

# Gershwin&sortm

Howard Pollack,John and Rebecca Moores Professor of Music Howard Pollack

**"On My Way": The Untold Story of Rouben Mamoulian, George Gershwin, and Porgy and Bess** Joseph Horowitz,2013-07-29 A former New York Times music critic and award-winning author describes the contributions of the stage and film master director to the Gershwin's classic American folk opera that originally premiered in 1935. 10,000 first printing.

**Show Tunes** Steven Suskin,2010-03-09 Show Tunes, the most comprehensive musical theatre reference book ever, chronicles the work of Broadway's greatest composers, from 1904 through 2009. Almost 1,000 shows and 10,000 show tunes are included, with additional musicals and composers added to the fourth edition. This fact-packed volume is informative, insightful, provocative, and entertaining: the definitive survey of a fascinating field. It is a must for musical theatre enthusiasts, performers, students, collectors, and anyone who enjoys Show Tunes.

**George Gershwin** Larry Starr,2010-12-14 In this welcome addition to the immensely popular Yale Broadway Masters series, Larry Starr focuses fresh attention on George Gershwin's Broadway contributions and examines their centrality to the composer's entire career. Starr presents Gershwin as a composer with a unified musical vision—a vision developed on Broadway and used as a source of strength in his well-known concert music. In turn, Gershwin's concert-hall experience enriched and strengthened his musicals, leading eventually to his great "Broadway opera," Porgy and Bess. Through the prism of three major shows—Lady Be Good (1924), Of Thee I Sing (1931), and Porgy and Bess (1935)—Starr highlights Gershwin's distinctive contributions to the evolution of the Broadway musical. In addition, the author considers Gershwin's musical language, his compositions for the concert hall, and his movie scores for Hollywood in the light of his Broadway experience.

**The Music of Gershwin** Steven E. Gilbert,1995-01-01 He discusses the well-known Rhapsody in Blue, Concerto in F, An American in Paris, and Porgy and Bess, as well as such popular songs as Swanee, 'S Wonderful, I Got Rhythm, Love Walked In, and Love Is Here to Stay. But he also examines relatively neglected works that are no less deserving, such as Second Rhapsody, Cuban Overture, and Pardon My English, the last of which, says Gilbert, was a failure on Broadway but was one of George and Ira Gershwin's finest collaborations.

**George Gershwin** Howard Pollack,John and Rebecca Moores Professor of Music Howard Pollack,2006 A comprehensive biography of George Gershwin (1898-1937), describing his family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38.

**A Short History of Charleston** Robert N. Rosen,2021-05-07 A lively chronicle of the South's most renowned city from the founding of colonial Charles Town through the present day A Short History of Charleston—a lively chronicle of the South's most renowned and charming city—has been hailed by critics, historians, and especially Charlestonians as authoritative, witty, and entertaining. Beginning with the founding of colonial Charles Town and ending three hundred and fifty years later in the present day, Robert Rosen's fast-paced narrative takes the reader on a journey through the city's complicated history as a port to English settlers, a bloodstained battlefield, and a picturesque vacation mecca. Packed with anecdotes and enlivened by passages from diaries and letters, A Short History of Charleston recounts in vivid detail the port city's development from an outpost of the British Empire to a bustling, modern city. This revised and expanded edition includes a new final chapter on the decades since Joseph Riley was first elected mayor in 1975 through its rapid development in geographic size, population, and cultural importance. Rosen contemplates both the city's triumphs and its challenges, allowing readers to consider how Charleston's past has shaped its present and will continue to shape its future.

**George Gershwin** Howard Pollack,2007-01-15 This comprehensive biography of George Gershwin (1898-1937) unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music. Gershwin created some of the most beloved music of the twentieth century and, along with Jerome Kern, Irving Berlin, and Cole Porter, helped make the golden age of Broadway golden. Howard Pollack draws from a wealth of sketches, manuscripts, letters, interviews, books, articles, recordings, films, and other materials—including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982—to create an expansive chronicle of Gershwin's meteoric rise to fame. He also traces Gershwin's powerful presence that, even today, extends from Broadway, jazz clubs, and film scores to symphony halls and opera houses. Pollack's lively narrative describes Gershwin's family, childhood, and education; his early career as a pianist; his friendships and romantic life; his relation to various musical trends; his writings on music; his working methods; and his tragic death at the age of 38. Unlike Kern, Berlin, and Porter, who mostly worked within the confines of Broadway and Hollywood, Gershwin actively sought to cross the boundaries between high and low, and wrote works that crossed over into a realm where art music, jazz, and Broadway met and merged. The author surveys Gershwin's entire oeuvre, from his first surviving compositions to the melodies that his brother and principal collaborator, Ira Gershwin, lyricized after his death. Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years, from his time to ours.

**Opera after 1900** Margaret Notley,2017-07-05 The articles reprinted in this volume treat operas as opera and from some sort of critical angle; none of the articles uses methodology appropriate for another kind of musical work. Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them. Trends in Anglophone scholarship on post-1900 opera then determined the structure of the volume. The anthologized articles are organized according to the place of origin of the opera discussed in each of them; the introduction, however, follows a thematic approach. Themes considered in the introduction include questions of genre and reception; perspectives on librettos and librettists; words, lyricism, and roles of the orchestra; and modernism and other political contexts.

**Arranging Gershwin** Ryan Raul Bañagale,2014 In Arranging Gershwin, author Ryan Bañagale approaches George Gershwin's iconic piece Rhapsody in Blue not as a composition but as an arrangement -- a status it has in many ways held since its inception in 1924, yet one unconsidered until now. Shifting emphasis away from the notion of the Rhapsody as a static work by a single composer, Bañagale posits a broad vision of the piece that acknowledges the efforts of a variety of collaborators who shaped the Rhapsody as we know it today. Arranging Gershwin sheds new light on familiar musicians such as Leonard Bernstein and Duke Ellington, introduces lesser-

known figures such as Ferde Grofé and Larry Adler, and remaps the terrain of this emblematic piece of American music. At the same time, it expands on existing approaches to the study of arrangements -- an emerging and insightful realm of American music studies -- as well as challenges existing and entrenched definitions of composer and composition. Based on a host of newly discovered manuscripts, the book significantly alters existing historical and cultural conceptions of the Rhapsody. With additional forays into visual media, including the commercial advertising of United Airlines and Woody Allen's Manhattan, it moreover exemplifies how arrangements have contributed not only to the iconicity of Gershwin and Rhapsody in Blue, but also to music-making in America -- its people, their pursuits, and their processes.

**Gershwin** Edward Jablonski,1987 Enriched with excerpts and insights from personal correspondence and interviews--plus lively anecdotes and rare, never-before-published photographs--this fascinating portrait brings us closer to the real persona of George Gershwin than ever before. 81 black-and-white photographs.

**LineStorm Playwrights Present Go Play Outside** Lolly Ward,2022-03-15 LineStorm Playwrights is a well-known group of twelve accomplished playwrights from the Portland, Oregon, area who have had their works performed around the world and who also collaborate on and produce pieces together. They have compiled the ultimate short play collection that is perfect for this time. Due to the pandemic, the LineStorm group has been approached by several venues for short plays designed to be performed outdoors, and so this collection of twenty-five short plays is expressly set and meant to be performed outdoors. The book offers a healthy and safe way to partake in live theater performances!

**Porgy and Bess** Burton D. Fisher,2000-04 A comprehensive guide to Gershwin's PORGY AND BESS, featuring Principal Characters in the opera, Brief Story Synopsis, Story Narrative with Music Highlight Examples, and an insightful and in depth Commentary and Analysis by Burton D. Fisher, noted opera author and lecturer.

**George Gershwin** Walter Rimler,2011-02-16 George Gershwin lived with purpose and gusto, but with melancholy as well, for he was unable to make a place for himself--no family of his own and no real home in music. He and his siblings received little love from their mother and no direction from their father. Older brother and lyricist Ira managed to create a home when he married Leonore Strunsky, a hard-edged woman who lived for wealth and status. The closest George came to domesticity was through his longtime relationship with Kay Swift. She was his lover, musical confidante, and fellow composer. But she remained married to another man while he went endlessly from woman to woman. Only in the final hours of his life, when they were separated by a continent, did he realize how much he needed her. Fatally ill, unprotected by (and perhaps estranged from) Ira, he was exiled by Leonore from the house she and the brothers shared, and he died horribly and alone at the age of thirty-eight. Nor was Gershwin able to find a satisfying musical harbor. For years his songwriting genius could be expressed only in the ephemeral world of show business, as his brilliance as a composer of large-scale works went unrecognized by highbrow music critics. When he resolved this quandary with his opera Porgy and Bess, the critics were unable to understand or validate it. Decades would pass before this, his most ambitious composition, was universally regarded as one of music's lasting treasures and before his stature as a great composer became secure. In *George Gershwin: An Intimate Portrait*, Walter Rimler makes use of fresh sources, including newly discovered letters by Kay Swift as well as correspondence between and interviews with intimates of Ira and Leonore Gershwin. It is written with spirited prose and contains more than two dozen photographs.

**Gershwin in Pittsburgh** Gregory Suriano,2021-05-10 The great American composer George Gershwin was a product of the energetic Jazz Age city of New York. Yet Pittsburgh may have been his adopted town, through road tours of his Broadway shows, his appearances as a concert pianist, and his myriad associates with ties to the Steel City. Meticulously researched, *Gershwin in Pittsburgh* chronicles these surprisingly consequential connections. Theatrical venues such as the Nixon and Alvin Theatres and colleagues like Ned Wayburn, Oscar Levant, George S. Kaufman, Dolores Costello, Fritz Reiner, and Pandro S. Berman are all spotlighted. Most revealing are the visits Gershwin personally made to the city--as accompanist to vaudeville star Nora Bayes, during his Rhapsody in Blue tours with the Paul Whiteman and Leo Reisman orchestras, and for his 1933 guest appearance with the Pittsburgh Symphony.

**Gershwin Remembered** Edward Jablonski,1992 The life and work of Gershwin recalled by friends, colleagues, associates, and pupils, including Koussevitsky, Schoenberg, Richard Rodgers, and his brother Ira.

**Woodwind Quintet "Blues" by Gershwin (score)** George Gershwin,2023-09-21 Expand your woodwind quintet's repertoire with this detailed score meticulously adapted from George Gershwin's Blues from *An American in Paris*. Francesco Leone's expert arrangement for intermediate-level musicians ensures that this edition retains the emotional depths and intricate details intrinsic to Gershwin's iconic work. Within this volume, you will find the detailed score tailored for an ensemble consisting of a Flute, Oboe, Bb Clarinet, French Horn in F, and Bassoon. For those interested in the individual parts for each instrument, a separate set is also available within the same series. Complementing this set is an invaluable collection of annotations centered around both George Gershwin and *An American in Paris*. These crucial notes are presented in a variety of languages: English, French, German, Italian, Spanish, Portuguese, Korean, Japanese, and Chinese. These multilingual insights not only serve to enhance rehearsals but also elevate the concert performance, offering a deep dive into Gershwin's musical journey and his unparalleled creativity. Armed with such a rich context, each musical phrase resonates with added meaning, setting the stage for a performance that is both intricate and captivating.

**George Gershwin** Isaac Goldberg,1931

**George Gershwin** Rodney Greenberg,1998-04-23 This expert biography places Gershwin's music within the context of his frenetic lifestyle to show how a teenage song-plugger became internationally renowned in a career that spanned a mere two decades. It also brings home the realization that Gershwin's tragic death aged only 38 robbed us of untold musical treasures.

**George Gershwin** Merle Armitage,1995-03-21 Shortly after George Gershwin's premature death in 1937, Merle Armitage invited Gershwin's friends and associates to contribute memories and tributes for this volume, which was first published in 1938. In these 38 articles, a range of interests are covered, comprising a portrait of a musician who exerted a huge influence on his era.

**Rhapsody in blue** George Gershwin,1999 The wind accompaniment to George Gershwin's popular piano solo, Rhapsody in Blue, is based upon the 1924 and 1926 Grofe

editions for jazz band and theatre orchestra. Donald Hunsberger has scored this edition for 23 players which produces a leaner and more muscular version to serve as a companion to Thomas Verrier's setting for full concert band or wind ensemble. (See Verrier listing above under Grade IV-V.)

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