

Sheet Music Gershwin George Porgy And Bess

(P/V/G Composer Collection). 50 of the most memorable songs from this famed songwriting duo in arrangements for piano, voice and guitar. Includes: Bess, You Is My Woman * But Not for Me * Clap Yo' Hands * Do It Again * Embraceable You * Fascinating Rhythm * How Long Has This Been Going On? * I Got Rhythm * I Loves You, Porgy * I've Got a Crush on You * Let's Call the Whole Thing Off * Love Is Here to Stay * The Man I Love * Nice Work If You Can Get It * Of Thee I Sing * Rhapsody in Blue * Someone to Watch over Me * Strike up the Band * Summertime * Swanee * They All Laughed * They Can't Take That Away from Me * and more.

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."

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.

Britannica Concise Encyclopedia

Sheet Music: A Pictorial Price Guide

Porgy and Bess

Dictionary Catalog of the Music Collection

The Gershwin Style

Polish-Jewish Relations in North America

To the perennial question "which comes first, the music or the words?" Ira Gershwin always responded, "the contract." The jest reveals both Ira's consummate professionalism and the self-effacing wit with which he ducked the spotlight whenever possible. Yet the ingeniously inventive melodies George Gershwin composed for such classic songs as "Someone to Watch Over Me," "Embraceable You," "Fascinating Rhythm," "It Ain't Necessarily So," and "Love is Here to Stay" live on in no small part because of the equally unforgettable lyrics of Ira Gershwin, lines crafted with a precision that earned him the sobriquet "The Jeweller" among his Broadway peers. In *Ira Gershwin: The Art of the Lyricist*, the older and less flamboyant of the Gershwin brothers at last steps out of the shadows to claim his due as one of American songwriting's most important and enduring innovators. Philip Furia traces the development of Ira Gershwin's lyrical art from his early love of light verse and Gilbert and Sullivan, through his apprentice work in Tin Pan Alley, to his emergence as a prominent writer for the Broadway musical theater in the 1920s. Furia illuminates his work in satirical operettas such as *Of Thee I Sing* and *Strike Up the Band*, the smart "little" revues of the 1930s, and his contributions to the opera *Porgy and Bess*. After describing the Gershwin brothers' brief but brilliant work in Hollywood before George's sudden death--work that produced such classics as "They Can't Take That Away From Me" and "Let's Call the Whole Thing Off"--Furia follows Ira's career through such triumphs as *Lady in the Dark* with Kurt Weill, *Cover Girl* with Jerome Kern, and *A Star is Born*, with Harold Arlen. Along the way, Furia provides much insight into the art of the lyricist and he captures the magic of a golden era when not only the Gershwins, but Irving

Berlin, Cole Porter, Jerome Kern, Oscar Hammerstein II, Gertrude Lawrence, Fred Astaire, and other luminaries made the lights of Broadway and the Hollywood screen shine brighter than ever before. From his first major success, the now-classic "The Man I Love" (1924) to his last great hit, "The Man That Got Away" (1954), Ira Gershwin wrote the words to some of America's most loved standards. In *Ira Gershwin: The Art of the Lyricist*, Philip Furia illuminates the craft behind this remarkable achievement to reveal how Gershwin took the everyday speech of ordinary Americans and made it sing.

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

A cumulative list of works represented by Library of Congress printed cards.

The Gershwin Song Collection

The Gershwins and Me (Enhanced Edition)

A Short History of Charleston

Blackness in Opera

Vocal Score

Words by Ira Gershwin

Follows the lives and labors of Porgy and his wife Bess, poor African-American residents of Catfish Row in Charleston, S.C.

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

The Music Substitute Sourcebook is an engaging, ready-to-use resource for music teachers or music substitutes. These quality, standards-based lesson plans and student activities have been developed to allow anyone to easily step into the role of "Music Teacher" and maintain the educational momentum of the class. The fully reproducible lesson plans in The Music Substitute Sourcebook have been thoroughly field tested by substitutes with no musical training, and they have enthusiastically endorsed the easy-to-follow format and creative, fun-to-teach activities. With The Music Substitute Sourcebook, students will be actively engaged in the lessons and furthering their musical growth as they discover and explore a wide variety of musical concepts.

Third series

Library of Congress Catalog

The National Union Catalog, Pre-1956 Imprints

The Singer's Anthology of Gershwin Songs - Mezzo-Soprano/Belter

Porgy

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 abilities as a composer, others draw on hitherto unavailable 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.

Britannica Concise Encyclopedia is the perfect resource for information on the people, places, and events of yesterday and today. Students, teachers, and librarians can find fast facts combined with the quality and accuracy that have made Britannica the brand to trust. A tool for both the classroom and the library, no other desk reference can compare.

This wide-ranging, two-volume encyclopedia of musicals old and new will captivate young fans—and prove invaluable to those contemplating staging a musical production. • Offers 700 alphabetically arranged entries related to musicals in theatre, film, and television • Spans the history of musical theatre from Gilbert and Sullivan operettas in the late 1800s to the present • Concentrates on musicals that are historically important and/or of mainstream interest, as well as those that might be examined in a high school music, music history, or theatre class • Features a teacher-friendly guide to the most popular musicals performed by high schools, discussing casting/characters, costume needs, notes on the difficulty of the music, and more • Includes a selected bibliography, discography, and videography as well as a chronology capturing key events in the history of the musical

Music in American Life: An Encyclopedia of the Songs, Styles, Stars, and Stories that Shaped our Culture [4 volumes]

Ira Gershwin

A Conductor Explores America's Music and Its African American Roots

New Looks at the Music of George Gershwin

The Gershwin Songbook - 50 Treasured Songs

The Music Substitute Sourcebook, Grades 4-8

Blackness in Opera critically examines the intersections of race and music in the multifaceted genre of opera. A diverse cross-section of scholars places well-known operas (Porgy and Bess, Aida, Treemonisha) alongside lesser-known works such as Frederick Delius's Koanga, William Grant Still's Blue Steel, and Clarence Cameron White's Ouanga! to reveal a new historical context for re-imagining race and blackness in opera. The volume brings a wide-ranging, theoretically informed, interdisciplinary

approach to questions about how blackness has been represented in these operas, issues surrounding characterization of blacks, interpretation of racialized roles by blacks and whites, controversies over race in the theatre and the use of blackface, and extensions of blackness along the spectrum from grand opera to musical theatre and film. In addition to essays by scholars, the book also features reflections by renowned American tenor George Shirley. Contributors are Naomi André, Melinda Boyd, Gwynne Kuhner Brown, Karen M. Bryan, Melissa J. de Graaf, Christopher R. Gauthier, Jennifer McFarlane-Harris, Gayle Murchison, Guthrie P. Ramsey Jr., Eric Saylor, Sarah Schmalenberger, Ann Sears, George Shirley, and Jonathan O. Wipplinger. A fascinating exploration of the relationship between American culture and music as defined by musicians, scholars, and critics from around the world.

Summertime From Porgy and Bess

Humanities

From Porgy and Bess

Dvorák to Duke Ellington

His Life and Work

A Bio-bibliography

The World of Musicals: An Encyclopedia of Stage, Screen, and Song [2 volumes]

(Easy Piano Composer Collection). This easy piano collection presents highlights from the careers of George and Ira Gershwin and includes 40 songs from shows such as Porgy & Bess and Hollywood films like Shall We Dance , as well as a song-by-song essay with rare images of original sheet music and family photos. Titles: Bess, You Is My Woman Now * Bidin' My Time * But Not for Me * Clap Yo' Hands * Do It Again * Embraceable You * Fascinating Rhythm * A Foggy Day (in London Town) * Funny Face * He Loves and She Loves * High Hat * How Long Has This Been Going On? * I Can't Get Started * I Got Plenty o' Nuttin' * I Got Rhythm * I'll Build a Stairway to Paradise * It Ain't Necessarily So * I've Got a Crush on You * Kickin' the Clouds Away * Let's Call the Whole Thing Off * Liza (All the Clouds'll Roll Away) * Long Ago (and Far Away) * Love Is Here to Stay * Love Walked In * The Man I Love * The Man That Got Away * My Ship * Nice Work If You Can Get It * Of Thee I Sing * Oh, Lady Be Good! * 'S Wonderful * Slap That Bass * Somebody Loves Me * Someone to Watch Over Me * Strike Up the Band! * Summertime * Swanee * Sweet and Low-Down * They All Laughed * They Can't Take That Away from Me. From Porgy and Bess this is perhaps Gershwin's best loved song. This version is in the original key of B minor.

Poland today is a very different country from the Poland of the past, yet attitudes inherited from the past continue to affect Polish-Jewish relations in the present. In Poland itself, now a free society, memories of the Jewish place in Poland's history, long suppressed by communism, are being re-evaluated. In America the attitudes that had divided the two sides in the Old Country seemed for a long time to be becoming more entrenched. This volume—probably the first comprehensive study of Polish-Jewish relations in North America—explores how this situation came about, and also considers the efforts being made to put the resentments caused by past conflicts to one side as the influences long dominant in the Polish-Jewish relationship in North America begin to lose

their formative power. The contributors deal boldly with matters at the heart of the relationship. There is an attempt to quantify the attitudes of both sides to a number of key aspects of the Holocaust, and fascinating questions are raised about how the Holocaust has distorted the perceptions that Poles and Jews have of each other, and why the Holocaust remains a problem in Polish-Jewish relations. Stereotyping is confronted head-on. There is an investigation of how crude stereotypes of Polish peasants have found their way into Jewish history textbooks, crucially affecting the disposition of American Jews towards Poland, and of how the stereotyped world of the shtetl still haunts the American Jewish imagination, with great consequences for attitudes to Poles and Polish Americans. The way in which this stereotype is challenged by realities encountered in the context of the March of the Living is provocatively discussed, along with the options for dealing with a landscape 'poor in Jews, but rich in Jewish ruins'. A number of chapters describe attempts to overcome mutual stereotyping, including a detailed and valuable account of the National Polish American-Jewish American Council, and of the attempts that have been made to steer the Jedwabne debate in a constructive direction. These small beginnings show that it is possible to go beyond past differences and to concentrate instead on what has linked Poles and Jews in their long history. As in earlier volumes of Polin, substantial space is given, in 'New Views', to recent research in other areas of Polish-Jewish studies.

Dictionary of American Classical Composers

Polin: Studies in Polish Jewry Volume 19

George Gershwin

An Encyclopedia of the Songs, Styles, Stars, and Stories That Shaped Our Culture

The Art of the Lyricist

Seven Against Thebes

The Dictionary of American Classical Composers covers over 650 composers active from the 18th century to today. Covering all classical styles, it offers the most comprehensive overview of key composers in the United States available. Entries include basic biographical information and critical analysis of each composer's key works and ideas. Entries also include worklists and bibliographic information. Whenever possible, the entries will have been checked by the composers themselves to assure greatest possible accuracy. This new edition, completely updated and expanded from the 1984 edition, also includes over 200 historic photographs.

American composer George Gershwin, an icon of the American Jazz Age, indelibly marked 20th-century music, with many of his works becoming standards in the popular and jazz music repertory. This major bibliography includes a brief biography, which examines Gershwin's influence and situates him within the cultural context of his time, a complete cross-reference list of all his compositions, a discography of more than 1,150 items, and a descriptive filmography. The extensive bibliography includes

writings by both George and Ira and more than 2,100 entries about George's compositions.

This special enhanced eBook includes twelve Gershwin classics performed by Michael Feinstein and commentary from the author on the music and the lives of George and Ira Gershwin. From celebrated entertainer Michael Feinstein comes a beautifully illustrated account of the lives and legacies of the Gershwins—told through stories of twelve of their greatest songs. The “Ambassador of the Great American Songbook” Michael Feinstein was just twenty years old when he got the chance of a lifetime: a job with his hero, Ira Gershwin. During their six-year partnership, the two became close friends. Feinstein blossomed under Gershwin's mentorship and Gershwin was reinvigorated by the younger man's zeal for his and his brother George's legacy. Now, in *The Gershwins and Me*, the only book of its kind, Michael Feinstein shares unforgettable stories and reminiscences from the music that defined American popular song, along with rare Gershwin memorabilia he's collected through the years. From “Strike Up the Band” to “Love Is Here to Stay,” each of the twelve chapters highlights one of the Gershwins' classic songs, exploring the brothers' lives, illuminating what the music meant to them, and telling the stories of how their iconic tunes came to life. Throughout the star-studded narrative, Feinstein unfolds the moving chronicle of his own life with the Gershwins, describing his vision for their enduring presence today. No other writer could give us such an authoritative inside perspective on these titans of American culture—and no other writer could include such a soulful collection of music as Feinstein's original recordings of the twelve songs. A timeless classic and the definitive account of the Gershwins and their legacy, *The Gershwins and Me* will have you humming with every turn of the page.

Fun, Content Filled, Elementary Music Lessons for Effortless Substitute Teacher Preparation

A Pictorial Price Guide

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

Contemporary American Authors

Summertime

15 Vocal Masterworks from the Baroque Era Through the Twenty-First Century

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.

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 Prominent symphony conductor Maurice Peress describes his career conducting the premiers of such works as Leonard Bernstein's 'Mass' & Duke Ellington's 'Queenie Pie'. He traces the great impact of African American music on American music, beginning with the work of Antonin Dvořák.

Routledge Guide to Broadway

The Sheet Music Exchange

Catalog of Copyright Entries

A Personal History in Twelve Songs

A Critical Survey and 219 Bio-bibliographies

Music and phonorecords

Drawing upon a remarkable mix of intensive research and the personal experience of a career devoted to the music about which Dvořák so presciently spoke, Maurice Peress's lively and convincing narrative treats readers to a rare and delightful glimpse behind the scenes of the burgeoning American school of music and beyond. In Dvořák to Duke Ellington, Peress begins by recounting the music's formative years: Dvořák's three year residency as Director of the National Conservatory of Music in New York (1892-1895), and his students, in particular Will Marion Cook and Rubin Goldmark, who would in turn become the teachers of Ellington, Gershwin, and Copland. We follow Dvořák to the famed Chicago World's Fair of 1893, where he directed a concert of his music for Bohemian Honor Day. Peress brings to light the little known African American presence at the Fair: the piano professors, about-to-be-ragtimers; and the gifted young artists Paul Dunbar, Harry T. Burleigh, and Cook, who gathered at the Haitian Pavilion with its director, Frederick Douglass, to organize their own gala concert for Colored Persons Day. Peress, a distinguished conductor, is himself a part of this story; working with Duke Ellington on the Suite from Black, Brown and Beige and his "opera comique," Queenie Pie; conducting the world premiere of Leonard Bernstein's Mass; and reconstructing landmark American concerts at which George Antheil's Ballet Mecanique, George Gershwin's Rhapsody in Blue, James Reese Europe's Clef Club (the first all-black concert at Carnegie Hall), and Ellington's Black, Brown and Beige, were first presented. Concluding

with an astounding look at Ellington and his music, Dvorák to Duke Ellington offers an engrossing, elegant portrait of the Dvorák legacy, America's music, and the inestimable African-American influence upon it.

*This superb vocal collection features 15 of the world's best-loved arias from the Baroque era through the 21st Century, presented with comprehensive historical information, accurate translations, IPA pronunciation guides, and performance suggestions designed to enhance and educate developing vocalists. Available in Medium High and Medium Low editions. Titles: * Domine Deus (Vivaldi) * Gioite al canto mio (Peri) * I Attempt from Love's Sickness (Purcell) * I Got Plenty O' Nuttin' (Gershwin) * La donna è mobile (Verdi) * Non siate ritrosi (Mozart) * O mio babbino caro (Puccini) * O Rest in the Lord (Mendelssohn) * Ombra mai fù (Handel) * Sheep May Safely Graze (Bach) * Sorry Her Lot (Gilbert & Sullivan) * Time To Say Goodbye (Sartori) * Voi che sapete (Mozart) * Where'er You Walk (Handel) * You Raise Me Up (Løvland)*

For voices and piano, with chord symbols.

The Sheet Music of George Gershwin

Dvorak to Duke Ellington

Easy Piano

The Gershwins and Me

The George Gershwin Reader

Summertime: George Gershwin's Life in Music

The Routledge Guide to Broadway is the second title in our new student reference series. It will introduce the student to the Broadway theater, focusing on key performers, writers, directors, plays, and musicals, along with the theaters themselves, key awards, and the folklore of Broadway. Broadway is the center of American theater, where all the great plays and musicals make their mark. Students across the country in theater history, performance, and direction/production look to Broadway for their inspiration. While there are illustrated coffee table type books on Broadway, there are few that offer a comprehensive look at the key figures and productions of the last two centuries. The Routledge Guide to Broadway offers this information in an easy-to-use, inexpensive format that will appeal to students, professors, and theatrical professionals.

The formidable talents of Anthony Hecht, one of the most gifted of contemporary American poets, and Helen Bacon, a classical scholar, are here brought to bear on this vibrant translation of Aeschylus' much underrated tragedy *The Seven Against Thebes*. The third and only remaining play in a trilogy dealing with related events, *The Seven Against Thebes* tells the story of the Argive attempt to claim the Kingdom of Thebes, and of the deaths of the brothers Eteocles and Polyneices, each by the others hand. Long dismissed by critics as ritualistic and lacking in dramatic tension, *Seven Against Thebes* is revealed by Hecht and Bacon as a work of great unity and drama, one exceptionally rich in symbolism and imagery.

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.

Singer's Library of Arias