

the man i love gershwin piano

The Man I Love Gershwin Piano: Exploring a Timeless Classic

the man i love gershwin piano is more than just a phrase for jazz enthusiasts and pianists alike—it's an invitation into a world of melody, emotion, and musical storytelling crafted by one of America's greatest composers, George Gershwin. This iconic song has captivated audiences and musicians for nearly a century, and its piano arrangements continue to inspire pianists of all skill levels. Whether you're a beginner interested in learning this classic or an experienced player looking to deepen your understanding, exploring "The Man I Love" on piano offers a rewarding journey into the heart of American music.

The Origins and Legacy of "The Man I Love"

Before diving into the piano aspect, it helps to know a bit about the song's history. "The Man I Love" was composed by George Gershwin with lyrics by his brother Ira Gershwin. Written in the 1920s, the song was originally intended for a Broadway musical that never made it to the stage. Despite this, "The Man I Love" found life through jazz standards and has since become a beloved ballad covered by countless artists.

The song's timeless appeal lies in its romantic narrative and its rich harmonic structure, which provides fertile ground for improvisation and interpretation, especially in jazz and classical piano settings. Its melody conveys a deep sense of longing and hope, making it a favorite for performers aiming to express emotion through their instrument.

Understanding the Gershwin Piano Style in "The Man I Love"

George Gershwin's piano compositions often blend classical techniques with jazz influences. This fusion is evident in "The Man I Love," where you can hear lush chords, syncopated rhythms, and blues-inspired phrasing that give the piece its unique character.

Key Characteristics of Gershwin's Piano Writing

- **Rich Harmonies**: Gershwin frequently used extended chords like ninths, elevenths, and thirteenthths, adding color and depth to the harmony.
- **Rhythmic Flexibility**: The rhythm often plays with swing and syncopation, which can make the song feel both relaxed and rhythmically engaging.
- **Melodic Phrasing**: The melody is lyrical and expressive, often requiring the pianist to pay close attention to dynamics and articulation to bring out its emotional quality.

Understanding these elements can help pianists approach "The Man I Love" with greater musicality, making their performance more authentic and soulful.

Learning "The Man I Love" on Piano: Tips and Approaches

If you're interested in learning "The Man I Love" Gershwin piano arrangement, there are a few key aspects to consider that will enhance your practice and performance.

Start with the Basic Melody and Chords

The first step is to become comfortable with the song's main melody. Many sheet music versions

present the melody with chord symbols above, which allows you to:

- Play the melody with your right hand.
- Accompany it with chords or arpeggios in your left hand.

This method is great for beginners and intermediate players to internalize the tune while getting a feel for the harmonic structure.

Focus on Expression and Dynamics

"The Man I Love" is a ballad, so conveying emotion is key. Experiment with:

- **Soft and loud passages:** Use dynamics to create tension and release.
- **Rubato:** Slightly slowing down or speeding up the tempo can add expressive depth.
- **Pedaling:** Use the sustain pedal to blend harmonies smoothly but avoid over-pedaling which can muddy the sound.

Explore Jazz Interpretation and Improvisation

For pianists interested in jazz, "The Man I Love" offers an excellent platform to develop improvisation skills. After mastering the melody and basic chords, try:

- **Playing chord voicings with extensions:** Add 7ths, 9ths, and 13ths for richer harmony.
- **Improvising over the chord changes:** Use scales like Dorian, Mixolydian, or the blues scale to create melodic lines.
- **Listening to jazz versions:** Artists like Billie Holiday, Ella Fitzgerald, and Oscar Peterson have iconic renditions that showcase different interpretative styles.

Popular Arrangements and Recordings to Inspire Your Playing

There are numerous arrangements of "The Man I Love" tailored for piano, ranging from simplified versions for beginners to complex jazz and classical transcriptions. Exploring these can help you find the right style and difficulty level.

Classical Piano Arrangements

Classical arrangements often emphasize the lyrical qualities of the piece, focusing on the melody and harmonic richness in a more structured format. These versions are perfect for pianists who appreciate a polished and refined sound.

Jazz Piano Versions

Jazz versions typically introduce swing rhythms, improvisation, and more complex chord voicings. Listening to jazz pianists like Bill Evans or Thelonious Monk interpret "The Man I Love" can provide valuable insight into how to personalize your performance.

Famous Recordings for Reference

- **Billie Holiday's Vocal Version:** A classic that highlights the song's emotional depth.
- **Oscar Peterson Trio:** Known for virtuosic jazz piano interpretations.
- **Sarah Vaughan:** Offers a richly expressive vocal take with subtle jazz piano accompaniment.

Listening to these recordings can help you understand phrasing, tempo choices, and emotional expression in different contexts.

Why "The Man I Love Gershwin Piano" Remains Relevant Today

Despite being nearly a century old, "The Man I Love" continues to resonate with musicians and audiences due to its universal themes of love and longing. For pianists, it represents a bridge between classical technique and jazz improvisation, making it a versatile piece for study and performance.

Additionally, learning this piece can improve several skills:

- **Chordal knowledge and voicing**
- **Melodic phrasing and dynamics**
- **Improvisational creativity**
- **Emotional connection through music**

This combination of technical and expressive elements is why "The Man I Love Gershwin piano" arrangements are often included in music education and performance repertoires.

Tips for Practicing "The Man I Love" on Piano

To get the most out of your practice sessions, consider these helpful tips:

- **Break it down:** Divide the piece into manageable sections and focus on mastering each before moving on.
- **Use a metronome:** A steady tempo is essential, especially when learning the rhythmic nuances of Gershwin's writing.

- **Record yourself:** Listening back can reveal areas where your phrasing or dynamics might be improved.
- **Experiment with interpretation:** Try different tempos, dynamics, and articulations to find what feels most expressive to you.
- **Study the sheet music thoroughly:** Pay attention to chord symbols, suggested fingerings, and dynamic markings.

These approaches help deepen your connection to the music and improve your overall piano skills.

Exploring "The Man I Love Gershwin piano" arrangements opens a door into a rich musical tradition that blends emotion, technical skill, and improvisational freedom. Whether you are a student learning the basics or a seasoned pianist seeking to add a jazz standard to your repertoire, this piece offers endless inspiration. With its beautiful melody and harmonic sophistication, "The Man I Love" remains a cherished gem in the world of piano music.

Frequently Asked Questions

Who composed the piano piece 'The Man I Love'?

'The Man I Love' was composed by George Gershwin.

What is the origin of 'The Man I Love' by Gershwin?

'The Man I Love' was originally written as a song for the 1924 musical 'Lady, Be Good!' by George and Ira Gershwin.

Is there a popular piano arrangement of Gershwin's 'The Man I Love'?

Yes, many jazz pianists and arrangers have created popular solo piano arrangements of 'The Man I Love,' showcasing its beautiful melody and harmonic richness.

What style of piano playing is best suited for 'The Man I Love' by Gershwin?

'The Man I Love' is often performed in a jazz or blues style on the piano, emphasizing swing rhythms and expressive phrasing.

Are there sheet music and tutorials available for 'The Man I Love' piano piece?

Yes, sheet music for solo piano and jazz arrangements of 'The Man I Love' are widely available online, along with video tutorials and performance guides.

How has 'The Man I Love' influenced jazz piano repertoire?

'The Man I Love' is a jazz standard frequently performed and recorded by jazz pianists, influencing improvisation techniques and harmonic exploration within the jazz piano repertoire.

Can beginners learn to play Gershwin's 'The Man I Love' on piano?

While 'The Man I Love' has complex harmonies, simplified arrangements are available for beginners to learn the melody and basic chord structure on piano.

Additional Resources

The Man I Love Gershwin Piano: An Analytical Exploration

the man i love gershwin piano stands as one of the most enduring and evocative compositions in the

American songbook, reflecting the genius of George Gershwin's ability to blend jazz, classical, and popular idioms. This piece, originally penned as a torch song, has been interpreted in countless ways, with the piano arrangement often serving as a pivotal medium through which performers and listeners alike connect deeply with its emotional core. Exploring the nuances of "The Man I Love" on piano reveals not only the intricacies of Gershwin's composition but also the interpretative flexibility that the instrument offers.

Understanding "The Man I Love" in the Context of Gershwin's Piano Works

"The Man I Love" was initially written for a 1924 musical that never reached Broadway but found its fame through recordings and performances by jazz and pop artists. Gershwin's piano works often straddle the line between classical structure and jazz spontaneity, and this song is no exception. When arranged for piano, the piece demands a careful balance between technical precision and expressive freedom.

Unlike Gershwin's purely instrumental compositions like "Rhapsody in Blue" or "An American in Paris," "The Man I Love" is inherently vocal, with a lyrical melody that piano players must translate into an instrumental narrative. The challenge lies in conveying the song's bittersweet longing and romantic melancholy without words, relying on phrasing, dynamics, and harmonic color.

Structural Elements of the Piano Arrangement

The traditional piano rendition of "The Man I Love" typically follows the standard AABA 32-bar form characteristic of Tin Pan Alley and jazz standards. The A sections introduce the main theme, a haunting, memorable melody that evokes yearning. The B section, or bridge, contrasts by offering a subtle shift in tonality and mood, often interpreted with more rhythmic vitality or harmonic tension in piano performances.

Key features of the piano version include:

- **Melodic Phrasing:** Pianists must shape the melody with rubato and dynamic shading to mimic vocal inflections.
- **Harmonic Richness:** Gershwin's use of extended chords and modulations invites pianists to explore lush voicings and subtle reharmonizations.
- **Rhythmic Nuance:** The swing feel or a more classical rubato interpretation can dramatically alter the piece's affect.

Interpretations and Performance Practices

"The Man I Love" on piano has witnessed diverse interpretations across genres and generations. Jazz pianists like Oscar Peterson and Bill Evans have reimagined the tune with improvisational flair, emphasizing harmonic sophistication and rhythmic complexity. Their renditions often feature spontaneous embellishments, reharmonized chords, and syncopated rhythms that highlight the song's jazz potential.

Conversely, classical pianists approach the piece with greater adherence to the written score, focusing on clarity, tone, and emotional restraint. This interpretive dichotomy underscores the adaptability of Gershwin's composition and the piano's expressive capacity.

Pros and Cons of Different Interpretative Styles

- **Jazz Interpretation**

- *Pros:* Allows for personal expression, improvisational freedom, and modern sensibility.
- *Cons:* May stray from the original melodic and harmonic intent, potentially losing the song's lyrical subtlety.

- **Classical Interpretation**

- *Pros:* Preserves the composition's structural integrity and melodic purity.
- *Cons:* Can feel rigid or emotionally distant compared to jazz renditions.

Technical Challenges and Pedagogical Value

For pianists, mastering "The Man I Love" presents several technical and musical challenges that make it a valuable study piece. The song requires smooth legato phrasing, control over dynamic variations, and sensitive pedaling to achieve the desired tonal colors. The left hand often plays complex chordal patterns that demand independence and rhythmic precision.

From a teaching perspective, "The Man I Love" serves as an excellent introduction to jazz harmony, phrasing, and expression within a relatively straightforward framework. It encourages students to explore the emotional storytelling potential of the piano, bridging classical technique with popular music sensibilities.

Essential Skills Developed Through the Piece

1. **Expressive Phrasing:** Learning to shape melodic lines with breath-like phrasing.
2. **Chord Voicing:** Understanding how to balance melody and harmony in a solo piano context.
3. **Rhythmic Flexibility:** Developing a feel for swing and rubato timing.
4. **Pedal Technique:** Employing sustain pedal to enhance legato without blurring harmonies.

Popular Recordings and Arrangements Featuring the Piano

Over the decades, numerous recordings have spotlighted the piano as a central voice in "The Man I Love." Billie Holiday's 1940s vocal version, accompanied by piano, remains iconic, with the pianist's subtle comping underscoring her emotive delivery. Instrumental versions by jazz pianists such as Ahmad Jamal and Keith Jarrett have pushed harmonic boundaries, often extending the tune into lengthy improvisations.

Sheet music publishers and digital platforms offer a variety of arrangements tailored for different skill levels, from simplified versions for beginners to complex transcriptions for advanced players. This breadth ensures that "The Man I Love Gershwin piano" remains accessible while still challenging seasoned musicians.

Notable Arrangers and Editions

- **George Gershwin's Original Piano Score:** Offers the composer's authentic harmonic and melodic intentions.
- **Jazz Transcriptions:** By artists like Bill Evans, featuring chord substitutions and improvisational annotations.
- **Educational Editions:** Simplified versions that preserve the song's essence while accommodating learners.

Exploring "The Man I Love" through the lens of the piano opens a window into Gershwin's unique synthesis of musical worlds. Whether approached from a classical or jazz perspective, the piece demands emotional depth, technical control, and interpretative insight. This iconic Gershwin composition continues to inspire pianists and audiences alike, testifying to its timeless appeal and the enduring power of the piano as an expressive instrument.

[The Man I Love Gershwin Piano](#)

the man i love gershwin piano: The Man I Love and Other George Gershwin Classics , 1990 But Not for Me * He Loves and She Loves * Liza (All the Clouds'll Roll Away) * The Man I Love * Mine.

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the man i love gershwin piano: Ella Fitzgerald J. Wilfred Johnson, 2001-01-01 Ella Fitzgerald was one of America's greatest jazz singers. This volume is as complete a discography of her recorded songs as currently seems possible to compile. This volume also contains a complete discography (1927-1939) for drummer and bandleader Chick Webb, with whom Ella began her recording career in 1935. Part One includes a chronological listing of all known recorded performances of both Chick Webb and Ella. Part Two gives the complete contents of Ella's LPs and CDs, including track listings, titles (with lyricists and composers) and timings. Part Three is an annotated alphabetical listing of all songs contained on all of Fitzgerald's records, with detailed information on each song's composer, lyricist, and history. Reviews of the movies in which Ella appeared and surveys of her career with the Decca, Verve and Pablo music companies are included. The book also has an index of album and CD recordings, and composers, lyricists and musicians.

the man i love gershwin piano: The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases Maurice Hinson, 2000 March 2001 (cloth 1981)192 pages, 6 1/8 x 9 1/4 paper 0-253-21456-4 \$19.95 s

the man i love gershwin piano: Summertime: George Gershwin's Life in Music Richard Crawford, 2019-09-03 "Elegant and authoritative." —Thomas Brothers, author of Help!: The Beatles,

Duke Ellington, and the Magic of Collaboration New York City native and gifted pianist George Gershwin (1898-1937) blossomed as an accompanist before his talent as a songwriter opened the way to Broadway, where he composed a long run of musical comedies, many with his brother Ira as lyricist. But his aspirations reached beyond commercial success. Appealing to listeners on both sides of the purported popular-classical divide, his first instrumental composition, Rhapsody in Blue, was an instant classic. He pushed boundaries again a decade later with the groundbreaking folk opera, Porgy and Bess—his magnum opus. In 1936, he and Ira moved west to write songs for Hollywood, but their work was cut short when George developed a brain tumor. He died at thirty-eight, a beloved artist who had fashioned his own brand of American music. 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 celebration of his unforgettable music-making.

the man i love gershwin piano: The Gershwins and Me Michael Feinstein, Ian Jackman, 2012-10-16 Michael Feinstein was just 20 years old when he got the chance of a lifetime: a job with his hero, Ira Gershwin. During their six-year partnership, Feinstein blossomed under Gershwin's mentorship and Gershwin was reinvigorated by the younger man's zeal. Now, in *The Gershwins and Me*, 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. Includes an accompanying CD packed with Feinstein's original recordings of 12 Gershwin's songs.

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the man i love gershwin piano: *Catalog of Copyright Entries* Library of Congress. Copyright Office, 1951

the man i love gershwin piano: The Complete Book of 1920s Broadway Musicals Dan Dietz, 2019-04-10 During the Twenties, the Great White Way roared with nearly 300 book musicals. Luminaries who wrote for Broadway during this decade included Irving Berlin, George M. Cohan, Rudolf Friml, George Gershwin, Oscar Hammerstein II, Lorenz Hart, Jerome Kern, Cole Porter, Richard Rodgers, Sigmund Romberg, and Vincent Youmans, and the era's stars included Eddie Cantor, Al Jolson, Ruby Keeler, and Marilyn Miller. Light-hearted Cinderella musicals dominated these years with such hits as Kern's long-running *Sally*, along with romantic operettas that dealt with princes and princesses in disguise. Plots about bootleggers and Prohibition abounded, but there were also serious musicals, including Kern and Hammerstein's masterpiece *Show Boat*. In *The Complete Book of 1920s Broadway Musicals*, Dan Dietz examines in detail every book musical that opened on Broadway during the years 1920-1929. The book discusses the era's major successes as well as its forgotten failures. The hits include *A Connecticut Yankee*; *Hit the Deck!*; *No, No, Nanette*; *Rose-Marie*; *Show Boat*; *The Student Prince*; *The Vagabond King*; and *Whoopee*, as well as ambitious failures, including *Deep River*; *Rainbow*; and Rodgers' daring *Chee-Chee*. Each entry contains the following information: Plot summary Cast members Names of creative personnel, including book writers, lyricists, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Plot summary Critical commentary Musical numbers and names of the performers who introduced the songs Production data, including information about tryouts Source material Details about London productions Besides separate entries for each production, the book offers numerous appendixes, including ones which cover other shows produced during the decade (revues, plays with music, miscellaneous musical presentations, and a selected list of pre-Broadway closings). Other appendixes include a discography, filmography, a list of published scripts, and a list of black-themed musicals. This book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book of 1920s Broadway Musicals* will be of use to scholars, historians, and casual fans of one of the greatest decades in the history of musical theatre.

the man i love gershwin piano: *Encyclopedia of Great Popular Song Recordings* Steve Sullivan, 2013-10-04 From John Philip Sousa to Green Day, from Scott Joplin to Kanye West, from Stephen Foster to Coldplay, *The Encyclopedia of Great Popular Song Recordings*, Volumes 1 and 2

covers the vast scope of its subject with virtually unprecedented breadth and depth. Approximately 1,000 key song recordings from 1889 to the present are explored in full, unveiling the stories behind the songs, the recordings, the performers, and the songwriters. Beginning the journey in the era of Victorian parlor balladry, brass bands, and ragtime with the advent of the record industry, readers witness the birth of the blues and the dawn of jazz in the 1910s and the emergence of country music on record and the shift from acoustic to electrical recording in the 1920s. The odyssey continues through the Swing Era of the 1930s; rhythm & blues, bluegrass, and bebop in the 1940s; the rock & roll revolution of the 1950s; modern soul, the British invasion, and the folk-rock movement of the 1960s; and finally into the modern era through the musical streams of disco, punk, grunge, hip-hop, and contemporary dance-pop. Sullivan, however, also takes critical detours by extending the coverage to genres neglected in pop music histories, from ethnic and world music, the gospel recording of both black and white artists, and lesser-known traditional folk tunes that reach back hundreds of years. This book is ideal for anyone who truly loves popular music in all of its glorious variety, and anyone wishing to learn more about the roots of virtually all the music we hear today. Popular music fans, as well as scholars of recording history and technology and students of the intersections between music and cultural history will all find this book to be informative and interesting.

the man i love gershwin piano: Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert Catherine Tackley, 2012 In Benny Goodman's 1938 Carnegie Hall Jazz Concert, Catherine Tackley provides the first in depth, scholarly study of this seminal concert and recording. Through discussions of the cultural context, the performance itself, and its reception and response, Tackley shows why Goodman's 1938 concert remains one of the most significant events in American music history.

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British museum dept. of pr. books, 1884

the man i love gershwin piano: Hazel Scott Karen Chilton, 2016-10-18 Hazel Scott was an important figure in the later part of the Black renaissance onward. Even in an era where there was limited mainstream recognition of Black Stars, Hazel Scott's talent stood out and she is still fondly remembered by a large segment of the community. I am pleased to see her legend honored. ---Melvin Van Peebles, filmmaker and director This book is really, really important. It comprises a lot of history---of culture, race, gender, and America. In many ways, Hazel's story is the story of the twentieth century. ---Murray Horwitz, NPR commentator and coauthor of *Ain't Misbehavin'* Karen Chilton has deftly woven three narrative threads---Adam Clayton Powell, Jr., Harlem, and Hazel Scott---into a marvelous tapestry of black life, particularly from the Depression to the Civil Rights era. Of course, Hazel Scott's magnificent career is the brightest thread, and Chilton handles it with the same finesse and brilliance as her subject brought to the piano. ---Herb Boyd, author of *Baldwin's Harlem: A Biography of James Baldwin* A wonderful book about an extraordinary woman: Hazel Scott was a glamorous, gifted musician and fierce freedom fighter. Thank you Karen Chilton for reintroducing her. May she never be forgotten. ---Farah Griffin, Institute for Research in African-American Studies, Columbia University In this fascinating biography, Karen Chilton traces the brilliant arc of the gifted and audacious pianist Hazel Scott, from international stardom to ultimate obscurity. A child prodigy, born in Trinidad and raised in Harlem in the 1920s, Scott's musical talent was cultivated by her musician mother, Alma Long Scott as well as several great jazz luminaries of the period, namely, Art Tatum, Fats Waller, Billie Holiday and Lester Young. Career success was swift for the young pianist---she auditioned at the prestigious Juilliard School when she was only eight years old, hosted her own radio show, and shared the bill at Roseland Ballroom with the Count Basie Orchestra at fifteen. After several stand-out performances on Broadway, it was the opening of New York's first integrated nightclub, Café Society, that made Hazel Scott a star. Still a teenager, the Darling of Café Society wowed audiences with her swing renditions of classical masterpieces by Chopin, Bach, and Rachmaninoff. By the time Hollywood came calling, Scott had achieved such stature that she could successfully challenge the studios' deplorable treatment of

black actors. She would later become one of the first black women to host her own television show. During the 1940s and 50s, her sexy and vivacious presence captivated fans worldwide, while her marriage to the controversial black Congressman from Harlem, Adam Clayton Powell, Jr., kept her constantly in the headlines. In a career spanning over four decades, Hazel Scott became known not only for her accomplishments on stage and screen, but for her outspoken advocacy of civil rights and her refusal to play before segregated audiences. Her relentless crusade on behalf of African Americans, women, and artists made her the target of the House Un-American Activities Committee (HUAC) during the McCarthy Era, eventually forcing her to join the black expatriate community in Paris. By age twenty-five, Hazel Scott was an international star. Before reaching thirty-five, however, she considered herself a failure. Plagued by insecurity and depression, she twice tried to take her own life. Though she was once one of the most sought-after talents in show business, Scott would return to America, after years of living abroad, to a music world that no longer valued what she had to offer. In this first biography of an important but overlooked African American pianist, singer, actor and activist, Hazel Scott's contributions are finally recognized. Karen Chilton is a New York-based writer and actor, and the coauthor of *I Wish You Love*, the memoir of legendary jazz vocalist Gloria Lynne.

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the man i love gershwin piano: Scoring Italian Cinema Giorgio Biancorosso, Roberto Calabretto, 2025-05-12 *Scoring Italian Cinema: Patterns of Collaboration* redefines what it means to write music for the cinema. In eight richly illustrated chapters and a deft introduction, nine leading music and film scholars revisit the great theme of artistic collaboration from a heretofore unexplored angle: the relationship between film directors and composers in the Long Italian Post-War (ca. 1945-1975). Spurred by the surfacing of printed and manuscript scores, sketches, drafts, tapes, letters and miscellaneous notes, the authors of *Scoring Italian Cinema* examine afresh the partnerships between such figures as Federico Fellini and Nino Rota, Michelangelo Antonioni and Giovanni Fusco, Elio Petri and Ennio Morricone, and Dario Argento and Goblin. The volume also brings to light the role of conductors and performers as well as producers and screenwriters in creating the soundtracks of some of the most important films in the history of Italian cinema, including *Bitter Rice* (*Riso Amaro*, 1949), *La strada* (1954) and *Salvatore Giuliano* (1962). The intrinsically polyvocal nature of the process of completing a score, such as it emerges in the case studies gathered in *Scoring Italian Cinema*, invites us to rethink of composing for the films as a new kind of expanded, distributed musical practice. Meticulously researched and written in an accessible style, *Scoring Italian Cinema* will appeal to scholars and practitioners in the fields of music, film and media studies.

the man i love gershwin piano: *Music* Library of Congress. Copyright Office, 1954

the man i love gershwin piano: 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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the man i love gershwin piano: *The Last Leaf* Stuart Lutz, 2010-09-09 When we read about famous historical events, we may wonder about the firsthand experiences of the people directly involved. What insights could be gained if we could talk to someone who remembered the Civil War, or the battle to win the vote for women, or Thomas Edison's struggles to create the first electric light bulb? Amazingly, many of these experiences are still preserved in living memory by the final survivors of important, world-changing events. In this unique oral history book, author and historic document specialist Stuart Lutz records the stories told to him personally by people who witnessed many of history's most famous events. Among many others, Lutz interviewed:- the final three Civil War widows (one Union and two Confederate)- the final pitcher to surrender a home run to Babe Ruth- the last suffragette- the last living person to fly with Amelia Earhart- the final American World War I soldier- the last surviving employees of Thomas Edison, F. Scott Fitzgerald, and Harry Houdini. The wide-ranging stories involve humor (the 1920 Olympic medalist who stole the original Olympic flag), tragedy (the last survivor of the 1915 Lusitania sinking), heroism (the final Medal of Honor recipient for actions on Pearl Harbor Day), and eyewitnesses to great events (one of the last scientists at the first nuclear chain reaction, and the final Iwo Jima flag raiser). In more than three-dozen chapters, Lutz blends background information in a lively narrative with the words of the interviewees, so that readers not familiar with the historical episodes described can understand what occurred and the long-term significance of the events. A book that truly makes the past come alive, *The Last Leaf* will fascinate not only history buffs but anyone who likes a good story. Stuart Lutz (Short Hills, NJ) is the owner of Stuart Lutz Historic Documents, Inc., a firm that buys, sells, and appraises historic documents, letters, and rare manuscripts. He has written for *American Heritage* and *Civil War Times*, and he has appeared on National Public Radio. More on Stuart Lutz and *The Last Leaf* can be found at www.TheLastLeaf.com.

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