

## A Streetcar Named Desire Libretto

This book, drawn from the award-winning online Oxford Dictionary of National Biography, tells the story of our recent past through the lives of those who shaped national life.

Today it is widely recognized that gay men played a prominent role in defining the culture of mid-twentieth-century America, with such icons as Tennessee Williams, Edward Albee, Aaron Copland, Samuel Barber, Montgomery Clift, and Rock Hudson defining much of what seemed distinctly "American" on the stage and screen. Even though few gay artists were "out," their sexuality caused significant anxiety during a time of rampant antihomosexual attitudes. Michael Sherry offers a sophisticated analysis of the tension between the nation's simultaneous dependence on and fear of the cultural influence of gay artists. Sherry places conspiracy theories about the "homintern" (homosexual international) taking control and debasing American culture within the paranoia of the time that included anticommunism, anti-Semitism, and racism. Gay artists, he argues, helped shape a lyrical, often nationalist version of American modernism that served the nation's ambitions to create a cultural empire and win the Cold War. Their success made them valuable to the country's cultural empire but also exposed them to rising antigay sentiment voiced even at the highest levels of power (for example, by President Richard Nixon). Only late in the twentieth century, Sherry concludes, did suspicion slowly give way to an uneasy accommodation of gay artists' place in American life.

Discusses the writing of A streetcar named Desire by Tennessee Williams. Includes critical essays on the work and a brief biography of the author.

Two highly sexed gay men, old and intimate friends, write to each other over the course of a year. One is a musical director of the British National Opera, neurotic and liberal; the other is a Shakespeare scholar of aristocratic descent, staunchly conservative and currently teaching in San Diego. In between their tales of sexual shenanigans, they exchange chapters from an unpublished novel whose romantic idealism contrasts with the cynical camp egotism of their letters. A witty and ironic picture of British gay life set against the backdrop of the Thatcher years.

20th Century Music

The Composer and His Music

Williams: A Streetcar Named Desire

Yearbook of the Encyclopedia Americana

A Little Night Music

The Premiere Performances of Toni Morrison's Libretto

**(Vocal Score). This wonderful new American opera, based on the unforgettable Tennessee Williams play, has been broadcast around the world and recorded live on Deutsche Grammophon, and it's been a big hit ever since its premiere last year at the San Francisco Opera. Libretto by Philip Littell. Instrumental parts available for rental.**

**Rarely is a book about the theatre as entertaining and informative as Stephen Citron's new guidebook to the creation of the musical. Filled with anecdotes, practical advice, and sparkling comments from the biggest Broadway insiders, The Musical from the Inside Out examines this major theatrical form from the creator's point of view. Mr. Citron takes the reader through basic training and onto finding and securing material, writing the libretto, adding the songs, auditioning the players, workshopping, rehearsals, previews, and the excitement of opening night. He reveals the secrets of success as well as some of the common pitfalls of failure. "There's never been a book like this," wrote a columnist from London's West End. Mr. Citron's bounty of information comes from his own vast experience; from interviews with well-known directors, producers, lyricists, composers, librettists, stage managers, and scenic artists; and from such luminaries as Stephen Sondheim, Andrew Lloyd Webber, Jerry Herman, Hal Prince, Jerome Robbins, Jerry Bock, Sheldon Harnick, John Kander, and Fred Ebb. The Musical From the Inside Out is an adventure for musical fans and required reading for professionals or amateurs involved in creating a musical.**

**In January 1856, Margaret Garner—an enslaved woman on a Kentucky plantation—ran with members of her family to the free state of Ohio. As slave catchers attempted to capture the fugitives in Cincinnati, Garner cut the throat of her two-and-a-half-year-old daughter to prevent her return to slavery. Toni Morrison first imaginatively treated Margaret Garner's infanticide in her Pulitzer Prize-winning novel *Beloved* (1987). In 2004, it became the subject of her libretto *Margaret Garner: Opera in Two Acts*, a lyrical text designed to be paired with music and sung operatically. Grammy Award-winning composer Richard Danielpour had tapped Morrison to write the libretto for his opera *Margaret Garner: A New American Opera*, which world premiered in Detroit in 2005. La Vinia Delois Jennings's edited**

**volume records key events, debates, and critical assessments of Morrison's success with Garner's story as a libretto. It also includes essays by individuals who played central roles in bringing the opera to the stage and recovering Garner's story. The collection opens with a foreword by mezzo-soprano Denyce Graves, for whom Danielpour composed the title role. The other contributors range from literary and opera scholars to specialists in American slavery studies and scholars of Toni Morrison's oeuvre. Their essays position her libretto within the African American operatic and libretto tradition, a tradition not fully known to performance scholars and heretofore unexamined.**

**Although many opera dictionaries and encyclopedias are available, very few are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A-Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures.**

**100 Greatest American Plays**

**Der Rosenkavalier**

**The Glass Menagerie; A Streetcar Named Desire; Cat on a Hot Tin Roof; Sweet Bird of Youth**

**The New Music Connoisseur**

**Alex North's A Streetcar Named Desire**

**Addictions**

Major composers including Mozart, Wagner, Verdi, Puccini, and Strauss \* Legendary singers from the great divas to the Three Tenors \* What to look for and listen to at the opera \* The history of opera and why it endures \* Stylistic variations and basic theoretical underpinnings \* Appreciating the art form \* Biographies of the opera's greatest artists \* A survey of classic operas

A comprehensive study guide offering in-depth explanation, essay, and test prep for selected works by Tennessee Williams, whose creative endeavors earned him two Pulitzer Prizes. Titles in this study guide include *The Glass Menagerie* and *A Streetcar Named Desire*. As an author of southern gothic and memory literature, Williams had a significant impact on theater and has been established as one of America's most successful playwrights. Moreover, he brought symbolism and poetic language to the stage as his writing evolved. This Bright Notes Study Guide explores the context and history of Williams' classic work, helping students to thoroughly explore the reasons they have stood the literary test of time. Each Bright Notes Study Guide contains: - Introductions to the Author and the Work - Character Summaries - Plot Guides - Section and Chapter Overviews - Test Essay and Study Q&As The Bright Notes Study Guide series offers an in-depth tour of more than 275 classic works of literature, exploring characters, critical commentary, historical background, plots, and themes. This set of study guides encourages readers to dig deeper in their understanding by including essay questions and answers as well as topics for further research.

Samuel Barber (1910-1981) is one of the most admired and honored American composers of the twentieth century. An unabashed Romantic, largely independent of worldwide trends and the avant-garde, he infused his works with poetic lyricism and gave tonal language and forms new vitality. His rich legacy includes every genre, including the famous *Adagio for Strings*, *Knoxville: Summer of 1915*, three concertos, a plethora of songs, and two operas, the Pulitzer prize-winning *Vanessa*, and *Antony and Cleopatra*, the commissioned work that opened the new Metropolitan Opera House at Lincoln Center in 1966. Generously documented by letter, sketches, autograph manuscripts, and interviews with friends, colleagues, and performers with whom he worked, this ASCAP-Award winning book is still unquestionably the most authoritative biography on Barber, covering his entire career and interweaving the events of his life with his compositional process. This second edition benefits from many new discoveries, including a Violin Sonata recovered from an artist's estate, a diary Barber kept his seventeenth year, a trove of letters and manuscripts that were recovered from a suitcase found in a dumpster, documentation that dispels earlier myths about the composition of Barber's Violin Concerto, and research of scholars that was stimulated by Heyman's work. Barber's intimate relations are discussed when they bear on his creativity. A testament to the lasting significance of Romanticism, Samuel Barber stands as a model biography of an important musical figure.

Few writers have brought more of their life into their works than famed playwright Thomas Lanier "Tennessee" Williams III. His characters have often served as proxies for himself, his mother, and especially his tragically unstable sister, Rose, who many consider to be the inspiration for Williams' iconic female leads Blanche DuBois and Laura Wingfield. In this gripping new biography, Paul Ibell

looks at Williams as a poet, playwright, brother, homosexual, alcoholic, drug addict, and, ultimately, a deeply passionate soul whose operatically intense plays were a vibrant reflection of life. Ibell discusses Williams' s early plays that have become household names: *The Glass Menagerie*, *A Streetcar Named Desire*, and *Cat on a Hot Tin Roof*. But he also rescues Williams' s later works from critical obscurity, uncovering overlooked values in them. He explores the importance of Europe on the Southerner' s imagination, following Williams and his companion—Gore Vidal—through holiday after holiday in Italy; and he looks, especially, at the theme for which Williams became most known: the power of sexual attraction and the tragedy of its loss when we—as we all must do—grow old. Punchy, accessible, and fabulously illuminating, this critical biography is a must-read for any admirer of American theater, literature, or the passionate lives of those who define them.

Samuel Barber

Operas in English

NPR The Curious Listener's Guide to Opera

American Opera

Tennessee Williams

Opera

Seminar paper from the year 2004 in the subject American Studies - Literature, grade: 1,0, University of Freiburg (English Department), course: 20th Century American Drama, 15 entries in the bibliography, language: English, comment: Good paper: to the point, strong in argument and well researched. Can't ask for more. Form: very good English, citations etc., abstract: This paper investigates the opera adaptation of Tennessee Williams' play *A Streetcar Named Desire* by Andre Previn. Particular attention is going to be paid to the relation between the original play and the changes made in the opera or caused by the change of genre. Naturally an adaptation of a play into an opera necessitates a shortening of the original text to turn it into an opera libretto. The music added to the play may also change its atmosphere, mood - it might even be an interpretation which is not contained in the play to that extent. Thus this paper follows up on these possible differences and examines whether Andre Previn succeeded in writing an opera *A Streetcar Named Desire* meeting the high expectations caused by the popularity of the play."

This film score handbook provides a detailed analysis of Alex North's astounding score for Elia Kazan's 1951 adaptation of *A Streetcar Named Desire*. Beginning with a review of North's musical training and film scoring techniques, the book then uses approaches from both musicology and film studies to present a comprehensive exploration of the film's (self-)censorship and its impact on North's music, most notably in the film's infamous staircase scene. Sam S. Shubert Theatre, New York Drama Critics' Circle Award-Best Musical 1973, Tony Award-Best Musical 1973, Harold Prince in association with Ruth Mitchell presents "A Little Night Music," a new musical starring Glynis Johns, Len Cariou, Hermione Gingold, with Victoria Mallory, Laurence Guittard, Patricia Elliott, Mark Lambert, Judy Kahan, D. Jamin-Bartlett, George Lee Andrews, Despo, Barbara Lang, Benjamin Rayson, Teri Ralson, Beth Fowler, Gene Varrone, music and lyrics by Stephen Sondheim, book by Hugh Wheeler, suggested by a film by Ingmar Bergman, choreography by Patricia Birch, scenic production designed by Boris Aronson, costumes designed by Florence Klotz, lighting designed by Tharon Musser, musical direction by Paul Gemignani, orchestrations by Jonathan Tunick, production directed by Harold Prince.

Tired of Tannhuser? Bored with Bohme? Then open your imagination to the unexpected pleasures of American opera. With this generous, accessible overview, Elise K. Kirk provides a lively history of one of America's liveliest arts. A treasure trove of information on a substantial, heretofore neglected repertoire, *American Opera* sketches musical traits and provides plot summaries, descriptions of sets and stagings, and biographical details on performers, composers, and librettists for more than 100 American operas, many of which have received unjustifiably scant attention since their premieres. From the spectacle and melodrama of William Dunlap's *Pizarro in Peru* (1800) and the pathos of Caryl Florio's *Uncle Tom's Cabin* (1882) to the chilling psychological drama of Jack Beeson's *Lizzie Borden* (1965) and the lyric elegance of John Corigliano's *The Ghosts of Versailles* (1991), opera in America displays the energy and diversity of the nation itself. Kirk shows that this rich, varied repertoire includes far more than familiar jewels such as *Porgy and Bess*, *Candide*, *Susannah*, and *The Consul*. Beginning with the English-influenced harlequinade of the revolutionary period, Kirk traces the development of comic opera, the rise of melodramatic romanticism, the emergence of American grand opera and verismo, and the explosion of eclectic forms that characterized American opera in the twentieth century. Devoting particular attention to the accomplishments of women and black composers and librettists, Kirk explores how American operas have incorporated indigenous elements such as jazz, popular song, folk music, Native American motifs, and Hollywood's cinematic techniques. She also discusses the impact of radio and television broadcasting on opera in America, the advent of opera workshops in universities, the integration of multimedia effects into recent opera productions, and innovations such as co-commissioning and joint staging that have helped sustain American opera as federal support has declined. An engaging introduction for neophytes, *American Opera* also offers an array of welcome surprises for diehard opera fans.

Creating the Broadway Musical Libretto

A Film Score Guide

Oxford Dictionary of National Biography 2005-2008

An Imagined Conspiracy

Critical Companion to Tennessee Williams

William Schuman and the Shaping of America's Musical Life

**One of the greatest American dramatists of the 20th century, Tennessee Williams is known for his sensitive characterizations, poetic yet realistic writing, ironic humor, and depiction, of harsh realities in human relationship. His work is frequently included in high school and college curricula, and his plays are continually produced. Critical Companion to Tennessee Williams includes entries on all of Williams's major and minor works, including A Streetcar Named Desire, Cat on a Hot Tin Roof, The Glass Menagerie, a novel, a collection of short stories, two poetry collections, and personal essays; places and events related to his works; major figures in his life; his literary influences; and issues in Williams scholarship and criticism. Appendixes include a complete list of Williams's works; a list of research libraries with significant Williams holdings; and a bibliography of primary and secondary sources.**

**A Student Handbook to the Plays of Tennessee Williams provides the essential guide to Williams' most studied and revived dramas. Authored by a team of leading scholars, it offers students a clear analysis and detailed commentary on four of Williams' plays: The Glass Menagerie, A Streetcar Named Desire, Cat on a Hot Tin Roof and Sweet Bird of Youth. A consistent framework of analysis ensures that whether readers are wanting a summary of the play, a commentary on the themes or characters, or a discussion of the work in performance, they can readily find what they need to develop their understanding and aid their appreciation of Williams' artistry. A chronology of the writer's life and work helps to situate all his works in context and the introduction reinforces this by providing a clear overview of Williams' writing, its recurrent themes and concerns and how these are intertwined with his life and times. For each play the author provides a summary of the plot, followed by commentary on: \* The context \* Themes \* Characters \* Structure and language \* The play in production (both on stage and screen adaptations) Questions for study, and notes on words and phrases in the text are also supplied to aid the reader. The wealth of authoritative and clear commentary on each play, together with further questions that encourage comparison across Williams' work and related plays by other leading writers, ensures that this is the clearest and fullest guide to Williams' greatest plays.**

**This entertaining collection of pieces from the acclaimed director of Breaker Morant, Driving Miss Daisy and Mao's Last Dancer features memoirs, brief lives and revealing accounts of the film world. Alongside unsung heroes from behind the camera and producers of dubious repute are Madeleine St John and Clive James, Margaret Olley and Jeffrey Smart, as well as a particularly seductive 1963 EH Holden—and Bruce Beresford's father, whose strange and startling decline in old age is charted in a brilliant, poignant essay. Opinionated, wry and engaging, The Best Film I Never Made will provoke and delight in equal measure. It is the ideal gift not only for cinema buffs but for anyone interested in music, art or literature. Bruce Beresford has directed more than two dozen films, including Breaker Morant, Tender Mercies, Driving Miss Daisy, Black Robe, Double Jeopardy and Mao's Last Dancer. He has directed Rigoletto for the Los Angeles Opera and A Streetcar Named Desire for Opera Australia, and is the author of Josh Hartnett Definitely Wants to Do This. He lives in Sydney. 'Beresford's style resembles the action of a veteran wrist-spinner. His technique looks loose, even effortless. His sentences drift along genially for a while, then suddenly bite the pitch and turn...He isn't merely smart by Hollywood standards. He is smart by any standard...In a world rife with philistines, he demonstrates that the best revenge is laughter, and living and working well.' Australian 'Beresford writes with skill and insight, humour.' Otago Daily Times 'This quirky collection of occasional writings from 2007 to 2017 paints a picture of a modest man with a curious mind...Beresford retains a wry sense of humour and an enjoyable willingness to share candid and unflattering details.' Big Issue 'A collection of warm, droll and often frank personal essays...An honest and reflective book.' AU Review**

**This study introduces the reader to the mostly unknown world of libretto adaptations of nineteenth-century American fiction. The analysis of stage works based on Washington Irving's Rip Van Winkle, Nathaniel Hawthorne's The Scarlet Letter, and Henry James's Washington Square explores a largely unexamined area of the reception history of these authors and narratives. As opera and drama have been interlinked throughout American theater history, the discussion of adaptations will include multiple types of spoken and musical theater. Appendices documenting the existence of over 350 stage works based on nineteenth-century American fiction further illustrate how librettists, composers, and playwrights have participated in the endeavor to understand and contextualize literary texts within cultural history.**

Opera: The Basics

Margaret Garner

The Musical from the Inside Out

## 21st Century Music

### G. Schirmer American Aria Anthology

#### An Encyclopedia of World Premieres and Significant Performances, Singers, Composers, Librettists, Arias and Conductors, 1597-2000

(Opera). This wonderful new American opera, based on the unforgettable Tennessee Williams play, has been broadcast around the world and recorded live on Deutsche Grammophon, and it's been a big hit ever since its premiere last year at the San Francisco Opera. Libretto by Philip Littell.

100 Greatest American Plays is the 1st book on the 100 greatest American, non-musical plays. Arranged alphabetically, each entry covers each play extensively including the plot, the production history, a summary of the critical reaction, its influence and long-range effects, cast lists of notable stage and film versions, and a playwright biography.

(Vocal Collection). The G. Schirmer Opera Anthology series revolutionized opera aria study after its release in 1991. There are so many wonderful soprano arias that a second volume was warranted. The music is predominantly for lyric soprano. As in the original volumes, these are new, clean editions, with historical and plot information about each of the 32 arias included.

This encyclopedia includes entries for 1,153 world premiere (and other significant) performances of operas in Europe, the United States, Latin America and Russia. Entries offer details about key persons, arias, interesting facts, and date and location of each premiere. There is a biographical dictionary with 1,288 entries on historical and modern operatic singers, composers, librettists, and conductors. Fully indexed and with a bibliography.

G. Schirmer Opera Anthology

Orpheus in Manhattan

Tenor

A Dictionary of Music Titles

Musicians & Composers of the 20th Century: Gram Parsons-Igor Stravinsky

The Origins of the Names and Titles of 3,500 Musical Compositions

*Opera: The Basics offers an excellent introduction to four centuries of opera. Its easy to follow sections explore topics including: the origins of opera basic terminology the history of major opera genres including: serious opera, comic opera, semi-serious opera and vernacular opera. With key notes, discography and videography, this is the ideal book for students and interested listeners who want to learn more about this important musical genre.*

*Alphabetically arranged entries by expert contributors detail the life and work of one of America's greatest playwrights.*

*(Vocal Collection). This landmark series, the first multi-volume aria anthology devoted entirely to the topic, collects compelling, useful, singer-friendly excerpts from the best of a distinctly American musical tradition. Plot notes and basic information about each opera are included. Opera composers such as Samuel Barber, William Bolcom, Douglas Moore, Virgil Thomson and Kurt Weill are represented. The operas of Gian Carlo Menotti are particularly present, with 26 arias from nine operas in the series. Additionally, attractive, performable arias are included from important works such as Regina, A Streetcar Named Desire, The Ghosts of Versailles, The Great Gatsby, and Little Women. Stephen Sondheim graciously agreed to make new aria editions of two pieces from Sweeney Todd ("The Contest" in the Tenor volume and "Epiphany" in the Baritone/Bass volume) for this series. A majority of the music in the four volumes has never before been available outside the vocal scores; a significant number of the arias were especially adapted for this edition. Some arias in the series have never been in print at all before now. Many arias are appropriate for college student singers.*

*Winner of the ASCAP Nicolas Slonimsky Award for Outstanding Musical Biography The musical landscape of New York City and the United States of America would look quite different had it not been for William Schuman. Orpheus in Manhattan, a fully objective and comprehensive biography of Schuman, portrays a man who had a profound influence upon the artistic and political institutions of his day and beyond. Steve Swayne draws heavily upon Schuman's letters, writings, and manuscripts as well as unprecedented access to archival recordings and previously unknown correspondence. The winner of the first Pulitzer Prize in Music, Schuman composed music that is rhythmically febrile, harmonically pungent, melodically long-breathed, and timbrally brilliant, and Swayne offers an astute analysis of his work, including many unpublished music scores. Swayne also describes Schuman's role as president of the Juilliard School of Music and of Lincoln Center, tracing how he both expanded the boundaries of music education and championed the performing arts. Filled with new discoveries and revisions of the received historical narrative, Orpheus in Manhattan confirms Schuman as a major figure in America's musical life.*

Words with Music

A Student Handbook to the Plays of Tennessee Williams

And Other Stories about a Life in the Arts

The Best Film I Never Made

Tennessee Williams' Play "A Streetcar Named Desire" - An Opera Missing the Music?

The Advocate

*The Advocate is a lesbian, gay, bisexual, transgender (LGBT) monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.*

*Entries of symphonies, ballads, keyboard compositions, and popular songs arranged alphabetically includes the history of the work, origins and alternate versions of the title, composer's name, and description of the work.*

*A continuous history of the play, Streetcar named desire in production from 1947 to 1998, with emphasis on the Broadway premiere.*

*When first published in 1947, A Short History of Opera immediately achieved international status as a classic in the field. Now, more than five decades later, this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have. The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama. After surveying anticipations of the operatic form in the lyric theater of the Greeks, medieval dramatic music, and other forerunners, the book reveals the genre's beginnings in the seventeenth century and follows its progress to the present day. A Short History of Opera examines not only the standard performance repertoire, but also works considered important for the genre's development. Its expanded scope investigates opera from Eastern European countries and Finland. The section on twentieth-century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States, which incorporates material on the American musical and ties between classical opera and popular musical theater. A separate section on Chinese opera is also included. With an extensive multilanguage bibliography, more than one hundred musical examples, and stage illustrations, this authoritative one-volume survey will be invaluable to students and serious opera buffs. New fans will also find it highly accessible and informative. Extremely thorough in its coverage, A Short History of Opera is now more than ever the book to turn to for anyone who wants to know about the history of this art form.*

*From Fiction to Libretto*

*A Dictionary*

*Gay Artists in Modern American Culture*

*Irving, Hawthorne, and James as Opera*

*A Short History of Opera*

*A Streetcar Named Desire*

Benny Goodman, Dizzy Gillespie, Jim Morrison, Kurt Cobain...these are the people who helped shape the history of music. Their stories and others are told in Musicians and Composers of the 20th Century. This five volume set offers biographical and critical essays on over 600 musicians in just about every genre imaginable, from Accordion Players to Musical Theater Composers to World Music, and everything in between.

The dean of Broadway musical directors examines the dynamics of how the book, music and lyrics work together to create such hits as My Fair Lady, Fiddler on the Roof, Guys and Dolls, Hair, Pal Joey, West Side Story, Company, South Pacific, Threepenny Opera and Porgy and Bess. Howard Kissel, chief theater critic for the New York Daily News, extends the reach of Engel's subjects by bringing them up to date with commentary on such shows as A Chorus Line, Nine, Sunday in the Park with George, Rent, Working and Falsettos. Kissel offers a thoughtful history on how musical theater has evolved in the three decades since Engel wrote Words with Music (1972) and how Engel's classic work remains vital and illuminating today.

The Tennessee Williams Encyclopedia

Study Guide to The Glass Menagerie and A Streetcar Named Desire by Tennessee Williams

Arias for Soprano, Volume 2

Opera in 3 Acts