

George Gershwin (September 26, 1898 – July 11, 1937) was an American composer and pianist. Gershwin's compositions spanned both popular and classical genres, and his most popular melodies are widely known. Among his best known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), as well as the opera, *Porgy and Bess* (1935). He wrote most of his vocal and theatrical works, including more than a dozen Broadway shows, in collaboration with his elder brother, lyricist Ira Gershwin.

Three Preludes are short piano pieces by George Gershwin and were first performed by the composer at the Roosevelt Hotel in New York in 1926. Each prelude is a well known example of early 20th century American classical music, as influenced by jazz. Gershwin originally planned to compose twenty four preludes for this group of works. The number was reduced to seven in manuscript form, and then reduced to five in public performance, and further decreased to three when first published in 1926. Two of the remaining preludes not published were rearranged for solo violin and piano and published as *Short Story*. Of the other two, the *Prelude in G* had been eliminated by the publisher because somewhat similar music had already appeared in Gershwin's *Concerto in F*. The other was excluded for unknown reasons. The second *Prelude*, in C sharp minor, also has the distinct flavour of jazz. The piece begins with a subdued melody winding its way above a smooth, steady bassline. The harmonies and melodies of this piece are built on thirds, emphasizing both the interval of the seventh and the major/minor duality of the blues scale. In the second section, the key, tempo, and thematic material all change; only the similarity of style binds the two sections together. The opening melody and bass return in the final section, more succinct but otherwise unchanged, and the piece ends with a slow ascent of the keyboard. Gershwin himself referred to the piece as "a sort of blues lullaby."

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Croswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Prelude No. 2

Duration 3:00

"A Blues Lullaby" from *Three Preludes for Piano*

George Gershwin

Arr. by Michael Pratt
for Brass Septet

Andante con moto e poco rubato ♩ = 88

This musical score is for a Brass Septet, arranged by Michael Pratt. It consists of two systems of staves. The first system includes parts for Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F, Trombone, Euphonium, and Tuba. The second system includes parts for B♭ Trumpet 1, B♭ Trumpet 2, B♭ Trumpet 3, Horn, Trombone, Euphonium, and Tuba. The music is in 4/4 time and begins with a tempo marking of 'Andante con moto e poco rubato' and a metronome marking of ♩ = 88. The key signature has two flats (B♭ and E♭). The score features various dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), along with articulation marks like accents and slurs. Measure numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated at the top of the staves.