



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF RESEARCH PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application, which conforms to a past set of grant guidelines. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the application guidelines for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Research Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: The George and Ira Gershwin Critical Edition

Institution: University of Michigan, Ann Arbor

Project Director: Mark Clague

Grant Program: Scholarly Editions and Translations Program

1. STATEMENT OF SIGNIFICANCE AND IMPACT

The names of George and Ira Gershwin are synonymous throughout the world with American musical creativity. While readily accessible in recordings and non-scholarly imprints, however, their work too often circulates in scores and performance parts that contain notational errors, inconsistencies, and well-intended but heavy-handed editorial “Improvements” that cannot be distinguished from the Gershwins’ own performance instructions. Even such notable scores as *Porgy and Bess* and *Rhapsody in Blue* suffer from substandard, worn, and unvetted editions that waste rehearsal time and foster performance errors. In response, the Gershwin family estates, their publisher, and the University of Michigan have joined forces to produce *The George and Ira Gershwin Critical Edition*, the first-ever scholarly edition of the music and lyrics of George and Ira Gershwin. This all-new “practical” critical edition will facilitate both study and performance, giving a wide audience—conductors, musicians, performers, scholars, students, and enthusiasts alike—greater insight into the Gershwins’ music, and offering, in many cases, the first performance materials to accurately reflect the creators’ vision.

Each volume of the *Gershwin Critical Edition* will contain a brief introductory essay concentrating on the genesis of the composition and its interpretation, as well as critical commentary that identifies editorial interventions, thus inviting both artists and scholars to engage more authoritatively with the music. The series will feature all of the Gershwins’ works that can be edited and published; this will include the brothers’ Broadway and Hollywood musicals (created together and in collaboration with others), their songs, film scores, and operas, as well as George Gershwin’s instrumental works for orchestra, string quartet, and keyboard. The primary goal of the *Gershwin Critical Edition* is to prepare accurate, authoritative, performable, and peer-reviewed scores of the Gershwins’ works. Other materials that may be produced in connection with each edited volume include study scores, piano-vocal scores, rental scores and parts, educational materials, and audio or video recordings. These new editions and their ancillary publications will present, preserve, and celebrate the creativity of George and Ira Gershwin for generations to come.

4. PROJECT NARRATIVE

SUBSTANCE AND CONTEXT

The George and Ira Gershwin Critical Edition (GCE) is an international collaborative project that aims to produce accurate and academically rigorous critical scores of the Gershwins' work. This edition is the primary objective of the University of Michigan's Gershwin Initiative, a comprehensive effort that leverages the GCE to serve both our campus and the cultural world at large through educational efforts, public events, and affiliated publications. In applying to the NEH Scholarly Editions and Translations Grants program, the U-M Gershwin Initiative is seeking financial support for the critical edition portion of our project.

Initiated by Todd Gershwin (grand-nephew of the Gershwin brothers), embraced by the Gershwin families, partnered by European-American Music Distributors Company (EAM) as publisher, and realized by the University of Michigan (U-M) through the dedication of Associate Professor Mark Clague, the Gershwin Initiative is producing the first-ever complete, scholarly edition of George and Ira Gershwin's work. While readily accessible in print and recordings, the music of George and Ira Gershwin too often circulates in scores and performance parts that contain notational errors, inconsistencies, and even well intended but heavy-handed editorial "improvements" that cannot be distinguished from the Gershwins' own performance instructions. Even such notable scores as *Porgy and Bess* (1934), *An American in Paris* (1928), and *Rhapsody in Blue* (1924) suffer from substandard, worn, and unvetted editions that, as a result, waste rehearsal time and foster errors in performance, and that further confuse academic study by misrepresenting the Gershwins' artistic intentions; most research on and performances of the brothers' oeuvre are based on decades-old performance editions of inconsistent quality and accuracy. In fact, only two critical publications of either George or Ira Gershwin's works exist: Henle-Verlag's recent edition of George Gershwin's *Preludes for Piano* (1926; new edition published in 2008, not available in the United States), and the Kurt Weill Foundation's edition of *The Firebrand of Florence* (1944, lyrics by Ira Gershwin; new edition published in 2002). George and Ira Gershwin, celebrated

exemplars of the American musical tradition, warrant a correct, complete, and critically considered treatment of their collection.

George Gershwin's tragic death from a brain tumor at the young age of 38 is the primary reason that an authoritative edition of the brothers' oeuvre has not been created. Throughout George's too-short life, the brothers were focused on creating new work, not on making sure that earlier works were being corrected or published. The Concerto in F, for example, was published solely in a two-piano score in George's lifetime, appearing in full score only in 1942. After George's death on July 11, 1937, Ira himself oversaw the collecting of George's personal papers, thankfully providing scholars with access to a trove of documents that facilitate our research, now housed at the Library of Congress. Ira was not a musician, however, and he did not direct any reconsideration of the music itself. Further, the Gershwins' work has been divided historically among a number of shifting publisher agreements, and no one publisher or institution has taken hold of their entire corpus to produce a single authoritative series of scores. This has resulted in an uneven and substandard production quality among the Gershwins' published works, and the scores published are often riddled with errors. The GCE aims to correct these problems while also respecting the varying forms of each piece the brothers created; we will produce, in some cases, multiple versions of some works to celebrate the varied ways in which they reached audiences. *Rhapsody in Blue*, for example, will be published in its original 1924 jazz band version (arranged by Ferde Grofé), its orchestral arrangement, its theater orchestra arrangement, and its two-piano arrangement.

The GCE is a "practical edition" meant to facilitate both study and performance, giving a wide audience greater insight into the Gershwins' musical works. Like a performance edition, the practical edition presents a clean, clear score for rehearsal and performance in which all editorial ambiguities are addressed. In the spirit of a scholarly critical edition, however, it presents an informed, authoritative reading of a primary source that best reflects the Gershwins' creative effort, using commentary to track and catalog all editorial changes. The GCE is also a complete works edition, aiming to eventually publish

critical editions of all of George and Ira Gershwin's works, a list that, so far, includes over fifty volumes. (See our website for this list: http://www.music.umich.edu/ami/gershwin/?page_id=59.)

The Gershwin Initiative is committed to providing all members of our diverse audience access to our materials, not only by publishing critical scores likely to be housed in university libraries, but also through more affordable piano-vocal scores and free, online educational products. Our online initiative has four goals:

- To inform our audience of the GCE's current and planned activities through our website and through social media.
- To provide scholars and performers with each volume's critical reports, as well as with associated forums through which they can discuss the given piece and its performance practices (see our METHODS section, below).
- To make available, through our blog, academically sound but accessible essays and interviews, written by our staff and our Volume Editors, on topics surrounding the Gershwin brothers and their works.
- To disseminate educational materials—such as lesson plans and pre-packaged media—for use by elementary, secondary, and college-level teachers, through which their students can benefit from both the materials we have unearthed and the research we have pursued.

We have taken the first steps towards realizing these goals, and by our current estimate each of these projects will be rolled out for public use in 2016.

Though the primary product for the Gershwin Initiative will be our critical edition, we consider public musicology and education significant activities. We are in the process of planning academic events (such as a multiple-event symposia to take place in Ann Arbor in fall 2016 and winter 2017), concerts (such as the performance of our new draft editions of *Rhapsody in Blue* and *An American in Paris* in Reno, Nevada, in February 2016), and educational activities and resources (such as a new K–16 educators' portal on our website and an ongoing undergraduate course initiative on the Gershwins to be taught next in fall 2016). The Gershwin Initiative therefore will not only benefit academics and performers, but will support the education and enrichment of Gershwin enthusiasts across the globe.

The U-M Gershwin Initiative currently has three volumes in active production, including *Porgy and Bess*, *An American in Paris*, and the original jazz band version of *Rhapsody in Blue*. We have fourteen further volumes commissioned, and expect proposals within the next year from three more

prospective Volume Editors. The Volume Editor for *Porgy and Bess*, Wayne Shirley, was hired by the Gershwin families at the suggestion of Ira Gershwin before his death, and the remainder of our currently listed Volume Editors—all of whom are experts in this field—were commissioned directly by our office. From this point forward, prospective Volume Editors will take part in a rigorous proposal process, outlined in our METHODS section, below.

Our confirmed volumes, with their editors and their expected publication dates (if known), are listed here:

PROJECT	VOLUME EDITOR	PUB. DATE
<i>Rhapsody in Blue</i> (jazz-band) 1924	Ryan Bañagale Colorado College	Fall 2016
<i>An American in Paris</i> 1928	Mark Clague University of Michigan	Fall 2016
<i>Ira Gershwin's</i> <i>1928 Diary</i>	Michael Owen The Ira and Leonore Gershwin Trust <i>in conjunction with An American in Paris</i>	Spring 2017
<i>Porgy and Bess</i> (perf. score) 1935	Wayne Shirley Library of Congress, retired	Summer 2017
<i>Concerto in F</i> 1925	Tim Freeze The College of Wooster	Spring 2018
<i>Porgy and Bess</i> (piano-vocal) 1935	Wayne Shirley	Spring 2018
<i>Porgy and Bess</i> (critical score) 1935	Wayne Shirley	Fall 2018
<i>Rhapsody in Blue</i> (two-piano) 1924	Ryan Bañagale	Fall 2018
<i>Second Rhapsody</i> 1931	James Wierzbicki University of Sydney	Spring 2019
<i>Rhapsody in Blue</i> (symphonic) 1927	Ryan Bañagale	Fall 2019
<i>Damsel in Distress</i> 1937	Nathan Platte University of Iowa	Spring 2020

<i>Lullaby</i> (string quartet) 1919	Susan Neimoyer University of Utah	---
<i>Song of the Flame</i> 1925	Bradley Martin California State University, Chico	---
<i>Rhapsody in Blue</i> (theater orch.) 1926	Ryan Bañagale	---
<i>Delicious</i> 1931	Daniel Goldmark Case Western Reserve University	---
<i>Cuban Overture</i> 1932	Loras Schissel Library of Congress	---
<i>Shall We Dance</i> 1937	Todd Decker Washington University in St. Louis	---

HISTORY AND DURATION OF THE PROJECT

The George and Ira Gershwin Critical Edition was inspired by an impassioned complaint by conductor Andrew Litton, whose parents had grown up as neighbors to the Gershwins; he met backstage with Gershwin family members following a performance of *Porgy and Bess* at Covent Garden in 1992. He described the atrocious state of the performance materials—their tattered physical state, but more importantly, the fundamental flaws in the edition itself. These flaws had made rehearsal of the opera a time-wasting exercise in frustration. The family listened, and as a result commissioned Wayne Shirley at the Library of Congress to create a long overdue critical edition of the opera.

George's early death from a brain tumor and the legal disputes that followed have left the creative legacy of the Gershwins, including *Porgy and Bess*, in a neglected state. While George passed away at age thirty-eight, he was extraordinarily prolific. His speedy working methods, however, left many ambiguities in his work unresolved. A prime example is *Porgy and Bess* (See APPENDIX A). In the rush to begin rehearsals, George gave his draft piano-vocal score to his publishers before he had created the full orchestral score. As he reworked his musical ideas for the orchestration, he understandably changed and enriched the score, cutting and adding measures, and updating thousands of details. Thus, at its premiere, the piano-vocal score used by the singers to learn the piece, and the score used by the conductor and instrumentalists to accompany the singers, did not match. In the eighty years since the opera's opening, this fundamental problem has never been corrected, and the published piano-vocal score does not match the orchestral score. Such issues are characteristic of the Gershwin oeuvre.

In the fall of 2008, Todd Gershwin called the music school of his alma mater to see if there was interest in producing a critical edition of his uncles' music. The idea was immediately embraced, and five years of negotiation began with the Gershwin family to place the new critical edition within the School of Music, Theatre & Dance of the University of Michigan, putting it within a broad and international educational institution. This agreement was signed and announced in the fall of 2013, musicology professor Mark Clague was named Editor-in-Chief, and an experienced editorial board and powerful

advisory boards were assembled to support the project's success. Subsequently, one of George Gershwin's pianos was given to the university and fully restored by U-M's premiere piano technicians for student use; a piano dedication concert in 2014 featuring student performers, as well as academic symposia and Gershwin-focused university courses, led to preliminary fundraising success. After a meeting at the Library of Congress with Gershwin scholars from around the United States to determine the edition's format and methods, work on the edition began.

The Initiative hired its first Managing Editor (Jessica Getman, Ph.D.) in May 2015, moving into its new office at U-M's iconic Burton Memorial Tower—also the home of the American Musicological Society's *Music of the United States of America* editions project. Our affiliation with the University of Michigan provides us with a reliable infrastructure, specialized office space and equipment, and a firm relationship with a vibrant research institution, its exacting academic standards, and its pool of select graduate students. Our first six months have been used to define our scholarly procedures, to begin the engraving of *Porgy and Bess* with our publisher, to design our public musicology and educational initiatives, to hire and train a team of editorial assistants, to obtain copies of primary source materials from the George and Ira Gershwin Collection at the Library of Congress, to connect with our current Volume Editors and develop feasible timelines and work flows, and to pursue performance opportunities for our edited scores with major orchestras across the United States. Of particular import, we have drafted our *Volume Editor's Guide*, which includes our editorial principles, our editorial processes, and a detailed style guide approved by our publisher; we expect that our editorial board will authorize this document in the first quarter of 2016. A portion of this document is attached to this application as APPENDIX B.

As described above, we are currently editing three volumes of the GCE for publication in 2016 and 2017—*Rhapsody in Blue* (jazz band version), *An American in Paris*, and *Porgy and Bess* (performance score). We expect to receive score drafts for seven more of our scheduled volumes (*Ira Gershwin's 1928 Diary*, *Concerto in F*, *Porgy and Bess* (piano-vocal score), *Second Rhapsody*, *Damsel in*

Distress, and the two-piano and symphonic versions of *Rhapsody in Blue*) over the next two years for publication between 2017 and 2020. Our Volume Editors are responsible for locating and gathering the sources pertinent to their edition, though as a matter of course we encourage them to be in touch with us throughout this process; our unique access to the Gershwin families and to the Gershwin collection in the Library of Congress saves them time and funds. We have also been assisting Volume Editors as they seek publishing permissions from various rights holders beyond the Gershwin families and as they search for sources from outside the George and Ira Gershwin Collection. Most of the source materials for these editions reside at the Library of Congress, especially in the case of George Gershwin's classical compositions. For musical pieces that have been orchestrated or composed by someone other than George Gershwin, however, source materials may need to be located elsewhere. Nathan Platte, for instance, in his work on *Damsel in Distress* (1937), has located the film's full score in the RKO Pictures Collection at the Performing Arts Special Collections Library at the University of California, Los Angeles.

With over fifty volumes planned as part of the GCE (and more possible if proposed by prospective Volume Editors), we expect that this initiative will span at least four decades, with two publications published each year in 2016 and 2017, four in 2018, and two in 2019; following that, at least one, if not two, volumes will be published per year.

COLLABORATORS

Mark Clague, Editor-in-Chief

The Editor-in-Chief is responsible for the quality of the edition and for coordinating the overall educational strategy of the Gershwin Initiative for the University of Michigan. The responsibilities of the Editor-in-Chief include:

- Serving as the final arbiter of all editorial decisions, from volume structure to specific style and editorial decisions.
- Chairing the GCE editorial, advisory, and faculty boards.
- Coordinating with university administrators to provide resources for the edition.
- Maintaining positive relations with the Gershwin family.
- Serving as the chief liaison with the Gershwins' publishers.
- Fundraising with university alumni and Gershwin fans to support the edition.
- Supervising the work of the Managing Editor.

Associate Professor Mark Clague has been involved with the U-M Gershwin Initiative since its inception, coordinating the complex negotiation that brought the project to fruition. He has published scholarly editions of “The Star-Spangled Banner” and of the music of bandmaster Alton Adams, and from 1997–2003 served as executive editor of the *Music of the United States of America* (MUSA) critical edition series, where he oversaw the production of ten volumes. The American Musicological Society appointed him co-Editor-in-Chief of their *Music of the United States of America* project in 2014. He is an expert on the music of the United States with a specialization in orchestral music and popular patriotic song. As tenured faculty at the University of Michigan, Mark will remain the Editor-in-Chief of the project until retirement.

A bassoonist and saxophonist, Mark completed his Ph.D. in musicology at the University of Chicago in 2002. He joined the tenure-track faculty at the University of Michigan in 2003 and received tenure in 2009. He holds appointments in the musicology department at the university's School of Music, Theatre & Dance, as well as in African and AfroAmerican Studies, American Culture, and Non-profit Management and Entrepreneurship. He holds a certificate in MBA Essentials and Entrepreneurship from the Ross School of Business. Mark's publications appear with the University of California, University of

Illinois, and Cambridge University Presses, among others, and in leading journals, including *American Music*, *Black Music Research*, *The Journal of the Society for American Music*, and *Opera Quarterly*. His select résumé is included in APPENDIX D.

Jessica Getman, Managing Editor

The Managing Editor is responsible for the day-to-day operations of the Gershwin Initiative, including its educational initiatives, its online offerings, and, most importantly, the publishing of each volume of the GCE. More specifically, the responsibilities of the Managing Editor include:

- Maintaining regular contact with commissioned and prospective Volume Editors, providing assistance and advice, content- and copyediting their work, and ensuring that they complete their work in a timely fashion.
- Assisting the Editor-in-Chief in liaising with the GCE boards, Volume Editors, the series' publisher (European American Music), the Library of Congress, and other partners.
- Securely maintaining appropriate project documents and records, as well as files of correspondence and other documents relating to the series.
- Tracking expenditures and maintaining financial records for the project.
- Supervising editorial assistants in a variety of editorial tasks.
- Helping to develop and maintain the public profile of the GCE and the Gershwin Initiative, including its website, social media, and other forms of publicity and communication.
- Assisting in the planning and organizing of editorial meetings, Volume Editor workshops, symposia, concerts, and other public programming related to the Gershwin Initiative both on and off the University of Michigan's Ann Arbor campus.

Jessica Getman joined the Gershwin Initiative as staff in May of 2015, facilitating the project's transition into full operation. As part of the initiative's early team, she has also been responsible for drafting the GCE's *Volume Editor's Guide*, its proposal guidelines, its Volume Editor contract, and other key documents and procedures for the edition and its office. The Managing Editor position is a two-year rolling position, and Jessica expects to remain with the Gershwin Initiative at least until mid-2017 as she builds a strong foundation for a lasting, productive critical edition.

Jessica holds two masters' degrees from Boston University in Historical Performance and Musicology, and a Ph.D. in Historical Musicology from the University of Michigan, for which she produced a dissertation on music and social discourse in the original series of *Star Trek*. Other areas of study include music production in mid-twentieth-century American television, popular music in science

fiction media, and amateur music in media fandom. She served as an editorial assistant for the *Music of the United States of America* project for two years, and has both performing and academic experience with various types of editions. In addition, she currently teaches one college-level course a semester as a lecturer in the southeast Michigan region (currently with the University of Toledo). She has published on music in the original series of *Star Trek*, and has projects forthcoming on musical fandom and on mid-century television production culture in the United States. Her résumé has been included in APPENDIX D.

Volume Editors

Our Volume Editors are experts in musicology and the music of the Gershwin brothers, and each extensively researches their piece and its sources as they construct the critical score. Our current Volume Editors (those listed above, in SUBSTANCE AND CONTEXT) have been commissioned directly from our office; all future Volume Editors will participate in a rigorous proposal process that requires final approval by the editorial board (see METHODS, below). These experts are responsible for the entire content of their volume, including its edited score, its critical report, its introductory essay, and its other peripheral documents.

Our current Volume Editors, their affiliations, their assigned volumes, and the estimated publishing dates of these volumes, are listed above, in SUBSTANCE AND CONTEXT.

Editorial Assistants

The Gershwin Initiative has hired an excellent team of editorial assistants, some pursuing graduate studies and some with terminal degrees, all with specializations in music or musicology, and all currently attending or matriculated from the University of Michigan. We are also a part of U-M's Undergraduate Research Opportunity Program (UROP), through which we work with two undergraduate students on research and editing projects tied to our initiative. All of our editorial assistants are essential to the productivity of the GCE, as they work under the supervision of the Managing Editor to edit the

work of our Volume Editors and our publisher. Because they are present, we can guarantee that at least two sets of eyes will edit each draft and proof as it comes through our office. We expect that our assistants will each be affiliated with the Gershwin Initiative for a period of one to five years, depending on the length of their degree program and their career needs.

Our editorial assistants are:

Matthew Browne (graduate student, composition)
Kristen Clough (graduate student, musicology)
Anne Heminger (graduate student, musicology)
Megan Hill (graduate student, ethnomusicology)
Lisa Keeney (graduate student, saxophone performance)
Andrew Kohler (Ph.D. Musicology)
Joshua Luty (graduate student, bassoon performance)
Jason Paige (D.M.A. Clarinet)
Carlos Simon (graduate student, composition)
Sarah Sisk (undergraduate student, English language and literature)
Frances Sobolak (undergraduate student, linguistics)

Editorial Board

Our editorial board consists of scholars, conductors, archivists, orchestral librarians, and music publishers intimately familiar with the works of George and Ira Gershwin. These members are responsible for auditing the GCE's editorial principles, for annually reviewing the edition's progress, for judging volume proposals, and for providing guidance to our Volume Editors throughout the editing process. Each serves a term of six years unless granted a permanent position due to their role in the edition. The members of our editorial board, with their affiliations, include:

Mark Clague, University of Michigan (ex-officio)
Ryan Bañagale, Colorado College (2015–2021)
Jessica Getman, University of Michigan (ex-officio)
James Kendrick, Schott Music Group (ex-officio)
Michael Owen, Ira and Leonore Gershwin Family Trust (2013–2019)
Loras Schissel, Library of Congress (2013–2019)
Karen Schnackenberg, Dallas Symphony Orchestra (2014–2020)
Wayne Shirley, Library of Congress (retired) (2015–2021)

Résumés for the members of our editorial board have been included in APPENDIX D.

Publisher

The Gershwin family trusts' publisher—and therefore the publisher for *The George and Ira Gershwin Critical Edition*—is European-American Music Distributors Company, a division of Schott Music Group. EAM's rental library and print masters are managed by Subito Music Corporation, and EAM has additionally hired Subito, under the direction of David Murray—Subito's Managing Editor—to complete the engraving required for the GCE. David is a thirty-year veteran of the concert music publishing industry, having first served with E.C. Schirmer (ECS Publishing) as permissions editor, production manager, and eventually editor. He has apprenticed under such notable music editors as Robert Schuneman (ECS Publishing), John Forbes (Boosey & Hawkes), Ted Prochaska (Carl Fischer), and George McGuire (Carl Fischer), and has won numerous Paul Revere Awards for Graphic Excellence from the Music Publisher's Association, recognized for excellence in music engraving, graphic design, and cover art. David is our primary contact as we work with Subito and EAM to prepare edited volumes with the care and quality due the works of George and Ira Gershwin. His résumé has been included in APPENDIX D.

METHODS

The George and Ira Gershwin Critical Edition is the first-ever complete works, critical edition of the music of George and Ira Gershwin. It will produce a reliable scholarly score for every piece composed by George Gershwin or lyricized by Ira Gershwin. This includes youthful works by both brothers (pieces written in the 1910s and early 1920s, before the two gained national acclaim), as well as partial or incomplete works, and works for which the brothers share compositional or lyrical credit with other individuals. There are, however, two exceptions to this rule: if a critical score of a work has already been adequately produced by another project, the GCE will not automatically produce a second unless additional source material is discovered that would revise the extant publication. One example of this is *The Firebrand of Florence*, composed by Kurt Weill with lyrics by Ira Gershwin, which appeared in a critical edition published by the Kurt Weill Foundation in 2002; this is an excellent critical edition in no need of revision. Further, there will be rare instances in which insufficient source material is available to allow for the creation of a GCE edition of the work, thus disqualifying it from inclusion in the series. Even so, the GCE is a vast project, covering decades of creative output by both George and Ira. It will ultimately contain over fifty volumes, including the brothers' Broadway and film musicals, song collections, classical works, posthumous arrangements, and more. (A full list of our proposed edited volumes can be found on our website: http://www.music.umich.edu/ami/gershwin/?page_id=59.)

Many factors combine to make a critical edition of the works of George and Ira Gershwin both imperative and opportune. As mentioned above, George's early and unanticipated death at age thirty-eight from a brain tumor meant that few of his works were published in his lifetime and under his supervision. Further, his frequently compressed creative process—especially in the cases of his most iconic works—resulted in portions being realized for performance by secondary parties before his effort was complete. This fragmentation creates multiple versions and competing editions. (The vocal score to *Porgy and Bess* offers a good example, as it was realized from a pre-orchestrated sketch that the composer changed throughout the realization of the full score; see APPENDIX A.) In addition, no single music publisher of

George Gershwin's day had expertise in all the genres in which the Gershwins worked, introducing errors when, for instance, a typesetter did not understand the conventions of Broadway notation. All of these issues have prevented single, authoritative editions of the brothers' works until now, as many—often well intentioned—arrangers, editors, and publishers have over the latter half of the twentieth century “fixed” their scores to resolve notational discrepancies and make the pieces more performable. The Gershwin Initiative's mission is thus imperative from both performance and academic stances. The fact that the vast majority of Gershwin sources, from both George and Ira, have finally been consolidated in the Gershwin Collection at the Library of Congress, and that the Gershwin family is now determined to see a scholarly edition through to completion, makes pursuing a complete, academically rigorous edition possible at this juncture.

In order to get the GCE off the ground quickly, the Volume Editors for our first several editions (for a total of twelve Volume Editors) have been commissioned directly by our office. From this point forward, however, we will be choosing editors and projects based on a rigorous proposal process. Prospective Volume Editors will work closely with the Managing Editor and a member of the editorial board to produce a thorough proposal that outlines their critical approach to the given work, that provides an overview of their primary source and their most significant secondary sources, that provides samples from both their introductory essay and their edited score, and that demonstrates a firm grasp of the work's supporting bibliography and the publishing permissions the edited volume will require. Experts from outside our initiative will evaluate this proposal through blind review; if favorably received, a selection committee comprised of members of our editorial board will make a final assessment of the proposal. By the time a Volume Editor's proposal has been fully approved by the Gershwin Initiative and a contract has been signed, most of the necessary research and conceptual frameworks for the volume will have been completed.

As a practical critical edition, the GCE will produce rigorously critical but clean parts and scores, including only essential editorial markings in the main text. Editorial brackets, dashed slurs and crescendo

indications, and other editorial notations in the score portion of the final document will be kept to an absolute minimum, and individual instrumental parts will be completely clear of editorial indications. Footnotes will be used only when vital to communicate performance options. When feasible, Gershwin's musical notation will be updated to reflect modern conventions; this will include, but likely not be limited to, the modernization of key signatures, especially for French horns and pitched percussion; of beaming for popular song and Broadway scores, as we move away from traditional, syllabic vocal beaming (pieces in the classical tradition will continue to be set syllabically); and of how courtesy accidentals are applied, addressing inconsistencies in the composers' own practice by regularizing our approach according to modern expectations. Despite these changes, however, the status of the GCE as a critical edition will remain; any emendations, including those listed above, will be painstakingly recorded in the critical report. Samples of source material, transcriptions, and critical notes from our *Porgy and Bess* project can be found in APPENDIX A.

Publications in the GCE will be based on a single primary source—the source that the editor believes most fully represents the composer's and lyricist's vision for the piece. We will not publish hybrid editions that combine several sources into an imagined, ideal version, but, rather, each edition will represent a specific iteration of the work. When the work cannot be fully represented by a single iteration, the GCE may publish several versions, such as the anticipated four editions of *Rhapsody in Blue* for solo piano with 1) jazz band, 2) symphonic orchestra, 3) theater orchestra, and 4) duo piano accompaniment. The Gershwins' songs will appear both as individual sheet music editions and in context of their appearance in shows and films.

As is traditional for critical editions, each printed volume will contain, along with the edited score, an introductory essay and a critical report. The essay provides an entry point to the work, addressing a wide audience, elucidating the history of the work's composition and its place in American culture, and unpacking prominent interpretive issues concerning the realization of the work in performance. We ask our Volume Editors to share interpretive and performance-related information in

this portion of the volume. The critical report, on the other hand, provides for scholars and performers, as a specifically skilled group, a detailed description of all changes made as the Volume Editor realizes the authoritative, edited score from the primary source. This report includes the expected information about editorial interventions—a description of sources, an editorial methods statement, and critical notes that describe specific, individual changes. Because our edited scores will be kept as clean as possible, the critical notes portion of each volume will be quite large. These notes, however, will in most cases not be included in the printed edition, but will instead be published online in a database hosted by the University of Michigan. This allows the GCE to not only save publication space in the printed volume, but also allows our Volume Editors to produce as many critical notes as they deem necessary, and our users to more easily search and cross reference these notes.

The editing process requires numerous conversations between the Volume Editors and our office, and between our office and our publisher. The first half of the procedure involves receiving the Volume Editor's first draft (a draft that includes not only the edited score, but also the introductory essay, the critical report, and a bibliography, as well as lists of performing forces, abbreviations, and sigla) and editing the content of that draft against the primary source and the bibliography. Once that draft has been corrected, it is copyedited into the engraver's score—the clean score that is sent to our publisher for engraving. Our publisher then produces a series of proofs that are copyedited by our office (in triplicate) and the Volume Editor until the final, perfected edition is ready for print. At that point, depending on the piece being edited, the Volume Editor may help us put together a piano-vocal score or a piano reduction. Our office works with the publisher to edit such secondary scores, as well as the instrumental parts sets that will be produced from the critical edition. (Please see APPENDIX B for selections from our *Volume Editor's Guide*, which covers our processes and procedures in detail.)

Our Volume Editors are encouraged to submit their edited texts in digital form, using either Sibelius or Finale for the musical score. We will, if necessary, accept music notation in other file formats, such as Musescore, and our Volume Editors are also welcome to send their edited scores to us in

manuscript form if they wish. Our publisher ultimately engraves each score using Sibelius, but we recognize the need for our editors to complete their texts using the technology they find most comfortable. Our Managing Editor and several of our editorial assistants are fluent in both Sibelius and Finale, allowing us to assist Volume Editors as needed throughout the process. While we usually leave the actual manipulation of the notated music in the notation software to the Volume Editor, we have already stepped in to assist our Volume Editors with difficult notational tasks in, for instance, Finale.

We intend to use MySQL as the platform for our critical notes database, a Relational Database Management System (RDBMS) that has the dual benefit of being both open source and the standard database system in web publishing. Our Managing Editor has experience with relational databases (and has received funding from the Society for American Music to build a database for the study of television music cues of the 1950s and '60s), and our affiliation with the university makes available support in this area should we need it. As we begin to receive final drafts of critical notes from our Volume Editors, we will build our master database, train our editorial assistants in data entry and quality control (as with the editing of our scores, all database entries will be vetted by multiple editors), and work with the IT personnel at U-M's School of Music, Theatre & Dance to upload the database to our server and create a space for the database on our website. This online document and all of the critical notes within it will be open-access and free.

As described above, in *SUBSTANCE AND CONTEXT*, we are aiming for a robust online presence that will benefit all members of our audience—academics, performers, students, and enthusiasts alike. Our plans, beyond the critical notes database, include building discussion forums for performers and enthusiasts, maintaining an active blog that shares interesting, related research with readers, and creating an educational section on our website that provides lesson plans, media files, and source guides for teachers and professors. Our site has been built using Wordpress, a flexible, open-source program that supports these activities easily, and our affiliation with U-M provides us with permanent server space for our website and for all of the materials we provide through it. Again, the university makes IT staff and

web design professionals available should we need them. Our current website is located at <http://www.music.umich.edu/ami/gershwin/>.

The George and Ira Gershwin Critical Edition, created by the Gershwin Initiative at the University of Michigan, is essential to the continued valuation of the Gershwins' oeuvre. With each edited volume providing an essay and edited score that supports more nuanced and accurate performance, and a critical report that encourages more probing academic research on the edited piece, the GCE will ensure the vibrancy of the brothers' legacies. Through secondary publications and materials that make use of special online tools, we can distribute broadly relevant aspects of our work to an exceptionally wide audience. The reach of this project, especially in comparison to the traditional critical edition model, is wide, and promises an increased cultural impact both nationally and globally.

WORK PLAN

Over the next three years, the GCE plans to publish eight to ten volumes. We expect, as the edition continues through the decades, that we will ultimately only be publishing one or two volumes per year. However, the initiation of the Gershwin Initiative and GCE has produced a flurry of activity from our Volume Editors and our publisher, and we expect to publish two volumes per year (four volumes will be published in 2018).

Fall 2016
<i>An American in Paris</i> Published
<i>Rhapsody in Blue</i> (jazz band) Published
<i>Porgy and Bess</i> (perf. score) Copyedit second proof
<i>Ira Gershwin's 1928 Diary</i> Copyedit final proof
Online critical notes database officially launched on our website
Online educational initiatives and public musicology initiatives launched
Academic symposium for Gershwin scholars on "George Gershwin in Paris," in Ann Arbor
U-M Course on Gershwin-related topic

Spring 2017	Summer 2017	Fall 2017
<i>Porgy and Bess</i> (perf. score) Copyedit final proof	<i>Porgy and Bess</i> (perf. score) Published	
<i>Ira Gershwin's 1928 Diary</i> Published		
	<i>Concerto in F</i> Copyedit first proof	<i>Concerto in F</i> Copyedit final proof
	<i>Porgy and Bess</i> (p/v score) Copyedit first proof	<i>Porgy and Bess</i> (p/v score) Copyedit final proof
		<i>Porgy and Bess</i> (crit. score) Copyedit first proof
		<i>Rhapsody in Blue</i> (two-piano) Edit draft
Online performers' forum and public forum launched	K-12 educational event	Academic symposium for Gershwin scholars on <i>Porgy and Bess</i> in Ann Arbor
Local workshop or public event		U-M course on Gershwin-related topic

Spring 2018	Summer 2018	Fall 2018
<i>Concerto in F</i> Published		
<i>Porgy and Bess</i> (p/v score) Published		
<i>Porgy and Bess</i> (crit. score) Copyedit second proof	<i>Porgy and Bess</i> (crit. score) Copyedit final proof	<i>Porgy and Bess</i> (crit. score) Published
<i>Rhapsody in Blue</i> (two-piano) Copyedit first proof	<i>Rhapsody in Blue</i> (two-piano) Copyedit final proof	<i>Rhapsody in Blue</i> (two-piano) Published
<i>Second Rhapsody</i> Edit draft	<i>Second Rhapsody</i> Copyedit first proof	<i>Second Rhapsody</i> Copyedit final proof
		<i>Rhapsody in Blue</i> (symphonic) Edit draft
Local workshop or public event	K-12 educational event	U-M course on Gershwin-related topic

Spring 2019	Summer 2019	Fall 2019
<i>Second Rhapsody</i> Published		
<i>Rhapsody in Blue</i> (symphonic) Copyedit first proof	<i>Rhapsody in Blue</i> (symphonic) Copyedit final proof	<i>Rhapsody in Blue</i> (symphonic) Published
<i>Damsel in Distress</i> Edit draft	<i>Damsel in Distress</i> Copyedit first proof	<i>Damsel in Distress</i> Copyedit final proof
Local workshop or public event	K-12 educational event	U-M course on Gershwin-related topic

FINAL PRODUCT AND DISSEMINATION

Ultimately, the Gershwin Initiative, in creating the GCE, will be involved in producing three types of products, each of which will be disseminated according to its intended audience: the critical edition proper, related printed scores and materials, and online educational and public interest materials.

As our primary product, the critical edition will be published in hard-back, and each volume will include an introductory essay, an edited score, and a critical report; critical notes will not be printed as part of the physical volume, but will instead be provided free of charge on our website (see METHODS; this choice saves space and money in printing, and allows us to provide as many critical notes as our Volume Editors deem necessary). A volume may be printed in one to three books, depending on the length of the original piece and the size of its ensemble, and should cost between \$50 and \$200 per book. (Price is set exclusively by the Gershwins' publishers and the University of Michigan receives no royalty or financial support from these commercial interests. Similarly, the University of Michigan provides no financial payments for royalties to the family or its publishers.) We are aware that such a cost can be prohibitive to individual buyers, and it is our intention (as is traditional with critical musical editions) that these volumes be purchased by academic libraries and archives for use by scholars, students, and performers. When our initial print editions are published, we will explore the potential for digital editions.

In addition to the critical edition proper, each volume has the possibility of generating additional print and digital products, including piano-vocal scores, study scores, and piano reductions. As paperbacks, shorter than the full scores from which they derive, these extra publications will be more affordable and more broadly accessible. Whenever possible, materials will be made freely available online.

Finally, the Gershwin Initiative will be providing to our audiences a number of ancillary products through our website for free. These products include, but are not limited to, the critical notes for each volume, performers' and scholars' discussion forums, educational materials for teachers and professors,

and short, relevant essays and interviews written for a broad readership (see SUBSTANCE AND CONTEXT for a more thorough explanation of these products). The current contents of our blog may be accessed at http://www.music.umich.edu/ami/gershwin/?page_id=90; we expect an updated version of this blog with continued regular posts, including a separate page for our educational materials, to be launched by the end of 2016 (see WORK PLAN).

All of the printed materials described above will be sold to users by European American Music, and will be publicized both by them and on our website. Per the Gershwin Initiative's contract with the Gershwin families, copyright remains with the Gershwin family trusts and no royalties or residuals will be assigned either to the Gershwin Initiative or to our Volume Editors. Our agreement with the Gershwin families provides the Gershwin Initiative and our Volume Editors with continuous permission to access and photograph the copious Gershwin collection at the Library of Congress and other archives for the purposes of this project, and to create the critical edition in collaboration with EAM. Our Volume Editors retain intellectual ownership of their research and analyses but receive no monetary compensation beyond the small honorarium provided to them by the Gershwin Initiative.

Though just beginning, the *George and Ira Gershwin Critical Edition*, as part of U-M's Gershwin Initiative, is a venture both ambitious and necessary. We will pursue projects that serve a broad audience with varying levels of access and knowledge. The Gershwins' compositions are some of the most revered in the American collection, and despite the distressing state of their current editions, they have remained at the center of musico-theatrical and orchestral programs across the United States and the world. We therefore seek to create the first-ever definitive and correct editions of the brothers' works. As the non-profit, academic arm of this project, which expends the majority of the effort but receives no revenue—only support from the University of Michigan, individual donors, and grants—the Gershwin Initiative is applying to the NEH Scholarly Editions and Translations Grant in order to secure our financial position and bring these goals to fruition.