

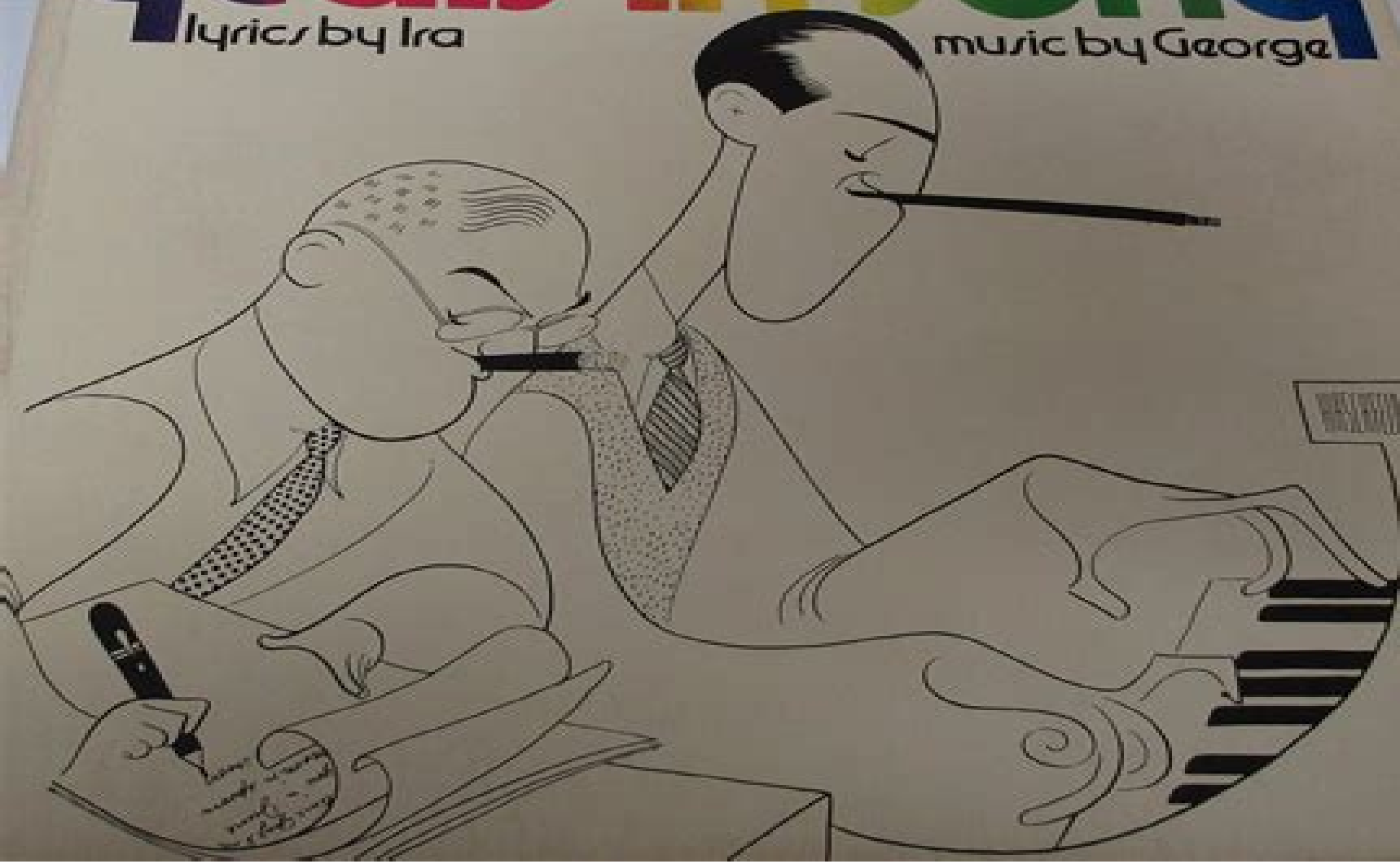
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years in song

lyrics by Ira music by George



New York Times Gershwin Years In Song

Geoffrey Block



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The New York Times Nostalgic Years in Song Irving Brown, 1974

The New York Times Book Review, 1995 Presents extended reviews of noteworthy books short reviews essays and articles on topics and trends in publishing literature culture and the arts Includes lists of best sellers hardcover and paperback

America's Music, from the Pilgrims to the Present Gilbert Chase, 1992 A history of American music its diversity and the cultural influences that helped it develop

Music of the Great Composers Patrick Kavanaugh, 1996 A unique guide to enhance and enrich your enjoyment of classical music this book is for music lovers who want to better understand the works of the masters

Taking a Chance on Love George Harwood Phillips, 2019-09-19 When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke what the music world already knew became apparent to the public at large the man had two musical personas one as a composer the other as a tunesmith One wrote highbrow music the other lowbrow Yet the two sides complemented each other Neither could function without the other Born and classically trained in imperial Russia Vladimir Dukelsky 1903 1969 fled the Bolshevik Revolution with his family discovered American popular music in cosmopolitan Constantinople and pursued his budding interest to New York before his passion for classical music drew him to Paris where the impresario Serge Diaghilev hired him to compose a ballet for the Ballets Russes Taking a Chance on Love immerses us in Duke's dizzying globe hopping and genre swapping as financial concerns and musical passions drive him from composing symphonies to writing songs from brilliant successes to Broadway flops and from performing with classical performers to writing books and articles Throughout as he crisscrosses the landscape of American music collaborating with lyricists such as Howard Dietz Ira Gershwin and Sammy Cohn the incomparable Vernon Duke emerges clearly from these pages sometimes charming sometimes infuriating always entertaining Although Vernon Duke has entered the canon of American standards with such songs as Taking a Chance on Love I Can't Get Started and April in Paris little is known about the composer with two personas Taking a Chance on Love brings the intriguing double life of Dukelsky Duke back into the spotlight restoring a chapter to the history of the Great American Songbook and to the story of twentieth century music

The Publishers Weekly, 1972 Focus On: 100 Most Popular Vaudeville Performers Wikipedia contributors, *Kurt Weill: The Threepenny Opera* Stephen Hinton, 1990-07-26 This is the first book on the best known of the Weill Brecht collaborations to explore the extent and significance of the composer's contribution Described as the weightiest possible lowbrow opera for highbrows and the most full blooded highbrow musical for lowbrows Hans Keller the enduringly popular Threepenny Opera has given rise not only to interpretations as numerous as they are diverse but also to new adaptations One such is Brecht's hitherto unpublished concert version which is included here in English translation Even the stage work generally known today departs significantly from what was performed at the

premiere in 1928 After a detailed reconstruction of the work's genesis and continued revision over three decades the editor examines the spin offs in which the authors participated the instrumental suite the film the law suit the novel and the musical and textual revisions of songs In a brisk survey of the stage history the editor pays particular attention to pioneering productions in Germany and Britain Kim Kowalke provides an exhaustive account of the history of The Threepenny Opera in America Geoffrey Abbott addresses questions concerning authentic performance practice and David Drew analyzes large scale motivic relationships in the music Among the earlier writings on the work reprinted here those by Theodor W Adorno Ernst Bloch and Walter Benjamin appear for the first time in English translation A concluding chapter by the editor considers whether The Threepenny Opera's popularity rests as frequently maintained on a misunderstanding The book contains numerous illustrations a discography and music examples

The Jazz Age Arnold Shaw, 1989-11-30 F Scott Fitzgerald named it Louis Armstrong launched it Paul Whiteman and Fletcher Henderson orchestrated it and now Arnold Shaw chronicles this fabulous era in *The Jazz Age* Spicing his account with lively anecdotes and inside stories he describes the astonishing outpouring of significant musical innovations that emerged during the Roaring Twenties including blues jazz band music torch ballads operettas and musicals and sets them against the background of the Prohibition world of the Flapper The jazz age set the sound of popular music into the 1950s It included the flowering of improvised music by such artists as Armstrong Bix Beiderbecke and Duke Ellington the maturation and Americanization of the Broadway musical theatre the explosion of the arts celebrated in the Harlem Renaissance the rise of the classical blues singers starting with Mamie Smith and climaxing with Bessie Smith the evolution of ragtime into stride piano the spread of speakeasy night life and the emergence of the Cabaret singers the musical creativity of a whole range of composers and songwriters including Kern Gershwin Berlin Youmans Rodgers and Hart and Cole Porter whom Shaw calls Song Laureate of the Roaring 20s Here is a lively account of all these significant developments and personalities A bibliography detailed discography and two informative lists songs of the 20s in *Variety's* Golden 100 and films featuring singers and songwriters of the era round out the book

Enchanted Evenings Geoffrey Block, 2009-10-30 This new second edition of *Enchanted Evenings* offers theater lovers an illuminating behind the scenes tour of some of America's best loved most admired and most enduring musicals Readers will find such all time favorites as *Show Boat* *Carousel* *Kiss Me Kate* *Guys and Dolls* *My Fair Lady* *West Side Story* *Sweeney Todd* *Sunday in the Park with George* and *Phantom of the Opera* Geoffrey Block provides a documentary history of each of the musicals showing how each work took shape and revealing at the same time how the American musical evolved from the 1920s to today both on stage and on screen The book's particular focus is on the music offering a wealth of detail about how librettist lyricist composer and director work together to shape the piece Block also includes trenchant social commentary and lively backstage anecdotes Jerome Kern Cole Porter the Gershwins Rodgers and Hart Kurt Weill Rodgers and Hammerstein Lerner and Loewe Frank Loesser Leonard Bernstein Stephen Sondheim Andrew Lloyd Webber and other

luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision The second edition includes a greatly expanded chapter on Sondheim a new chapter on Lloyd Webber and two new chapters on the film adaptations of the main musicals featured in the text including such hard to find films as the original 1936 version of *Anything Goes* and the 1959 film adaptation of *Porgy and Bess* Packed with information including a complete discography and plot synopses and song by song scenic outlines for each of the fourteen shows *Enchanted Evenings* is an essential reference as well as a riveting history A solid and fascinating work that should become a model of how to investigate and report on the evolution of a musical Block s research is persuasive and his writing vivid Indispensable for anyone who cares to know more about Broadway musicals than Playbill can provide Steven Bach The Los Angeles Times Book Review

The New York Times Guide to the Arts of the 20th Century: 1900-1929, 2002 Reviews news articles interviews and essays capturing 100 years of art architecture literature music dance theater film and television

The Colors of Zion George Bornstein, 2011-02-01 A major reevaluation of relationships among Blacks Jews and Irish in the years between the Irish Famine and the end of World War II The Colors of Zion argues that the cooperative efforts and sympathies among these three groups each persecuted and subjugated in its own way was much greater than often acknowledged today For the Black Jewish and Irish writers poets musicians and politicians at the center of this transatlantic study a sense of shared wrongs inspired repeated outpourings of sympathy If what they have to say now surprises us it is because our current constructions of interracial and ethnic relations have overemphasized conflict and division As George Bornstein says in his Introduction he chooses to let the principals speak for themselves While acknowledging past conflicts and tensions Bornstein insists on recovering the lost connections through which these groups frequently defined their plights as well as their aspirations In doing so he examines a wide range of materials including immigration laws lynching hostile race theorists Nazis and Klansmen discriminatory university practices and Jewish publishing houses alongside popular plays like *The Melting Pot* and *Abie s Irish Rose* canonical novels like *Ulysses* and *Daniel Deronda* music from slave spirituals to jazz poetry and early films such as *The Jazz Singer* The models of brotherhood that extended beyond ethnocentrism a century ago the author argues might do so once again today if only we bear them in mind He also urges us to move beyond arbitrary and invidious categories of race and ethnicity

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

Crisis of the Negro Intellectual Reconsidered Jerry G. Watts, 2004-08-26 Thirty five years after its initial publication Harold Cruse s *The Crisis of the Negro Intellectual* remains a foundational work in Afro American Studies and American Cultural Studies Published during a highly contentious moment in Afro American political life *The Crisis of the Negro Intellectual* was one of the very few texts that treated Afro American intellectuals as intellectually significant The essays contained in Harold Cruse s *The Crisis of the Negro Intellectual Reconsidered* are collectively a testimony to the continuing significance of this polemical call to arms for black intellectuals

Each scholar featured in this book has chosen to discuss specific arguments made by Cruse While some have utilized Cruse's arguments to launch broader discussions of various issues pertaining to Afro American intellectuals and others have contributed discussions on intellectual issues completely ignored by Cruse all hope to pay homage to a thinker worthy of continual reconsideration **Harold Cruse's The Crisis of the Negro Intellectual Reconsidered** Jerry Gafio Watts,2004

A collection of essays looking back at the influence of *The Crisis of the Negro Intellectual* first published 35 years ago

Yellowface Krystyn R. Moon,2005 Imagining China early nineteenth century writings and musical productions Towards exclusion American popular songs on Chinese immigration 1850 1882 Chinese and Chinese immigrant performers on the American stage 1830s 1920s The sounds of Chinese otherness and American popular music 1880s 1920s From aversion to fascination new lyrics and voices 1880s 1920s The rise of Chinese and Chinese American vaudevillians 1900s 1920s

Blackness in Opera Naomi Andre,Karen M. Bryan,Eric Saylor,2012-03-01 *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 Andr 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 Putting Popular Music in Its Place Charles Hamm,1995 Essays on the context of popular music and its interrelationships with politics and ideology **American Space, Jewish Time** Stephen J. Whitfield,2017-07-05 This is a delightful book a small gem replete

with insightful provocative pieces about both American culture and Jewish life I think that Stephen Whitfield is one of the most original essayists on these two topics Few other scholars combine the density of his knowledge with the verve of his prose Hasia R Diner New York University

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