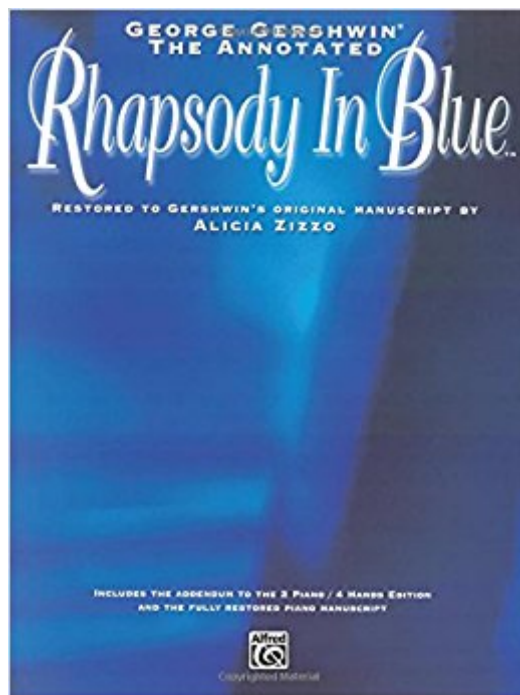


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The George Gershwin -- The Annotated Rhapsody In Blue: Restored To Gershwin's Original Manuscript By Alicia Zizzo (Advanced Piano)



Synopsis

Rhapsody in Blue has been restored to Gershwin's original manuscript by the talented Alicia Zizzo. This special edition includes an addendum to the two piano, four hands edition and the fully restored piano manuscript. When preparing the Rhapsody in Blue for publication, editors at Sam Harms Music Co. applied their own 19th century compositional conservatory training to the piece. With good intentions and due respect to Gershwin, they discreetly altered chords, phrases, dynamics, and accents, deleting whole passages to create a more concise work. Oddly, with the exception of four bars, all the deletions were from the piano solo sections, leaving the orchestration mostly undisturbed. Over 50 measures were deleted from the manuscript for the two-piano, four-hands publication, and the piece was shortened by several minutes. Approximately 80 measures were deleted from the original manuscript for the piano solo version and the editors used the second piano/orchestral reduction as a basis for it, further distancing the piano solo edition from Gershwin's original intent. After 70 years, the majesty of the complete Rhapsody in Blue as originally conceived and performed is finally available to future generations in this special annotated edition.

Book Information

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Customer Reviews

Dr. Zizzo's researched manuscript reveals a hidden treasure that I never heard in any prior version of Rhapsody in Blue. Be sure to purchase both her CD recording and her manuscript. The lost passages and interpretation that she restored brought an amazing story to life for me. It is well documented that Gershwin conceived of the story while on a train trip. I believe that in fact, the

piece is a travelogue of a train journey. Have you ever been in a crowded train station, watching the trains coming/going, watching the people, running for your train, finding your seat, beginning your journey, watching towns and stops, and then meeting an interesting person on the train? Well, this is the story that I hear in this new version, so I'm sharing it with you. I cannot hear this story in the prior cut-up versions, but its drama is loud and clear in this version. This restored piece tells me the story of a train journey from Boston to NYC; perhaps an overnight train. The stand-alone blues licks and special effects (e.g. flutter) are train whistles. The rubatos and fermatas are truly stops in train stations along the way, often accompanied by the blues whistles. The re-statement of the theme reflects the different moods of the vistas along the route. The piece begins with the musical motif of the jazzy feel of NYC (m1-15), in anticipation of the trip. There are trains arriving and leaving the station (m16-29). There is excitement with the hustle-and-bustle of trains, crowds, and people rushing about for tickets, luggage, etc. (m30-64). The train whistle is blowing and they are rushing to find their seat for the trip (m65-67), and the final "all aboard" is being hollered with the whistle blowing and the train about to depart from Boston (m68-71).

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