

Stephen Sondheim: A Life

Highlights from the Pulitzer Prize, Tony Award, and NY Drama Critics' Circle Award-winning musical. Titles include: Sunday * Finishing the Hat * Beautiful * Children and Art * Move On.

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.

Paul Gemignani is one of the titans of the modern musical theater industry. Serving as musical director for more than forty Broadway productions since 1971, his collaborations with Stephen Sondheim, Andrew Lloyd Webber, John Kander, Fred Ebb, Hal Prince, Michael Bennett, and Alan Menken have led to countless accolades for his collaborators, but due to the near invisible position of the musical director in the Broadway industry, Gemignani's story is often overlooked. Gemignani seeks to not only bring the reader into the orchestra pit to learn Gemignani's story but also educate the reader as to the crucial role a music director plays in bringing some of the most iconic musicals in Broadway history to life. Born into a second-generation Italian American family during the aftershocks of the Great Depression, Gemignani worked his way up from playing percussion in USO bands to conducting before Leonard Bernstein, all before becoming a pivotal player in the team that brought some of the most successful musicals of the late twentieth century to the stage. Sweeney Todd, Evita, Merrily We Roll Along, Sunday in the Park with George, and Into the Woods would be quite different without his key contributions, and many of the sonic markers we now associate with the postmodern musical theater can be traced to Gemignani's careful curiosity to expand the bounds of what was possible.

Presents a collection of lyrics from the composer, and offers insights into his creative process, relationships with other legends of American theater, experiences in the theater, collaborations, and most significant successes and failures.

By the Way, Meet Vera Stark (TCG Edition)

Luv

Sondheim on Music

Still Here

How Sondheim Found His Sound

Into the Woods

Stephen Sondheim's first new work in over a decade.

Strengthen your students' understanding of Stephen Sondheim with this short, insightful guide written by our education experts.

This is the script of the original musical from which the film was adapted, not the film's screenplay.

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 Stephen Sondheim Encyclopedia

Merrily We Roll Along

A Life

Sweeney Todd, the Demon Barber of Fleet Street

B Is for Broadway

Collected Lyrics (1954-1981) with Attendant Comments, Principles, Heresies, Grudges, Whines and Anecdotes

Stephen SondheimA LifeAlfred a Knopf Incorporated

"It's an incredible honor to be included in this amazing book of the greatest talent the Broadway stage has ever known!" —AUDRA McDONALD, six-time Tony Award-winning actress From Audra McDonald to Liza with a "Z," here is a showstopping alphabet book featuring your favorite leading ladies of the Broadway stage! Step into the spotlight and celebrate a cavalcade of Broadway's legendary ladies. Start with "A" for six-time Tony Award winner Audra McDonald, then sing and dance your way through the alphabet with beloved entertainers like Patti LuPone, Bernadette Peters, Chita Rivera, Lea Salonga, Kristin Chenoweth, Kelli O'Hara, and Liza Minnelli! Broadway fans and theater lovers everywhere will give a standing ovation to this one-of-a-kind tribute full of toe-tapping rhymes, with illustrations as bright and beautiful as the shining lights on any marquee. AND DON'T MISS THE SEQUEL COMING IN OCTOBER: B IS FOR BROADWAY: ONSTAGE AND BACKSTAGE FROM A TO Z! THE RAVE REVIEWS ARE IN FROM THE STARS THEMSELVES! A wonderful, enriching, enlightening book for theater lovers of all ages . . . and all that jazz!" —CHITA RIVERA, two-time Tony Award-winning actress (The Rink, Kiss of the Spider Woman) "A to Z—awesome to zany—I'm thrilled to be a part of such an illustrious group." —CHRISTINE EBERSOLE, two-time Tony Award-winning actress (42nd Street, Grey Gardens) "I'm so honored to be included among these fierce ladies—brought to life with such fun illustrations—in this wonderful book for little divas like my own!" —LEA SALONGA, Tony Award-winning actress (Miss Saigon) "A is for Audra turns the alphabet song into a show stopper! It is literally a love letter to Broadway's leading ladies, and I am so honored to be memorialized alongside all of my sisters!" —RENÉE ELISE GOLDSBERRY, Tony Award-winning actress (Hamilton) "I'm honored to be included in this illustrious group. A to Z, they are all incredible!" —KRISTIN CHENOWETH, Tony Award-winning actress (You're a Good Man, Charlie Brown) "What a fun and fabulous celebration of the females of Broadway! Imagine my joy just to be a part of it!" —KELLI O ' HARA, Tony Award-winning actress (The King and I) " H is also for honored—because that ' s what I am to be included in this beautiful book. I can ' t wait to show my kids and tell them of all the brilliant leading ladies who have graced the Broadway stage. " —HEATHER HEADLEY, Tony Award – winning actress (Aida) AND CRITICS LOVE IT TOO! "Women of the Broadway theater take center stage in this loving homage. . . . A lively introduction to a whole new cast of heroines."—Kirkus "this is a book all kids (and many adults) will enjoy as they learn about and fall in love with the theatre."—Playbill.com "A true necessity for any kid ' s bookshelf."—Entertainment Weekly " a thorough, eye-catching introduction to women of the theater. . . . budding theater lovers will get a thrill. " —Booklist "A sure hit for thespians of all ages."—School Library Journal "Emmerich ' s flattering caricatures, paired with [Allman ' s] verse, are colorful and slick, bringing Broadway ' s drama to the page " —Publishers Weekly

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 1982, James Lapine, at the beginning of his career as a playwright and director, met Stephen Sondheim, nineteen years his senior and already a legendary Broadway composer and lyricist. Shortly thereafter, the two decided to write a musical inspired by Georges Seurat ' s nineteenth-century painting A Sunday Afternoon on the Island of La Grande Jatte. Through conversations between Lapine and Sondheim, as well as most of the production team, and with a treasure trove of personal photographs, sketches, script notes, and sheet music, the two Broadway icons lift the curtain on their beloved musical. Putting It Together is a deeply personal remembrance of their collaboration and friend - ship and the highs and lows of that journey, one that resulted in the beloved Pulitzer Prize – winning classic.

The life of composer Richard Rodgers encapsulates the very essence of New York high society during the first half of the 20th century.

A Musical Comedy : [and] Director's Stage Guide

Somewhere for Me

Putting It Together

Road Show

Life and Sound from Broadway and Beyond

On 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 play- wright 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 re-creates 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.

The widely admired biographer of Bernard Berenson (“A triumph”—Washington Post; “A perfect riot”—Michael Holroyd; “Astonishing”—London Sunday Times) and of Kenneth Clark (“Splendid, enthralling”—The Wall Street Journal) gives us now a complete and complex portrait of an American titan, Frank Lloyd Wright. Meryle Secrest shows us Frank Lloyd Wright in full scale—the brilliant, outrageous, fascinating man; the giant who changed modern architecture; the standard-bearer for the new, quintessentially American vision, the artist who never, during a seventy-year career, abandoned his principles of design; the radical, the Bohemian—the visionary who was one of the central figures of the twentieth-century American culture, society and politics. Meryle Secrest is the first biographer to have full access to the Frank Lloyd Wright Archives. Her life of the architect, more than five years’ work and illustrated with 121 photographs, is a stunning feat of biographical narrative, sustained analysis and compassionate insight. With her extraordinary grasp of the man and his art, she gives us Frank Lloyd Wright close up—a creature of boundless energy and indomitable appetite for experience, a man whose limitless belief in his own rightness carried him through bankruptcy, arrest, fire, divorce, and years of social ostracism. A riveting portrait of a genius.

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

This series of contemporary plays includes structured GCSE assignments for use by individuals or groups. These include questions which involve close reading, writing and discussion. This play places the "Romeo and Juliet" story in a New York group-warfare context.

A New Musical Comedy

Leonard Bernstein

A Musical

The Achievement of Stephen Sondheim

Mike Nichols

The Collected Lyrics of Stephen Sondheim

Stephen Sondheim has won seven Tonys, an Academy Award, seven Grammys, a Pulitzer Prize and the Kennedy Center Honors. His lyrics have become synonymous with musical theater and popular culture, and here Sondheim has not only collected his lyrics for the first time, he is giving readers a rare personal look into his life as well as his remarkable productions. Along with the lyrics for all of his musicals from 1954 to 1981—including West Side Story, Company, Follies, A Little Night Music and Sweeney Todd--Sondheim treats us to never-before-published songs cut or discarded from each show. He discusses his relationship with his mentor, Oscar Hammerstein II, and his collaborations with extraordinary talents from Leonard Bernstein to Angela Lansbury. The anecdotes--filled with pointed observations and intimate details--transport us back to a time when theater was a major pillar of American culture. Best of all, Sondheim offers unparalleled insights into songwriting.--From publisher description.

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.

A National Book Critics Circle finalist • One of People's top 10 books of 2021 • An instant New York Times bestseller • Named a best book of the year by NPR and Time A magnificent biography of one of the most protean creative forces in American entertainment history, a life of dazzling highs and vertiginous plunges—some of the worst largely unknown until now—by the acclaimed author of Pictures at a Revolution and Five Came Back Mike Nichols burst onto the scene as a wunderkind: while still in his twenties, he was half of a hit improv duo with Elaine May that was the talk of the country. Next he directed four consecutive hit plays, won back-to-back Tonys, ushered in a new era of Hollywood moviemaking with Who's Afraid of Virginia Woolf?, and followed it with The Graduate, which won him an Oscar and became the third-highest-grossing movie ever. At thirty-five, he lived in a three-story Central Park West penthouse, drove a Rolls-Royce, collected Arabian horses, and counted Jacqueline Kennedy, Elizabeth Taylor, Leonard Bernstein, and Richard Avedon as friends. Where he arrived is even more astonishing given where he had begun: born Igor Peschkowsky to a Jewish couple in Berlin in 1931, he was sent along with his younger brother to America on a ship in 1939. The young immigrant boy caught very few breaks. He was bullied and ostracized--an allergic reaction had rendered him permanently hairless--and his father died when he was just twelve, leaving his mother alone and overwhelmed. The gulf between these two sets of facts explains a great deal about Nichols's transformation from lonely outsider to the center of more than one cultural universe--the acute powers of observation that first made him famous; the nourishment he drew from his creative partnerships, most enduringly with May; his unquenchable drive; his hunger for security and status; and the depressions and self-medications that brought him to terrible lows. It would take decades for him to come to grips with his demons. In an incomparable portrait that follows Nichols from Berlin to New York to Chicago to Hollywood, Mark Harris explores, with brilliantly vivid detail and insight, the life, work, struggle, and passion of an artist and man in constant motion. Among the 250 people Harris interviewed: Elaine May, Meryl Streep, Stephen Sondheim, Robert Redford, Glenn Close, Tom Hanks, Candice Bergen, Emma Thompson, Annette Bening, Natalie Portman, Julia Roberts, Lorne Michaels, and Gloria Steinem. Mark Harris gives an intimate and evenhanded accounting of success and failure alike; the portrait is not always flattering, but its ultimate impact is to present the full story of one of the most richly interesting, complicated, and consequential figures the worlds of theater and motion pictures have ever seen. It is a triumph of the biographer's art.

Oozing with sophistication and wit, Stephen Sondheim and Hugh Wheeler's A Little Night Music (based on Ingmar Bergman's film Smiles on a Summer Night) is a passionate story of intertwined love affairs, regret and longing centred on elegant actress Desirée Armfeldt, and her family and flirtations. When Desirée performs in the town of her former lover, old passions rekindle and during a weekend in the country, the entangled romances of four couples are laid bare. With the magic of music on a summer's night, love's joys and complications play out in three-quarter time. Filled with beautiful iconic numbers, including 'Send in the Clowns' and 'A Weekend in the Country', A Little Night Music is a romantic musical by one of our greatest living composers. It opened on Broadway at the Shubert Theatre in February 1973 in a production directed by Harold Prince, winning Best Musical at the New York Drama Critics' Circle Awards and the Tony Awards. The musical premiered in the West End at the Adelphi Theatre in April 1975. It has since enjoyed professional productions in the West End, by opera companies, in a 2009 Broadway revival, and elsewhere, and it is a popular choice for regional groups. It was adapted for film in 1977, with Harold Prince directing.

Light on Fire

GEMIGNANI

The Oxford Handbook of Sondheim Studies

A Collection of Critical Essays

The Art and Life of Sam Francis

Stephen Sondheim

The first in-depth look at the work and career of one of the most important figures in the history of musical theater.

“Steve Swayne’s How Sondheim Found His Sound is a fascinating treatment and remarkable analysis of America’s greatest playwright in song. His marvelous text goes a long way toward placing Stephen Sondheim among the towering artists of the late twentieth century!” —Cornel West, Princeton University “Sondheim’s career and music have never been so skillfully dissected, examined, and put in context. With its focus on his work as composer, this book is surprising and welcome.” —Theodore S. Chapin, President and Executive Director, The Rodgers and Hammerstein Organization “. . . an intriguing ‘biography’ of the songwriter’s style. . . . Swayne is to be congratulated for taking the study of this unique composer/lyricist into hitherto unnavigated waters.” —Stage Directions “The research is voluminous, as are the artistry and perceptiveness. Swayne has lived richly within the world of Sondheim’s music.” —Richard Crawford, author of America’s Musical Life: A History “Amid the ever-more-crowded bookshelf of writings on Sondheim, Swayne’s analysis of Sondheim’s development as a composer stands up as a unique and worthy study. . . . For the Sondheim aficionados, there are new ideas and new information, and for others, Swayne’s How Sondheim Found His Sound will provide an intriguing introduction into the mind of arguably the greatest and most influential living Broadway composer.” —talkinbroadway.com “What a fascinating book, full of insights large and small. An impressive analysis and summary of Sondheim’s many sources of inspiration. All fans of the composer and lovers of Broadway in general will treasure and frequently refer to Swayne’s work.” —Tom Riis, Joseph Negler Professor of Musicology and Director of the American Music Research Center, University of Colorado Stephen Sondheim has made it clear that he considers himself a “playwright in

