

Lyratics

ON SEVERAL OCCASIONS

A selection of songs as heard, lyrics written for
singing situations, and now arranged in arbitrary
categories, to which have been added many
informative annotations & explanations on their
ways & whereabouts, their where-for, their how,
and various associations.

by
IRA GERSHWIN
Genl.

Lyrics On Several Occasions

JS Bruner



Lyrics On Several Occasions:

Lyrics on Several Occasions Ira Gershwin, 1997 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen and others *Limelight* presents a selection of stage and screen lyrics written for sundry situations and now arranged in arbitrary categories to which have been added many informative annotations and disquisitions on their why and wherefore their whom for their how and matters associative Gershwin's comments witty and irreverent and his anecdotes about the making of many favorites are invariably interesting and frequently surprising *Chicago Tribune*

Lyrics on Several Occasions-Canc Ira Gershwin, 1986-01-01 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen and others *Limelight* presents a selection of stage and screen lyrics written for sundry situations and now arranged in arbitrary categories to which have been added many informative annotations and disquisitions on their why and wherefore their whom for their how and matters associative Gershwin's comments witty and irreverent and his anecdotes about the making of many favorites are invariably interesting and frequently surprising *Chicago Tribune*

Lyrics on Several Occasions Ira Gershwin, 1959

Lyrics on Several Occasions Ira Gershwin, 1997-09-01 One of the most distinguished lyric writers of his time Ira Gershwin wrote for his brother George as well as Jerome Kern Kurt Weill Harold Arlen Arthur Schwartz others In this book Ira presents the words of more than 100 of his songs annotated with a commentary that is written with charm wit modesty of great historical interest His book presents a revealing portrait of an urbane erudite philosopher To anyone who lived through the glorious period when George Ira were making theatrical history these lyrics are a reminiscent joy To anyone interested in the development of the musical theater they are an indispensable collection The excellent index helps in browsing the lyrics

Ira Gershwin Philip Furia, 1997-07-24 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.

Lyrics on Several Occasions Israël Gershowitz (Parolier américain), 1988

Lyrics on Several Occasions Ira Gershwin, 1973

Seven Against Thebes Aeschylus, Helen H. Bacon, 1991-04-25

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 other's 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.

The Poets of Tin Pan Alley Philip Furia, Laurie J. Patterson, 2022

From the turn of the century to the 1960s, the songwriters of Tin Pan Alley were synonymous with American popular music. Irving Berlin, Cole Porter, George and Ira Gershwin, Rodgers and Hart, even today, these giants remain household names. Their musicals regularly revived their methods and styles, analyzed and imitated, and their songs the bedrock of jazz and cabaret. In this new edition of *The Poets of Tin Pan Alley*, authors Philip Furia and Laurie Patterson offer a unique perspective on these great songwriters, showing how their poetic lyrics were as important as their brilliant music in shaping a golden age of American popular song. Furia and Patterson continue the tradition of great perception and understanding established in the first edition as they explore the deft rhymes, inventive imagery, and witty solutions these songwriters used to breathe new life into rigidly established genres. They devote full chapters to such greats as Irving Berlin, Lorenz Hart, Ira Gershwin, Cole Porter, Oscar Hammerstein II, Howard Dietz, E. Y. Harburg, Dorothy Fields, Leo Robin, and Johnny Mercer. They also offer a comprehensive survey of other lyricists who wrote for the sheet music industry, Broadway, Hollywood, and Harlem nightclub revues. This was the era that produced *The New Yorker*, Don Marquis, Dorothy Parker, and E. B. White, and the book places Tin Pan Alley lyrics firmly in this fascinating historical context. In these pages, the lyrics emerge as an important element of American modernism, as the lyricists like the great modernist poets took the American vernacular and made it sing.

Lyrics on Several Occasions Ira Gershwin, 1977

Lady in the Dark Bruce D. McClung, 2009-02-16

When *Lady in the Dark* opened on January 23 1941 its many firsts immediately distinguished it as a new and unusual work. The curious directive to playwright Moss Hart to complete a play about psychoanalysis came from his own Freudian psychiatrist. For the first time since his brother George's death Ira Gershwin returned to writing lyrics for the theater. And for migr composer Kurt Weill it was a crack at an opulent first class production. Together Hart Gershwin and Weill with a little help from the psychiatrist produced one of the most innovative works in Broadway history. With a company of 101 and an astronomical budget *Lady in the Dark* launched the career of a young nightclub performer named Danny Kaye and starred Gertrude Lawrence in the greatest triumph of her career. With standees at many performances *Lady in the Dark* helped establish the practice of advance ticket sales on the Great White Way while Paramount Pictures bid for the film rights broke all records. New York Times drama critic Brooks Atkinson hailed the production as splendid anointed Kurt Weill the best writer of theatre music in the country and worshiped Gertrude Lawrence as a goddess. Though *Lady in the Dark* was a smash hit it has never enjoyed a Broadway revival and a certain mystique has grown up around its legendary original production. In this ground breaking biography Bruce McClung pieces together the musical's life story from sketches and drafts production scripts correspondence photographs costume and set designs and thousands of clippings from the star's personal scrapbooks. He has interviewed eleven members of the original company to provide a one of a kind glimpse into the backstage story. The result is a virtual ticket to opening night the saga of how this musical play came to be and the string of events that saved the experimental show at every turn. Although America was turned upside down by Pearl Harbor after the production was on the boards *Lady in the Dark* played an important role for the war effort and rang up 777 performances in 12 cities. In what may be the most illuminating study of a single Broadway musical this biography brings *Lady in the Dark* back to the spotlight and puts readers in the front row.

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

Enchanted Evenings Geoffrey Holden Block, 2004 Discusses the great Broadway hits how they were conceived written and performed.

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.

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.

The

Gershwins and Me (Enhanced Edition) Michael Feinstein, 2012-10-16 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

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Poems on Several Occasions Kathleen Winifred Campbell, 1926

Lyrics on Several Occasions. A Selection of Stage & Screen

Lyrics, Etc Ira Gershwin, 1959

Ira Gershwin: A Life in Words Michael Owen, 2024-11-26 The man behind some of the

most memorable lyrics in the Great American Songbook steps from behind his brother's shadow. The first lyricist to win the Pulitzer Prize, Ira Gershwin (1896–1983) has been hailed as one of the masters of the Great American Songbook, a period which covers songs written largely for Broadway and Hollywood from the 1920s to the 1950s. Now in the first full-length biography devoted to his life, Michael Owen brings Ira out at last from the long shadow cast by his younger and more famous brother, George. Drawing on extensive archival sources and often using Ira's own words, Owen has crafted a rich portrait of the modest man who penned the words to many of America's best-loved songs like "Fascinating Rhythm," "Embraceable You," and "They Can't Take That Away from Me." These fruits of Ira's lyric genius sprang from the simplest of seeds: a hand-drawn weekly created for a cousin, an amateur newspaper co-written with friend and future lyricist Yip Harburg, columns in the school papers at Townsend Harris High School and later City College of New York. The details of his early literary efforts demonstrate both his developing ambition and the early signs of his talent. But while the road to becoming a successful lyricist was neither short nor smooth, it did lead Ira to the greatest creative partnership of his life. George and Ira Gershwin collaborated on a string of hit Broadway shows in the 1920s and 1930s that resulted in popular and financial success and spawned a long string of songs that have become classics. Owen offers fascinating glimpses of their creative process, drawing on Ira's diaries and other contemporary sources as well as the close relationship between the two brothers. Hollywood soon beckons, and the brothers head west to California to work in the movie business. Greater fame and fortune seem right around the corner. George Gershwin died in a Los Angeles hospital in July 1937. He was only 38 years old. His death marked a stark dividing line in Ira's life, and from that point on, much of his time and energy was devoted to the management of his brother's estate and the care of his legacy. Accustomed to living in his brother's shadow, it now threatened to overwhelm him. He worked to balance all the administrative tasks with a new series of collaborations with composers like Kurt Weill, Jerome Kern, Harry Warren, and Harold Arlen. Ira's last Broadway work was in 1946, and several films and a book project, a collection of his lyrics with the stories behind them, occupied his later years along with the ongoing management of George's affairs. Ira Gershwin's work with George left an enduring mark on American culture, as recognized by the Library of Congress in 2007 when it established the Gershwin Prize for Popular Song, which has been awarded to artists like Paul Simon, Carole King, Tony Bennett, Paul McCartney, and Elton John. In *Ira Gershwin: A Life in Words*, Michael Owen brings the publicity-shy lyricist into the spotlight he deserves.

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web hclo 4 is the stronger acid because in a series of oxyacids with similar formulas the higher the electronegativity of the central atom the stronger is the attraction of the central atom for the electrons of the oxygen s the stronger attraction of the oxygen electron results in a stronger attraction of oxygen for the electrons in the o h bond making the hydrogen

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web here the value of concentration of water is taken as 0.36 instead of 0.16 divide the product of the concentration of water carbon monoxide and the equilibrium constant by the concentration of hydrogen instead of multiplying it correct d the value of K_{eq} is taken as 4.4 instead of 0.44