

Porgy and Bess®

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Place: CHARLESTON, S. C.

Time: THE RECENT PAST

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Porgy And Bess Vocal Score

Howard Reich



Porgy And Bess Vocal Score:

Porgy and Bess George Gershwin, 1935 **The Sheet Music of George Gershwin** Thomas Inglis, Janice Grower, 2007

Approaches to the American Musical Robert Lawson-Peebles, 1996 This new analysis of American film and stage musicals puts forward the argument that productions such as *Kiss Me Kate* were popular because they dealt with important issues such as ethnicity rather than because of their value as escapism

The Gershwin Style Wayne Joseph Schneider, 1999 One of America's most popular yet least appreciated composers Gershwin is revered for his wonderful pop songs a few instrumental works and the opera *Porgy and Bess* But most of his music is virtually unknown hundreds of compositions show tunes and even several large and important instrumental works are gradually fading with the generations that first heard them This outstanding new book collects the work of several authorities on Gershwin and on American music generally among them Wayne Shirley Charles Hamm Edward Jablonski and Artis Wodehouse who has transcribed most of Gershwin's piano performances

Enchanted Evenings Geoffrey Block, 2009-10-30 This second edition offers theater lovers an illuminating behind the scenes tour of some of America's best musicals Geoffrey Block provides a documentary history of each of the eighteen musicals he discusses He reveals how the American musical evolved from the 1920s to today both on stage and on screen and how librettist lyricist composer and director work together to shape pieces book cover

Enchanted Evenings : The Broadway Musical from Show Boat to Sondheim Washington Geoffrey Block Professor of Music University of Puget Sound, 1997-10-02 The classic musicals of Broadway can provide us with truly enchanted evenings But while many of us can hum the music and even recount the plot from memory we are often much less knowledgeable about how these great shows were put together What was the inspiration for Rodgers and Hart's *Pal Joey* or Rodgers and Hammerstein's *Carousel* Why is Maria's impassioned final speech in *West Side Story* spoken rather than sung Now in *Enchanted Evenings* Geoffrey Block offers theatre lovers an illuminating behind the scenes tour of some of the best loved most admired and most enduring musicals of Broadway's Golden Era Readers will find insightful studies of such all time favorites as *Show Boat* *Anything Goes* *Porgy and Bess* *Carousel* *Kiss Me Kate* *Guys and Dolls* *The Most Happy Fella* *My Fair Lady* and *West Side Story* Block provides a documentary history of fourteen musicals in all plus an epilogue exploring the plays of Stephen Sondheim showing how each work took shape and revealing at the same time production by production how the American musical evolved from the 1920s to the early 1960s and beyond 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 Drawing on manuscript material such as musical sketches autograph manuscripts pre production librettos and lyric drafts Block reveals the winding route the works took to get to their final form Block blends this close attention to the nuances of musical composition and stagecraft with trenchant social commentary and lively backstage anecdotes Jerome Kern Cole Porter the Gershwins Rodgers and Hart Rodgers and Hammerstein Lerner and Loewe Kurt Weill Frank Loesser Leonard Bernstein

Sondheim and other luminaries emerge as hardworking craftsmen under enormous pressure to sell tickets without compromising their dramatic vision and integrity Opening night reviews and accounts of critical and popular response to subsequent revivals show how particular musicals have adapted to changing times and changing audiences shedding light on why many of these innovative shows are still performed in high schools colleges and community theaters across the country while others such as Weills *One Touch of Venus* or Marc Blitzsteins *The Cradle Will Rock* languish in comparative obscurity 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 It will deepen readers appreciation and enjoyment of these beloved musicals even as it delights both the seasoned theater goer and the neophyte encountering the magic of Broadway for the first time

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

A Short History of Opera Donald J. Grout, Hermine Weigel Williams, 2003-07-18 When first published in 1947 *A Short History of Opera* immediately achieved international status as a classic in the field Now more than five decades later this thoroughly revised and expanded fourth edition informs and entertains opera lovers just as its predecessors have The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre s beginnings in the seventeenth century and follows its progress to the present day *A Short History of Opera* examines not only the standard performance repertoire but also works considered important for the genre s development Its expanded scope investigates opera from Eastern European countries and Finland The section on twentieth century opera has been reorganized around national operatic traditions including a chapter devoted solely to opera in the United States which incorporates material on the American musical and ties between classical opera and popular musical theater A separate section on Chinese opera is also included With an extensive multilanguage bibliography more than one hundred musical examples and stage illustrations this authoritative one volume survey will be invaluable to students and serious opera buffs New fans will also find it highly accessible and informative Extremely thorough in its coverage *A Short History of Opera* is now more than ever the book to turn to for anyone who wants

to know about the history of this art form Fixing the Musical Douglas L. Reside, 2023 Thousands of shows have opened on Broadway Why do we remember some and not others The musical theatre repertory is not composed of titles popular in the theatre but by those with successful cast recordings movie versions or even illegal bootlegs on YouTube The shows audiences know and the texts and music they expect to hear when they attend a production are defined by media consumed at home more than by memories of performances witnessed in the theatre For example author Doug Reside shows that it is no accident that the serious book musical with a fixed score developed in the 1940s when commercially pressed and marketed record albums made it possible to record most of the score of a new musical in a fixed medium And Hamilton a musical with dense lyrics and revolutionary musical style would not have been as easily accessible to world audiences if most hadn't already had the opportunity to learn the score by listening to free digital streams of the original cast recording The technologies that made these media possible developed concurrently with and shaped the American musical as an art form Reside uncovers how the affordances and limitations of these technologies established a repertory of titles that are most frequently performed and defined by the texts used in these performances Fixing the Musical argues that the musicals we most remember are those which most effectively used their era's best recording and distribution technologies to document and share the work with those who would never see the original production on Broadway **Arias, Ensembles, & Choruses** John Yaffé, David Daniels, 2011-11-17 Conductors John Yaff and David Daniels have created a one stop sourcebook for orchestras opera companies conductors and librarians who research and or prepare programs of vocal excerpts such as solos ensembles and choruses for concert performance In this book readers will find detailed information on a vast repertoire of vocal pieces commonly extracted from operas operettas musicals and oratorios more than 1 750 excerpts from 450 parent works Modeled on Daniels Orchestral Music Arias Ensembles Choruses includes basic historical details about each parent work as well as extract titles subtitles voice types keys durations locations in the original work with page numbers in both full scores and piano vocal scores and exact instrumentation It also lists the publishers that make available the orchestral materials for just the excerpt being programmed independent of the full parent work Until now conductors and orchestra librarians commonly had to first leaf through full scores searching for one elusive three minute aria after another only to then consult multiple publishers catalogues to compile crucial information on all the excerpts proposed for a concert or recording This book constitutes a single source for finding that information In many cases the individual entries include valuable insider information on common performance practice including start and stop points transpositions and conventional cuts Searching for repertoire is made easy with the detailed title index and appendixes devoted to ensemble excerpts all categorized by personnel e g duets trios quartets quintets sextets choruses and language Czech English French German Italian Latin Russian This book is the ideal tool for the working conductor and orchestral librarian as well as music program directors at colleges and conservatories opera companies and symphony orchestras As of October 2015 a new printing of this

book has occurred to correct errors in the index A PDF version of the new index is available to previous purchasers of the volume Please contact Rowman Littlefield's music editor for assistance

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 reimagining 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

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 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

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

150 Years of Popular Musical Theatre Andrew Lamb,2000-01-01 Covers the development of musicals from the earliest European operetta styles of France and Germany to the modern musical of the United States and Britain

[Enchanted Evenings](#) Geoffrey Holden Block,2004 Discusses the great Broadway hits how they were conceived written and performed

Music, Books on Music, and Sound Recordings Library of Congress,1988

Let Freedom Swing Howard Reich,2010-09-30 *Let Freedom Swing* is a wonderful title for a book and the contents also swing Marian McPartland

The American Musical and the Formation of National Identity Raymond Knapp,2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical

[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 *The Broadway Musical: A Critical and Musical Survey* Joseph P.

Swain,2002-11-19 This new edition of Swain s classic award winning text reveals how a musical drama achieves plot movement character development and conflict through strategic placement of music in twenty impressive productions Included is the latest research and viewpoints of contemporary critics highlighting the various styles of important composers including Jerome Kern George Gershwin Jerry Bock Stephen Sondheim and Andrew Lloyd Webber This new edition is also replete with a never before seen essay on Les Misrables An expanded epilogue offers insight into the phenomena behind Miss Saigon and Phantom of the Opera megamusicals which seemingly popularized the Broadway tradition For people interested in Broadway Musicals theater popular music American music opera and or twentieth century music

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