Sunday In The Park With George Edition Vocal Selections

Stephen Sondheim

The Oxford Handbook of Sondheim Studies

A Study Guide for Steven Sondheim's "Sunday in the Park with George"

Putting It Together

Sunday in the Park with George

Stephen 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. Stephen Sondheim is widely regarded as the most important composer and lyricist of musical theater in the second half of the 20th century. Celebrating his 80th birthday, this new edition of Sondheim on Music finds him in these guided interviews expounding in great depth and detail on his craft. As a natural teacher, thoughtful and opinionated, Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. Where the first edition focused particularly on six shows—Passion, Assassins, Into the Woods, Sunday in the Park with George, Sweeney Todd, and Pacific Overtures—this second edition presents a new chapter that discusses Sondheim's entire career. Several shows that were not discussed previously are explored here, including A Funny Thing Happened on the Way to the Forum, Merrily We Roll Along, Company, Follies, Anyone Can Whistle, and A Little Night Music, as well as thoughts about the recent film adaptation of Sweeney Todd. The book also features an entire chapter on Bounce: the previous incarnation of his latest musical, Road Show. In addition to Sondheim's list of "Songs I Wish I'd Written," the songlisting and discography has been greatly expanded and updated to include all works composed and recorded over the last six years. "A selection of lyrics from the musicals of the award-winning Stephen Sondheim, in the Everyman's Library Pocket Poets series"—(Applause Libretto Library). This 1995 Pulitzer Prize-winning musical was inspired by the painting A Sunday Afternoon on the Island of La Grande Jatte by Georges Seurat. A complex work revolving around a fictionalized Seurat immersed in single-minded concentration while painting the masterpiece, the production has evolved into a meditation on art, emotional connection, and community. This publication contains the entire script of the musical. " Sunday is itself a modernist creation, perhaps the first truly modernist work of musical
theatre that Broadway has produced a watershed event that demands nothing less than a retrospective, even revisionist, look at the development of the serious Broadway musical." Frank Rich, The New York Times Magazine(Appplause Books). The complete book and lyrics with set and costume designs, production photos, essays, cast lists and credits, awards for major productions, selected discographies, and much more! Includes the shows A Little Night Music, Sweeney Todd, Sunday in the Park with George and A Funny Thing Happened on the Way to the Forum. A richly illustrated Sondheim treasury!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 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 account is based on hundreds of hours of interviews with Sondheim and his associates. 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. Essays discuss chronicles, clarify ideas of creation temporally understood, the meaning of "simultaneous times," or simultaneity, and the concept of "no-time." Essays also examine time in social and political contexts, as measured by clocks, as notated in music, as embodied in memorializing stone, and as the subject and medium of consciousness."A poetic account of self-discovery and self-loathing"--Amazon.com. The first in-depth look at the work and career of one of the most important figures in the history of musical theater. 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. A Study Guide for Steven Sondheim's "Sunday in the Park with George," 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. In this collection of interviews conducted by Mark Horowitz of the Library of Congress, musical theatre legend Stephen Sondheim discusses the art of musical composition, lyric writing, the collaborative process of musical theater, and how he thinks about his own work. A postlude features a more recent conversation with Sondheim. 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 Laurents 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, co-writers, 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. Sometimes you're in a hurry, but you want to get a little mental workout, too. Luckily, there's Sunday in
the Park with Crosswords, which is bursting with lots of little 10 x 10 puzzles, just perfect for an on-the-go brain strain. Two notable crossword writers have contributed the puzzles for this one, so you know you're in for many sessions of head-slapping trivia and chuckle-inducing wordplay. Four-time Edgar Award-winning author Lawrence Block's definitive essay collection on the art of writing fiction for ten years, crime novelist Lawrence Block funneled his wealth of writing expertise into a monthly column for Writer's Digest. Collected here for the first time are those pieces illuminating the tricks of the authorial trade, from creating vibrant characters and generating seamless plots, to conquering writer's block and experimenting with self-publishing. Filled with wit and insight, The Liar's Bible is a must-read for experts, amateurs, and anyone interested in learning to craft great fiction from one of the field's modern masters. This ebook features an illustrated biography of Lawrence Block, including rare photos and never-before-seen documents from the author's personal collection.

Stephen Sondheim's first new work in over a decade. As one of the characters in Assassins says, "Tolstoy was right, you can't beat the Gods. It's the small things - the warp and woof - that make up the pattern. And how much influence do we have over the small? Now that's a theme for a modern writer." And Nicholas Mosley is this writer. Part political thriller and part love story, Assassins explores the "small things" that give shape and meaning to the "big events." Fifteen-year-old Anna is bullied by her classmates for being overweight. Her mother, Fiona, decides to transfer her to the school where she teaches, but that only makes things worse. Anna's father, George, is no help—he's too obsessed with saving the world. Just as Anna gets suspended for head-butting one of her tormenters, her uncle Terry arrives for an unannounced visit. A heartbroken, filthy-mouthed slacker, Terry reaches out to Anna in a way that no one ever has. Their unexpected friendship sends her parents' rocky marriage into a tailspin as the whole family wonders what—or who—really needs saving. Nick Payne's If There Is I Haven't Found It Yet is a brilliantly sad, humorous, and empathetic play about a family stuck somewhere between knowing what the problem is and doing something about it. This analysis serves to reveal the strong interconnectedness between museums and theatre (mentioned only briefly by other scholars) as uniquely demonstrated by Stephen Sondheim's musical, Sunday in the Park with George. Because Sondheim chose George Seurat's museum-housed painting, Sunday on the Island of La Grande Jatte, as the foundation for his show, museum practices including labels, titles, ways of seeing, and curatorial authority—to which Seurat's painting has already been subjected—can also be located in Stephen Sondheim's musical. However, in the musical the artist is returned authority over his painting, above museum practice and curator bias. By granting the artist such dominion over the artwork, Sondheim redirects the focus from Seurat's innovative pointillist style (as commonly found in history books) to a focus on the relationship between artist and artwork, allowing for artist and painting to converse. A behind-the-scenes look at the making of the iconic musical Sunday in the Park with George Putting It Together chronicles the two-year odyssey of creating the iconic Broadway musical Sunday in the Park with George. In 1984, James Lapine, then a fledgling playwright and director, met Stephen Sondheim, already a legendary Broadway composer, and the two decided to turn Georges Seurat's masterwork Sunday on the Island of La Grande Jatte into a musical. Through Lapine's recollections, conversations between Lapine, Sondheim, and the original cast and crew of the production, and a treasure trove of personal photographs, sketches, script notes, and sheet music from the making of the show, the two Broadway icons lift the
curtain on their beloved musical. Putting It Together delves deep into the making of Sunday in the Park with George and the story of how a Broadway icon went off-Broadway with a neophyte nineteen years his junior to create a Pulitzer Prize- and Tony Award–winning smash hit. The extraordinary story of a transformative decade on Broadway, featuring gripping behind-the-scenes accounts of shows such as Rent, Angels in America, Chicago, The Lion King, and The Producers—shows that changed the history of the American theater. The 1990s was a decade of profound change on Broadway. At the dawn of the nineties, the British invasion of Broadway was in full swing, as musical spectacles like Les Miserables, Cats, and The Phantom of the Opera dominated the box office. But Andrew Lloyd Webber’s Sunset Boulevard soon spelled the end of this era and ushered in a new wave of American musicals, beginning with the ascendance of an unlikely show by a struggling writer who reimagined Puccini’s opera La Bohème as the smash Broadway show Rent. American musical comedy made its grand return, culminating in The Producers, while plays, always an endangered species on Broadway, staged a powerful comeback with Tony Kushner’s Angels in America. A different breed of producers rose up to challenge the grip theater owners had long held on Broadway, and corporations began to see how much money could be made from live theater. And just as Broadway had clawed its way back into the mainstream of American popular culture, the September 11 attacks struck fear into the heart of Americans who thought Times Square might be the next target. But Broadway was back in business just two days later, buoyed by talented theater people intent on bringing New Yorkers together and supporting the economics of an injured city. Michael Riedel presents the drama behind every mega-hit or shocking flop, bringing readers into high-stakes premieres, fraught rehearsals, tough contract negotiations, intense Tony Award battles, and more. From the bitter feuds to the surprising collaborations, all the intrigue of a revolutionary era in the Theater District is packed into Singular Sensation. Broadway has triumphs and disasters, but the show always goes on. It's Bobbie's thirty-fifth birthday party, and all her friends are wondering why she isn't married. Why can't she find the right man, settle down and start a family? A breakthrough on Broadway in 1970, Company is Stephen Sondheim and George Furth's legendary musical comedy about life, love and loneliness, featuring some of Sondheim's most iconic songs including 'Company', 'You Could Drive a Person Crazy', 'The Ladies Who Lunch', 'Side by Side' and 'Being Alive'. The acclaimed West End revival in 2018 was conceived and directed by award-winning director Marianne Elliott and produced by Elliott & Harper Productions. Reimagining the musical by switching the gender of several characters, including the protagonist Bobbie, played by Rosalie Craig, the production also starred Patti LuPone, Mel Giedroyc and Jonathan Bailey. It won the Peter Hepple Award for Best Musical at the 2018 Critics' Circle Theatre Awards. This edition features the complete revised book and lyrics for the production, colour production photographs, and an introduction by Sondheim's biographer David Benedict. THE STORY: Growing up in an impoverished family in the Bronx, Moss Hart dreamed of being part of the glamorous world of the theatre. Forced to drop out of school at age thirteen, Hart’s famous memoir Act One is a classic Hortatio Alger story that plots Hart’s unlikely collaboration with the legendary playwright George S. Kaufman. Tony Award-winning writer and director James Lapine has adapted Act One for the stage, creating a funny, heartbreaking, and suspenseful play that celebrates the making of a playwright and his play Once in a Lifetime. ACT ONE offers great fun to a director to utilize over fifty roles, which can be played by a
cast as few as twelve, and in a production that can be done as simply or elaborately as desired. THE STORY: From singer-songwriter and performance artist Stew comes PASSING STRANGE, a daring musical that takes you on a journey across boundaries of place, identity and theatrical convention. Stew brings us the story of a young bohemian who chart THE STORY: The esteemed and retired Dr. Conrad Bering has selected, out of countless applicants, several individuals for private as well as Group therapy. It seems this Pulitzer Prize-winning doctor might be writing another book and it further see Twenty years after her sharp, seminal first book Sex and the City reshaped the landscape of pop culture and dating with its fly on the wall look at the mating rituals of the Manhattan elite, the trailblazing Candace Bushnell delivers a new book on the wilds and lows of sex and dating after fifty. Set between the Upper East Side of Manhattan and a country enclave known as The Village, Is There Still Sex in the City? follows a cohort of female friends—Sassy, Kitty, Queenie, Tilda Tia, Marilyn, and Candace—as they navigate the ever-modernizing phenomena of midlife dating and relationships. There’s “Cubbing,” in which a sensible older woman suddenly becomes the love interest of a much younger man, the “Mona Lisa” Treatment—a vaginal restorative surgery often recommended to middle aged women, and what it’s really like to go on Tinder dates as a fifty-something divorcee. From the high highs (My New Boyfriend or MNBs) to the low lows (Middle Age Madness, or MAM cycles), Bushnell illustrates with humor and acuity today’s relationship landscape and the types that roam it. Drawing from her own experience, in Is There Still Sex in the City? Bushnell spins a smart, lively satirical story of love and life from all angles—marriage and children, divorce and bereavement, as well as the very real pressures on women to maintain their youth and have it all. This is an indispensable companion to one of the most revolutionary dating books of the twentieth century from one of our most important social commentators. Barber Sweeney Todd returns to London seeking revenge for the loss of his wife and daughter by killing customers and dropping to the shop downstairs to be made into meat pies by Mrs. Lovett. Includes sketches and photographs from several productions. Offers the complete libretto to the Tony Award-winning Broadway musical Stephen Sondheim and James Lapine’s beloved musical masterpiece becomes a major motion picture, starring Meryl Streep and Johnny Depp. The author, a successful playwright, recounts his lifelong involvement in the theater Officer Marcus Moscowicz is a small town policeman with dreams of making it to detective. One fateful night, shots ring out at the surprise birthday party of Great American Novelist Arthur Whitney and the writer is killed...fatally. With the nearest detective an hour away, Marcus jumps at the chance to prove his sleuthing skills—with the help of his silent partner, Lou. But whodunit? Did Dahlia Whitney, Arthur's scene-stealing wife, give him a big finish? Is Barrette Lewis, the prima ballerina, the prime suspect? Did Dr. Griff, the overly-friendly psychiatrist, make a frenemy? Marcus has only a short amount of time to find the killer and make his name before the real detective arrives... and the ice cream melts! This Squid Ink Classic includes the full text of the work plus MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays for when your teacher requires extra resources in MLA format for your research paper. “There are moments in the history of theatre when stagecraft takes a new turn. I like to think that this happened for the American musical last week, when Tony Kushner’s Caroline, or Change (at the Public), a collaboration with composer Jeanine Tesori and the director George C. Wolfe, bushwhacked a path beyond the narrative end of the deconstructed,
overfreighted musicals of the past thirty years.”—John Lahr, The New Yorker

Louisiana, 1963: A nation reeling from the burgeoning Civil Rights Movement and the Kennedy assassination. Caroline, a black maid, and Noah, the son of the Jewish family she works for, struggle to find an identity for their friendship. Through their intimate story, this beautiful new musical portrays the changing rhythms of a nation. Tony Kushner and composer Jeanine Tesori have created a story that addresses contemporary questions of culture, community, race and class through the lens and musical pulse of the 1960s. Tony Kushner is best known for the two-part masterwork, Angels in America, recently produced by HBO as a six-hour television event, directed by Mike Nichols to universal acclaim. His other plays include Homebody/Kabul, A Bright Room Called Day and Slavs!; as well as adaptations of Corneille’s The Illusion, Ansky’s The Dybbuk, Brecht’s The Good Person of Szechuan and Goethe’s Stella. Current projects include: Henry Box Brown or The Mirror of Slavery and St. Cecilia or The Power of Music. He recently collaborated with Maurice Sendak on an American version of the children’s opera, Brundibar. He grew up in Lake Charles, Louisiana, and he lives in New York. Jeanine Tesori wrote the score for Thoroughly Modern Millie, which won the 2002 Tony and Drama Desk Awards for Best Musical and the multiple-award-winning Violet.

Copyright code: b4bacfa01bfdc19dfc832ećebe62adff