

## JACK GIBBONS on Sanctuary Classics



THE AUTHENTIC GEORGE GERSHWIN

Volume One: 1918-1925

Rhapsody in Blue; Swanee; Nobody But You; Oh, Lady, Be Good!; The Man I Love; Fascinating Rhythm; I'd Rather Charleston; Kickin' the Clouds Away; Concerto in F (slow movement); etc.

Total playing time: 66.48 mins WHL 2074



THE AUTHENTIC GEORGE GERSHWIN

Volume Two: 1925-1930

An American in Paris; Sweet and Low-down; Looking for A Boy; That Certain Feeling; Do, Do, Do; Someone to Watch Over Me; When Do We Dance?; Embraceable You; I Got Rhythm; etc.

Total playing time: 75.51 mins WHL 2077



THE AUTHENTIC GEORGE GERSHWIN

Volume Three: 1931-1937

Second Rhapsody; Cuban Overture; Variations on I Got Rhythm; Porgy & Bess Suite (incl. Summertime, Bess you Is My Woman Now, I Got Plenty O' Nuthin'); Let's Call The Whole Thing Off; etc.

Total playing time: 76.45 mins WHL 2082



THE AUTHENTIC GEORGE GERSHWIN

Volume Four: The Hollywood Years

Girl Crazy Overture; Slap That Bass; Walking the Dog; They All Laughed; Shall We Dance; By Strauss; I Can't Be Bothered Now; Stiff Upper Lip; A Foggy Day; Nice Work If You Can Get It; Love Walked In; etc.

Total playing time: 67.55 mins WHL 2110

ALSO AVAILABLE: C.V.ALKAN: *The Complete Études, Op.39*/Jack Gibbons  
The first ever CD recording of the greatest work by the 19th century virtuoso pianist/composer Charles-Valentin Alkan. 2-CD set



Jack Gibbons will be signing copies  
of his award-winning recordings  
in the foyer of the  
Queen Elizabeth Hall  
following tonight's performance

The Musicians Benevolent Fund was founded in 1921 in memory of Gervase Elwes, the celebrated English tenor. During the first year eleven grants were made totalling £90. The growth of the MBF from its beginning until the outbreak of the Second World War was steady, but it received a great boost when Dame Myra Hess generously donated the proceeds of her wartime National Gallery concerts.

Today the MBF is the music business's own charity, the largest in its field providing advice and support to those suffering hardship as a result of illness, accident or simply old age. Help is given to all professional musicians and their dependants and those in closely related occupations of any age and in any branch of music. The MBF operates throughout England, Scotland, Wales and the whole of Ireland.

In 2002 the MBF dealt with almost 1,500 cases spending over £2 million on its benevolent work whilst giving advice and support to many others. The MBF runs a residential home in Bromley and substantial support is also given to elderly musicians wishing to stay in their own homes or to those moving into other types of residential care.

The MBF also works closely with other charities including the Royal Society of Musicians, Incorporated Society of Musicians, Musicians' Union Benevolent Fund and Performing Right Society Members' Fund. Each year the MBF gives substantial financial help and support to the British Performing Arts Medicine Trust.

In addition, the MBF has an ever-expanding and important music education role fulfilling its remit to encourage the next generation of young musicians. In 2002, over 240 individuals, ranging from school age children to those at the outset of their professional life, benefited from awards totalling more than £325,000. The MBF also contributes a significant amount to organisations including the National Youth Orchestra, British Youth Opera, the National Youth Music Theatre, Young Concert Artists Trust (YCAT), the Society for the Promotion of New Music and the LSO for projects and bursaries providing training opportunities for outstanding young musicians. Last year, £175,000 was awarded to organisations such as these, all of which provide opportunities to develop young musicians at the highest level.

Annually, a Festival is organised by the MBF on or near St Cecilia's Day, 22nd November, and continues a tradition dating back to the 16th century. The occasion is marked with a cathedral service and luncheon held in London, and the Royal Concert, which from time to time is held outside London bringing the work of the MBF to a wider audience. Throughout the country cathedrals, churches and musical organisations hold services and concerts in association with the Festival making St Cecilia's Day a celebration and thanksgiving for music.

Queen Elizabeth Hall, London  
Sunday 13th July 2003 at 7.45pm

# GERSHWIN

in focus



## JACK GIBBONS

piano

and the voice of Sir Ben Kingsley  
as George Gershwin

In aid of the Musicians Benevolent Fund

Royal Festival Hall  
Queen Elizabeth Hall  
Purcell Room

Programme: £1



### Thirteen Years of Jack Gibbons' Authentic Gershwin at the Queen Elizabeth Hall



Gershwin, photographed completing the score of Porgy and Bess, New York, 1935

By coincidence, on 13th July 2003 Jack Gibbons will be celebrating 13 years of authentic Gershwin concerts here at the Queen Elizabeth, missing only one year, 2001, because of his near fatal automobile accident. Every year he has presented completely unique Gershwin programmes, always with something new of Gershwin's that few if anybody has heard before, including no less than 48 world premieres of his own Gershwin reconstructions, 25 of which were the first ever concert performances of Gershwin's original improvisations, unplayed by anyone since the composer's own private performances in the 1920s and 30s. Gibbons' Gershwin transcriptions also include reconstructions based on Gershwin's original symphony and show scores, film scores, rehearsal recordings, etc.. Gibbons has also restored the original orchestrations of the Concerto in F and An American in Paris from Gershwin's own manuscripts (both badly tampered with by music editors in the 1950s) and organised their world premiere performances here in London in 2000. In fact Gibbons, in subversive fashion, deliberately left some of the changes, including his restoration of Gershwin's crucial original soprano saxophone parts, in the orchestral parts hired out to the players in the hope Gershwin's original wishes would become the norm; Gibbons tells the following anecdote, that came about as a direct result of this: "I was approached by a saxophone player after a concerto performance I was giving with an orchestra in London, who said to me, was I aware of the amazing original soprano sax parts for An American in Paris that he and his fellow saxophonists now regularly play that some Gershwin fanatic had written into their orchestral parts? I was very proud to acknowledge my own handiwork! And needless to say I was particularly delighted for Gershwin's sake". In the States Gibbons' Gershwin reputation has made him something of a Gershwin guru, his fans including Michael Feinstein and Liza Minnelli, and his performances and recordings inspiring a new generation of copy-cat authentic Gershwin seekers. "As long as it's good for Gershwin that's all that matters" is Gibbons' self-effacing response. But like Gibbons' founding of the YCAT concept 20 years ago (an agency to help young artists), it's one of many unsung facts about Jack Gibbons' remarkable career.