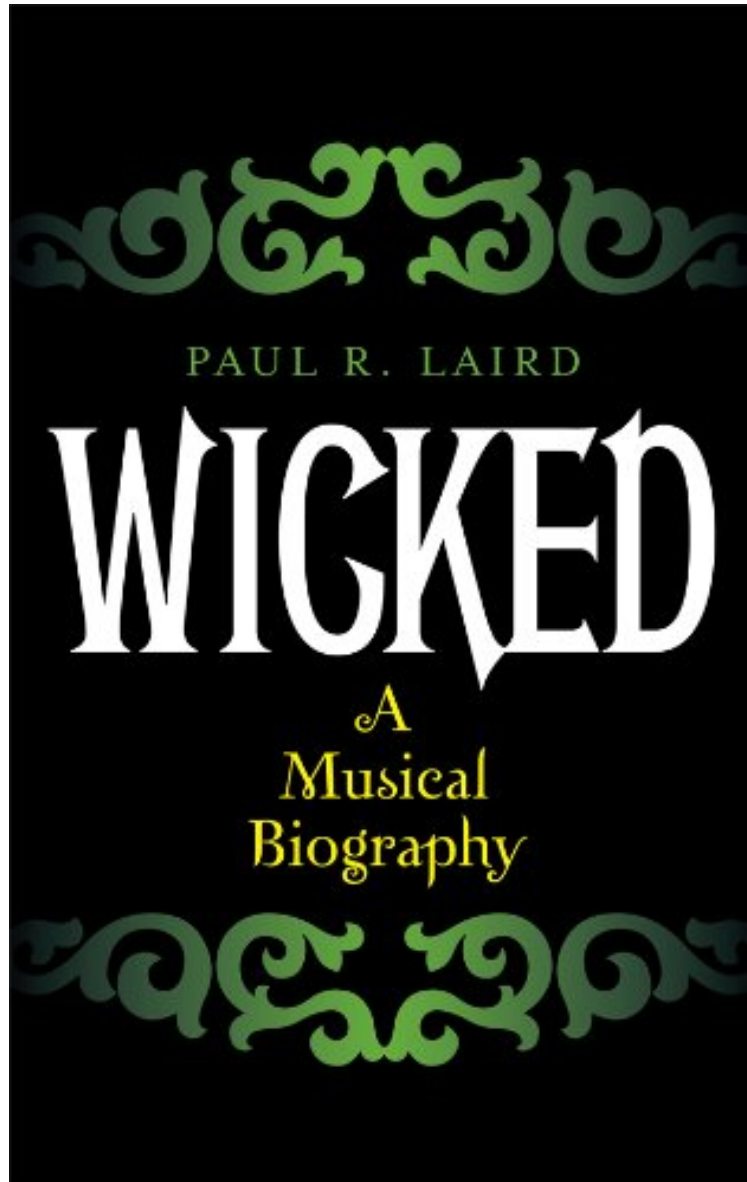


[Read free ebook] Wicked: A Musical Biography

Wicked: A Musical Biography

Paul R. Laird

**Download PDF / ePub / DOC / audiobook / ebooks*



[Download](#)

[Read Online](#)

#1531083 in eBooks 2011-06-24 2011-06-24 File Name: B0056A8UVU | File size: 28.Mb

Paul R. Laird : Wicked: A Musical Biography before purchasing it in order to gage whether or not it would be worth my time, and all praised Wicked: A Musical Biography:

5 of 6 people found the following review helpful. Laird Accomplishes a WICKED TaskBy Christopher KuczewskiIn WICKED: A MUSICAL BIOGRAPHY, Paul Laird sets out to examine the musical WICKED, the Stephen Schwartz/Winnie Holzman Broadway hit that has gone on to win awards and play to countless audiences worldwide. Laird is clear in what he wants to accomplish in this book: this is not merely a recollection of the creative process

behind the blockbuster musical but, rather, a thorough examination of the musical's score and orchestration. Of course, Laird does recall the creation of the show (something that has been already examined in Carol de Giere's comprehensive and thorough *DEFYING GRAVITY: THE CREATIVE CAREER OF STEPHEN SCHWARTZ, FROM 'GODSPELL' TO 'WICKED'* and David Cote's coffee table book *WICKED: THE GRIMMERIE*, both of which are certainly worthy of a read); his main focus is not on the people behind the show but on the music and, to some extent, lyrics and book of the show. Laird reviews several different versions of the score and libretto of *WICKED*, including the very first draft of the script from 2001. It is striking to see the similarities and differences between these earlier versions of the show and the finalized version currently playing on Broadway. Laird also delves into the orchestrations of William David Brohn, which definitely give even greater weight to *WICKED*'s already enchanting score. Laird's approach is both scholarly and enjoyable. He definitely uses a great deal of musical terminology (and rightly so), so for those readers who are not too sharp on these terms, I would highly recommend using the internet to look them up. It would have been nice to have a detailed analysis of the book and lyrics, but I guess you can't have everything. Besides, Laird does not specifically set out to explore the book and lyrics of the show. All in all, *WICKED: A MUSICAL BIOGRAPHY* is a must for any *WICKED* fan or for anybody interested in musical theatre. 6 of 10 people found the following review helpful. HORRIBLE! By K. Vancko This reads like a middle school student's term paper and would probably receive a C at best. He spends almost all his time a. Telling you what he's going to say, b. Telling you what he just said, or c. quoting two of the GREAT books about *Wicked* and Stephen Schwartz. Occasionally, he tries to say something himself, but it's normally something vague like talking about how the song *Wonderful* changed more than any other after *Wicked*'s opening night, but not giving ANY SPECIFICS. This book sucks. There are a couple interesting things (like different song lists, scripts, etc.), but I can't believe I wasted any money or time on this horrible book about one of my favorite Broadway shows of all time.

In 2004, the original Broadway production of *Wicked* earned 10 Tony nominations, including best musical. Based on the best-selling novel by Gregory Maguire, the show continues to run on Broadway and has touring companies throughout the United States and around the world. In *Wicked: A Musical Biography*, author Paul Laird explores the creation of this popular Broadway musical through an examination of draft scripts, interviews with major figures, and the study of primary musical sources such as sketches, drafts, and completed musical scores. Laird brings together an impressive amount of detail on the creation of *Wicked*, including a look at Maguire's novel, as well as the original source material, *The Wizard of Oz*. This volume also offers a history of the show's genesis along with examinations of the draft scenarios and scripts that demonstrate the show's development. Laird also explores Stephen Schwartz's life and work, providing an analysis of the composer and lyricist's work on the show through song drafts, sketches, and musical examples. Laird also surveys the show's critical reception in New York and London, noting how many critics failed to appreciate its qualities or anticipate its great success. The unusual nature of *Wicked*'s story—dominated by two strong female leads—is also placed in the context of Broadway history. A unique look into a successful Broadway production, *Wicked: A Musical Biography* will be of interest to musicologists, theatre scholars, students, and general readers alike.

This book is a bonanza for those students interested in the step-by-step development of theatrical ventures. They will be gratified and instructed by the creative processes highlighted here. This work is an education. The success of such research ventures rely on the availability of written literary and musical scores source materials, most important of which is the memories of the creative personnel. The author has done well by his sources. Less scientific-oriented musical theater lovers will also enjoy and profit from this work. (American Reference Books Annual) The impetus for Paul Laird's book came from his fortuitous meeting with composer Stephen Schwartz at an academic conference in 2004 and was further fueled by witnessing the fervent responses of young women and girls in *Wicked*'s audiences. Schwartz provided generous access to his office, manuscripts, and papers, and Laird was able to speak at length with the composer and most of his collaborators on multiple occasions. It is fair to say that few scholars of any musical styles, especially commercial genres, have had such unfettered access to the sources of a living composer at the height of his career. This is . . . a strength of the book. (Journal of the Society for American Music) About the Author Paul R. Laird is professor of Musicology at the University of Kansas, where he teaches courses in music history, musical theater, and directs the Instrumental Collegium Musicum. He is the author of *The Baroque Cello Revival: An Oral History* (Scarecrow, 2004) and coauthor of *Historical Dictionary of the Broadway Musical* (Scarecrow, 2007).