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Summertime: George Gershwin's Life in Music Richard Crawford 2019-09-03 The life of a beloved American composer reflected through his music, writings, and letters. New York City native and gifted pianist George Gershwin blossomed as an accompanist before his talent as a songwriter opened the way to Broadway, where he fashioned his own brand of American music. He composed a long run of musical comedies, many with his brother Ira as lyricist, but his aspirations reached beyond commercial success. A lifetime learner, Gershwin was able to appeal to listeners on both sides of the purported popular-classical divide. In 1924—when he was just twenty-five—he bridged that gap with his first instrumental composition, Rhapsody in Blue, an instant classic premiered by Paul Whiteman's jazz orchestra, as the anchor of a concert entitled “An Experiment in Modern Music.” From that time forward his work as a composer, pianist, and citizen of the Jazz Age made him in some circles a leader on America's musical scene. The late 1920s found him extending the range of the shows he scored to include the United Kingdom, and he published several articles to reveal his thinking about a range of musical matters. Moreover, having polished his skills as an orchestrator, he pushed boundaries again in 1935 with the groundbreaking folk opera, Porgy and Bess—his magnum opus. Gershwin's talent and warmth made him a presence in New York's musical and social circles (and linked him romantically with pianist-composer Kay Swift). In 1936 he and Ira moved west to write songs for Hollywood. Their work was cut short, however, when George developed a brain tumor and died at thirty-eight, a beloved American artist. Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin's remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin's unforgettable oeuvre. His days on earth were limited to the summertime of life. But the spirit and inventive vitality of the music he left behind lives on.

George Gershwin, His Journey to Greatness David Ewen 1986

The Gershwins and Me Michael Feinstein 2012-10-16 Presents an illustrated tribute to the lives and legacies of the Gershwins that is presented through the stories of twelve of their most enduring songs including "Strike Up the Band" and "Love Is Here to Stay."

George Gershwin for Easy Piano 2014-12-01 (Easy Piano Composer Collection). Over 20 Gershwin favorites for piano, arranged at an easier level, including: Fascinating Rhythm * I Got Plenty O' Nuttin' * Let's Call the Whole Thing Off * Love Is Here to Stay * Love Walked In * 'S Wonderful * Someone to Watch over Me * Soon * Summertime * They All Laughed * They Can't Take That Away from Me * and more.

Porgy Et Bess [Grabación Sonora] 1990

George Gershwin: His Life & Music Ean Wood 2012-04-09 "In the summer of 1937 George Gershwin died suddenly from a brain tumour at the age of 38. His tragically early death stunned the world. A composer of classical and popular music, he had summed up the unique qualities of what is meant by "American music". This book sheds fresh light on the man and includes exclusive interviews with musicians who knew him, material from the Gershwin family archives and coverage of the composer's musical works in full."

The Singer's Anthology of Gershwin Songs - Baritone Richard Walters 2018-06-01 (Vocal Collection). A collection of Gershwin songs, curated for today's singer, transposed into appropriate keys, based on original sources. BARITONE CONTENTS: Bess, You Is My Woman * Blah, Blah, Blah * But Not for Me * By Strauss * Embraceable You * Fascinating Rhythm * A Foggy Day (In London Town) * He Loves and She Loves * How Long Has This Been Going On? * I Got Rhythm * I Loves You, Porgy * I'll Build a Stairway to Paradise * I've Got a Crush on You * Isn't It a Pity? * Let's Call the Whole Thing Off * Love Is Here to Stay * Love Walked In *

Maybe * Nice Work If You Can Get It * 'S Wonderful * Somebody Loves Me * Someone to Watch Over Me * Soon * Summertime * They All Laughed * They Can't Take That Away from Me * Who Cares? (So Long As You Care for Me).

Porgy DuBose Heyward 1925 Basis for light opera Porgy and Bess. Story of crippled Negro beggar and his friends and enemies in Charleston, S.C.

Summertime George Gershwin 2002-06-01 Captures a moment in one family's life as they enjoy the simple pleasures of a sunny summer's day on the plantation, in a picture book that includes the score of the song.

Meet George Gershwin At The Keyboard George Gershwin 2006-06 A terrific collection of songs by George Gershwin that the composer has arranged as piano solos. Ideal for the intermediate pianist and a great insight into the mind of one America's greatest composers. Titles: The Man I Love * I'll Build a Stairway to Paradise * Do It Again * Fascinating Rhythm * Oh, Lady Be Good * Somebody Loves Me * Sweet and Low Down * Clap Yo' Hands * Do Do Do * My One and Only * 'S Wonderful * Strike Up the Band * I Got Rhythm * Who Cares? * That Certain Feeling * Liza

"On My Way": The Untold Story of Rouben Mamoulian, George Gershwin, and Porgy and Bess Joseph Horowitz 2013-07-29 A revelatory history of the operatic masterpiece that both made and destroyed Rouben Mamoulian, its director and unsung hero. "Bring my goat!" Porgy exclaims in the final scene of Gershwin's opera Porgy and Bess. Bess, whom he loves, has left for New York City, and he's determined to find her. When his request is met with astonishment—New York is a great distance from South Carolina's Catfish Row—Porgy remains undaunted. He mounts his goat-cart and leads the community in an ecstatic finale, "Oh Lawd, I'm on my way." Stephen Sondheim has called "Bring my goat!" "one of the most moving moments in musical theater history." For years it was assumed that DuBose Heyward—the author of the seminal novella and subsequent play, Porgy, and later the librettist for the opera Porgy and Bess—penned this historic line. In fact, both it and "Oh Lawd, I'm on my way" were added to the play eight years earlier by that production's unheralded architect: Rouben Mamoulian. Porgy and Bess as we know it would not exist without the contributions of this master director. Culling new information from the recently opened Mamoulian Archives at the Library of Congress, award-winning author Joseph Horowitz shows that, more than anyone else, Mamoulian took Heyward's vignette of a regional African-American subculture and transformed it into an epic theater work, a universal parable of suffering and redemption. Part biography, part revelatory history, "On My Way" re-creates Mamoulian's visionary style on stage and screen, his collaboration with George Gershwin, and the genesis of the opera that changed the face of American musical life.

George Gershwin: Sheet Music for Piano 2019-08-29 From the iconic 'Rhapsody in Blue' to his 'Three Preludes' for piano, the works of George Gershwin enjoyed immense popularity during his day and continue to be celebrated for their unique style. For intermediate to advanced players, George Gershwin: Sheet Music for Piano has over 40 pieces by the American composer to choose from. With fingerings clearly marked and designed for easy reading, these books are the ideal resource of any piano or keyboard player.

Selections from Porgy and Bess (Songbook) Jascha Heifitz 1990-03-01 (Fretted). Long out of print, these virtuoso transcriptions by the legendary violinist Jascha Heifetz date from 1947, and have previously been available only separately. These showpieces capture the excitement of Gershwin's score in a unique and fascinating way. Includes: It Ain't Necessarily So * Summertime * A Woman Is a Sometime Thing * I Got Plenty O' Nuttin' * Bess, You Is My Woman * Tempo Di Blues.

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.

The Sheet Music of George Gershwin Thomas Inglis 2007

Rhapsody in Blue George Gershwin 1998-12 This is a setting for concert band accompaniment for George Gershwin's famed *Rhapsody in Blue* arranged by Dr. Thomas Verrier. It retains all the period sounds of the original while providing a more fully scored version as a companion piece to the leaner wind ensemble orchestration by Donald Hunsberger (DH9804). [See listing below under Grade V works.]*Parts for this work are available on rental from the European American Music Distributors, LLC Rental Library, which can be reached at (212) 461-6940, fax (212) 810-4565, e-mail: rental@eamdllc.com, or online at www.eamdllc.com.

Summertime Dubose Heyward 2002-06-01 This classically illustrated picture book shows a sun-drenched slice of life for a family in the Southern countryside, inspired by the folk opera *Porgy and Bess*. A black family soaks up the sun, splashing in the pond, baking apple pie, and raising their voices in song at church.

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Porgy and Bess. Libretto by Du Bose Heyward and Ira Gershwin. Vocal Score George Gershwin 1935

Summertime (from Porgy and Bess) Sheet Music 1995-05-01 (Piano Vocal). This sheet music features an arrangement for piano and voice with guitar chord frames, with the melody presented in the right hand of the piano part, as well as in the vocal line.

Guitar Tab White Pages - Volume 4 (Songbook) Hal Leonard Corp. 2012-11-01 (Guitar Recorded Versions).

Guitarists can't get enough of the White Pages songbooks! Volume 4 features another 150 great note-for-note transcriptions, including: Addicted to Love * Bad Moon Rising * Been Caught Stealing * Bridge of Sighs * Can't Buy Me Love * Come Monday * Drive * Eight Miles High * Everlong * Everybody Wants You * Fame * Hallelujah * Hey, Soul Sister * How Soon Is Now * I Wanna Be Sedated * Jamie's Cryin' * Kiss * Mr. Brightside * Otherside * Peter Gunn * Redemption Song * Sweet Jane * Would? * and scores more!

Rhapsody in Blue George Gershwin 2021-10-13 One of Gershwin's most popular compositions is available for the first time in Dover's music catalog. This affordable edition includes Solo Piano and Piano and Orchestra versions with Orchestral Reduction for Second Piano.

Selections from Porgy & Bess : for violin and piano George Gershwin 2007-11-16

Summertime (from Porgy and Bess) 2005-06 From *Porgy and Bess* this is perhaps Gershwin's best loved song. This version is in the original key of B minor.

The Gershwins' Porgy and Bess Robin Thompson 2010 (Amadeus). In 1935 George Gershwin continued the melding of theatrical, classical, and jazz idioms he began with "Rhapsody in Blue," bringing DuBose Heyward's novel and play *Porgy* to the musical stage with *Porgy and Bess*. Collaborating with his brother Ira and Heyward, Gershwin created what was deemed at the time a "folk opera" a work that over the years has passed through cycles of praise and criticism, finally achieving recognition as a great American theatrical achievement and inclusion in the repertoire of opera companies around the world. In this lavishly illustrated 75th anniversary volume, created with the participation of the Gershwin estate, opera producer and author Robin Thompson recounts the history of *Porgy and Bess* as he looks at the various interpretations of the work and the many layers of meaning to be found in the story of the crippled Porgy, the conflicted and vulnerable Bess, the dope peddler Sportin' Life, and the other residents of Catfish Row. Packed with unique, rarely seen archival photographs and documents associated with the production, *Porgy and Bess* commemorates this uniquely American blending of musical, ethnic, and creative styles and the people, the performers, and the times that produced it.

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.)

The George Gershwin Reader Robert Wyatt 2007 A collection of articles, biographical reminiscences, reviews, musical analyses, and letters relating to the life and music of George Gershwin.

The Gershwin Style Wayne Schneider 1999-01-21 Even as orchestras, performers, enthusiasts, and critics across

the nation--and across the globe--celebrate the one-hundredth anniversary of his birth, George Gershwin (1898-1937) remains one of America's most popular yet least appreciated composers. True, he is loved and revered for his wonderful popular songs, a few instrumental works, and the majestic opera *Porgy and Bess*. But most of his music is virtually unknown; hundreds of compositions, Broadway show tunes, and even several large and important instrumental works are gradually disappearing with the generations that first heard them. The *Gershwin Style: New Looks at the Music of George Gershwin* is a bold new work that stands in opposition to this disappearance. It is also a fresh collection of essays that promises to make a key contribution to American music research. Editor Wayne Schneider has corralled some of the leading authorities of Gershwin's efforts--renowned experts and authors who have researched his music for years if not decades--and sets their work alongside articles by scholars who come to Gershwin for the first time from backgrounds in American music or popular music in general. The notable contributors include Wayne D. Shirley, Charles Hamm, Edward Jablonski, and Artis Wodehouse (who has transcribed nearly all of Gershwin's piano performances). No one who surveys the American musical landscape can doubt Gershwin's enduring popularity or profound influence, but his critical standing among today's serious music scholars is much less certain. As Schneider points out in his Introduction, there have been many biographies of Gershwin but comparatively few studies of his music in and of itself. Covering both the "popular" and "classical" extremes of Gershwin's output, as well as the many and subtle points in between, this book reevaluates the music of an American original from several enlightening perspectives. This is a book with much to offer any student or scholar of American music--while some essays explore new methods of measuring Gershwin's ~~ability as a composer, the life and music of George Gershwin~~ musical and archival sources to make arguments previously unthinkable. The essays gathered here, most of which were written especially for this volume, thus address a number of important research topics, among them biography, source studies, music analysis, performance practice, and questions of interpretation and reception. The contributions also reflect the wide diversity of contemporary thinking regarding the logic, legacy, and lure of Gershwin's music.

The Singer's Anthology of Gershwin Songs - Soprano Richard Walters 2018-06-01 (Vocal Collection). A collection of Gershwin songs, curated for today's singer, transposed into appropriate keys, based on original sources. SOPRANO CONTENTS: Bess, You Is My Woman * Blah, Blah, Blah * But Not for Me * By Strauss * Embraceable You * Fascinating Rhythm * A Foggy Day (In London Town) * He Loves and She Loves * How Long Has This Been Going On? * I Got Rhythm * I Loves You, Porgy * I'll Build a Stairway to Paradise * I've Got a Crush on You * Isn't It a Pity? * Let's Call the Whole Thing Off * Love Is Here to Stay * Love Walked In * The Man I Love * Maybe * My Man's Gone Now * Nice Work If You Can Get It * 'S Wonderful * Somebody Loves Me * Someone to Watch Over Me * Soon * Summertime * They All Laughed * They Can't Take That Away from Me * Who Cares? (So Long As You Care for Me).

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.

Porgy and Bess for Strings 2001-08 This collection, arranged for string quartet or string orchestra, is written for educational or professional use, or just to have fun playing selections from the classic Gershwin(R) work. It's great for concerts, recitals, receptions, parties, and other special occasions. Titles are: *Summertime* * *It Ain't Necessarily So* * *Bess, You Is My Woman* * *I Got Plenty of Nuttin'* * *A Woman Is a Sometime Thing* * *There's a Boat Dat's Leavin' Soon for New York* * *My Man's Gone Now* * *Oh Lawd, I'm on My Way*.

The Cambridge Companion to Gershwin Anna Harwell Celenza 2019-08-22 Explores how Gershwin's iconic music was shaped by American political, intellectual, cultural and business interests as well as technological advances.

Summertime George Gershwin 1999 Beautifully illustrated paintings to accompany Gershwin's famous song from his opera *Porgy and Bess*.

Fascinating Rhythm Deena Rosenberg 1997 Offers special insight into some of the most popular songs of the twentieth century

David Ewen 1956

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.

Porgy and Bess George GERSHWIN

George Gershwin Isaac Goldberg 1958

Concerto in F 1994-10 A concert transcription for solo piano.

Summertime George Gershwin 2002 Illustrations and the song "Summertime" from the "Porgy and Bess" musical depict a family's routine summer day.