Gersh Georgewin

Blues in Blue

The Genesis of "Blues in Blue"

Gersh Georgewin is a composer whose mind is a perpetually shifting landscape of sound, rarely finding inspiration in the straightforward. His early life, steeped in the rigorous counterpoint of classical study and the improvisational freedom of jazz clubs, forged a unique artistic temperament. He'd spend his days meticulously dissecting scores, from Bach fugues to Coltrane solos, searching not just for the notes, but for the very bones of the music.

One dreary afternoon, a scratchy recording of "Rhapsody in Blue" filled his cluttered studio. It was a piece he knew intimately, a cultural touchstone. But on this particular day, something shifted. Instead of hearing the sweeping melodies and grand pronouncements, Georgewin's ear snagged on a small motif—a brief, jaunty turn of phrase from the clarinet, a fleeting rhythmic pulse from the brass.

He found himself scribbling frantically, not musical notation, but diagrams of decay and reconstruction. He imagined the piece as a magnificent building, and his instinct wasn't to admire its architecture, but to find a single brick, extract it, and then observe how that brick, divorced from its context, might still echo the intent and meaning of the original structure.

This wasn't about parody; it was about dissection, almost an act of musical forensic science. Georgewin envisioned taking those tiny fragments, those orphaned musical ideas, and putting them under a microscope. What if that soaring melody was reduced to a stuttering loop? What if a driving rhythm became a fractured echo, played on instruments that sounded just slightly out of tune, or perhaps, gloriously, perfectly wrong?

He spent weeks in a hermetic frenzy. His studio, usually a cacophony of various instruments—from his trusty contrabass flute and alto saxophones to a bizarre collection of homemade synthesizers and percussive oddities—became a laboratory of sonic dismemberment. He'd record a single, isolated chord from "Rhapsody," then warp it, stretch it, compress it until it bore only a ghostly resemblance to its former self. He'd isolate a short motif, then repeat it endlessly, subtly shifting the timbre, the attack, the decay, until it transformed from a recognizable theme into a hypnotic, almost alien mantra.

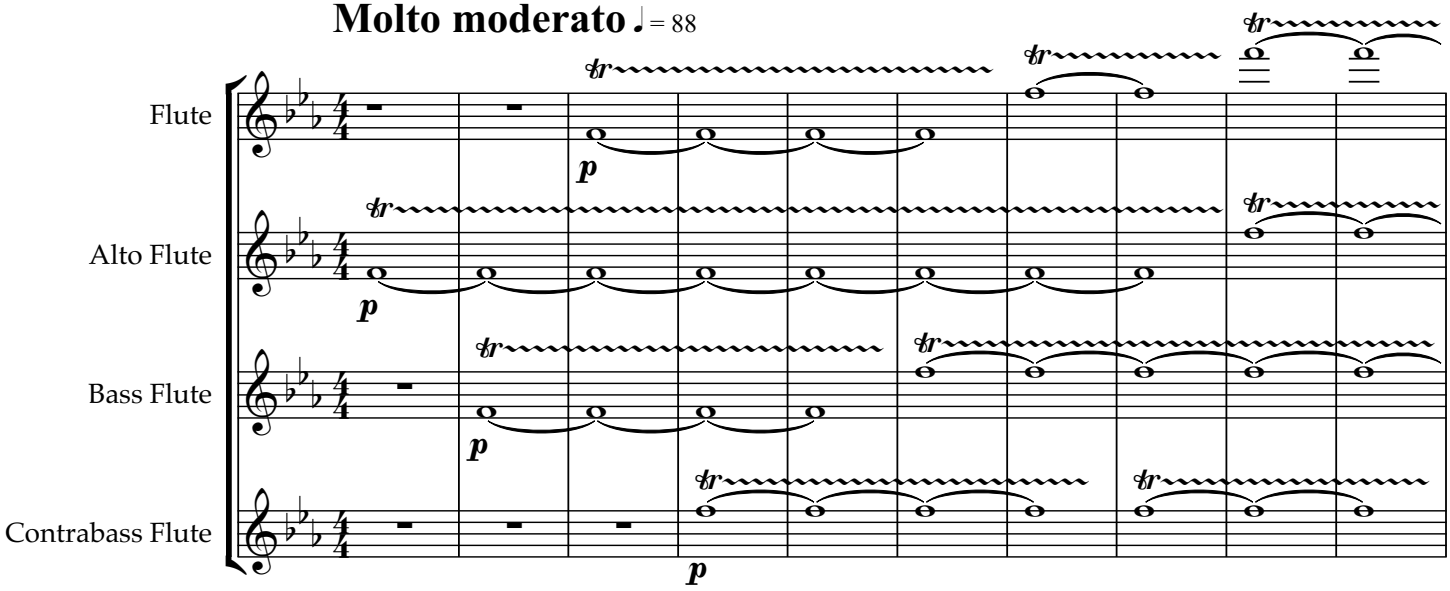
But beyond the sonic manipulation, Georgewin made a profound and seemingly impossible decision: "Blues in Blue" absolutely had to be presented to the world as a flute quartet. Not the traditional ensemble of flute and strings, nor even the common four-flute combination of C flute, piccolo, alto, and bass. No, his vision demanded a very specific, almost anachronistic lineup: C flute, alto flute, bass flute, and, critically, contrabass flute. This choice is especially significant, as at the time we believe Georgewin conceived this piece, the contrabass flute had not actually been invented yet, adding another layer to the enigma of his foresight or his madness.

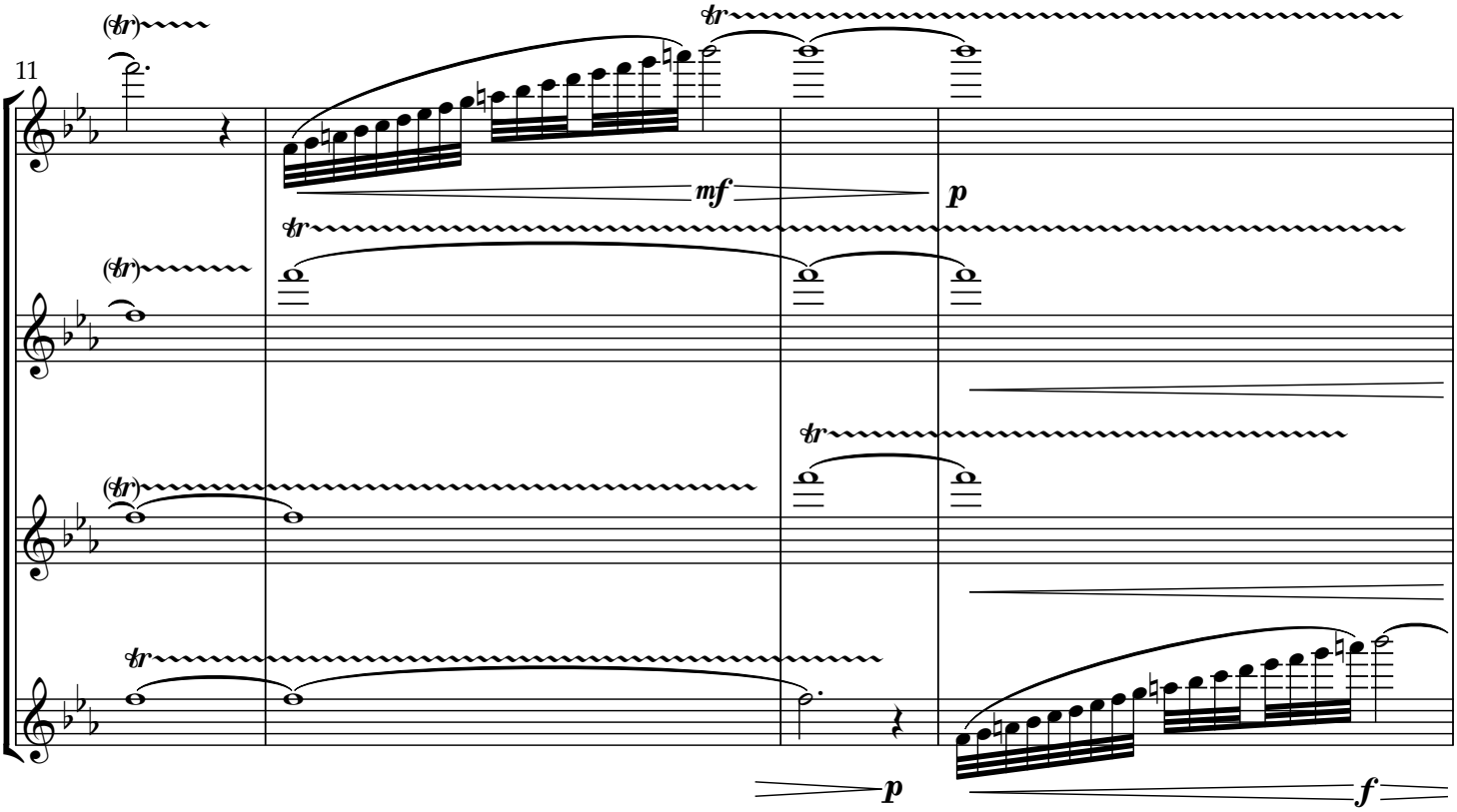
The piece, "Blues in Blue," stands as a testament to Gersh Georgewin's unwavering belief that even the most iconic music holds secrets waiting to be unearthed by a fearless and inquisitive mind. Its provocative approach has led many to speculate about Georgewin's true identity, with some theorizing he is none other than Doktor Are. "Who else would dare do this to Gershwin?" they exclaim, "The Nerve!" Others point to the sheer audacity of the pun in the name itself – "who but Doktor Are would be that obvious?" Yet, the very obviousness gives pause: Doktor Are wouldn't be that obvious, would he? Further fueling this speculation is the fact that the handwritten score's arrangement was done by Robert Rabinowitz, perhaps the only known associate of Doktor Are's, and his long-time liaison and proponent.

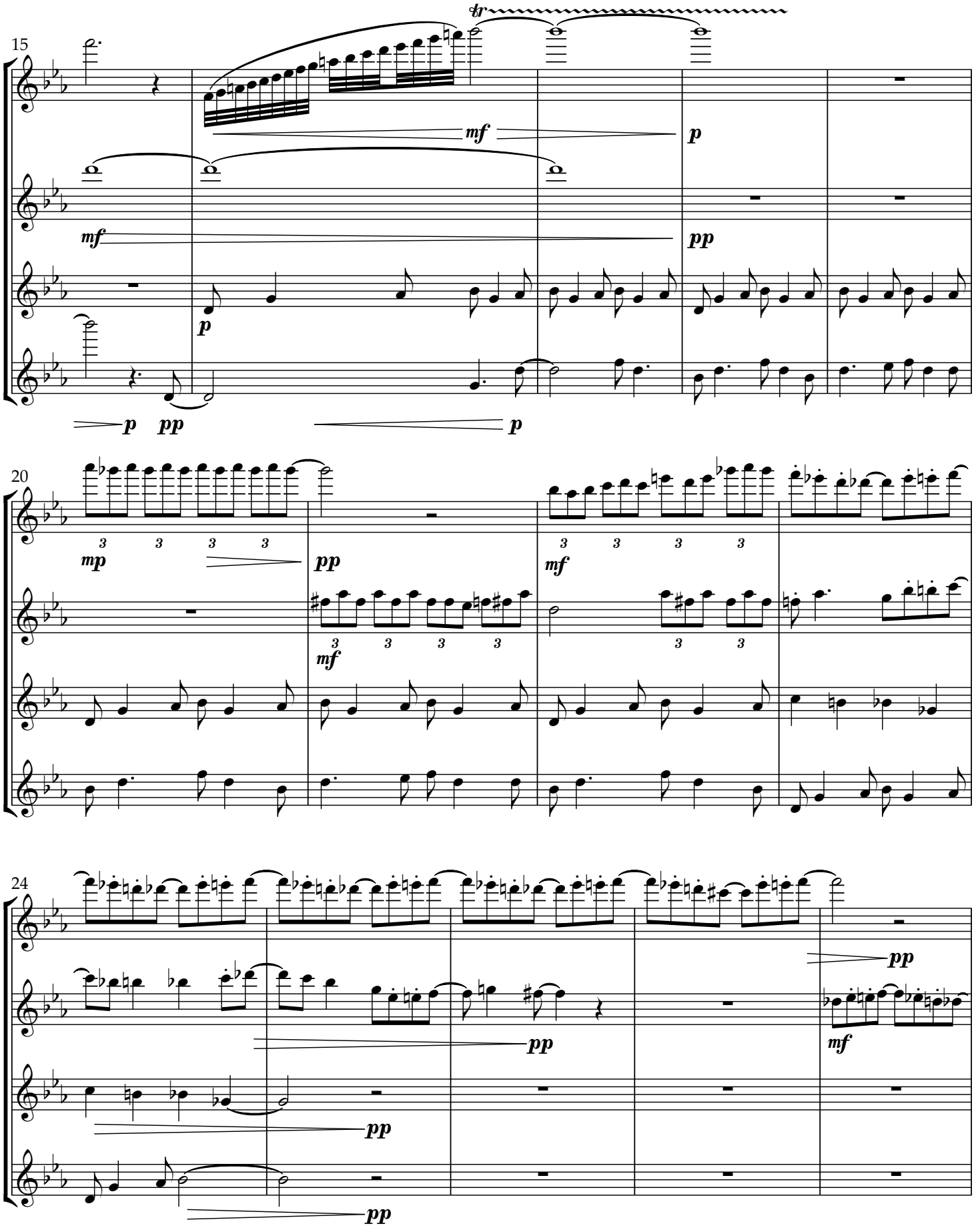
Regardless of the composer's true identity, "Blues in Blue" invites listeners to experience the deconstructed and reassembled echoes of a familiar classic, prompting a deeper question: Is the whole thing a container for yet another secret code by Doktor Are, a hidden message embedded within the very fabric of the sound? Is this a musical steganography, a transmission from Doktor Are to... to whom?

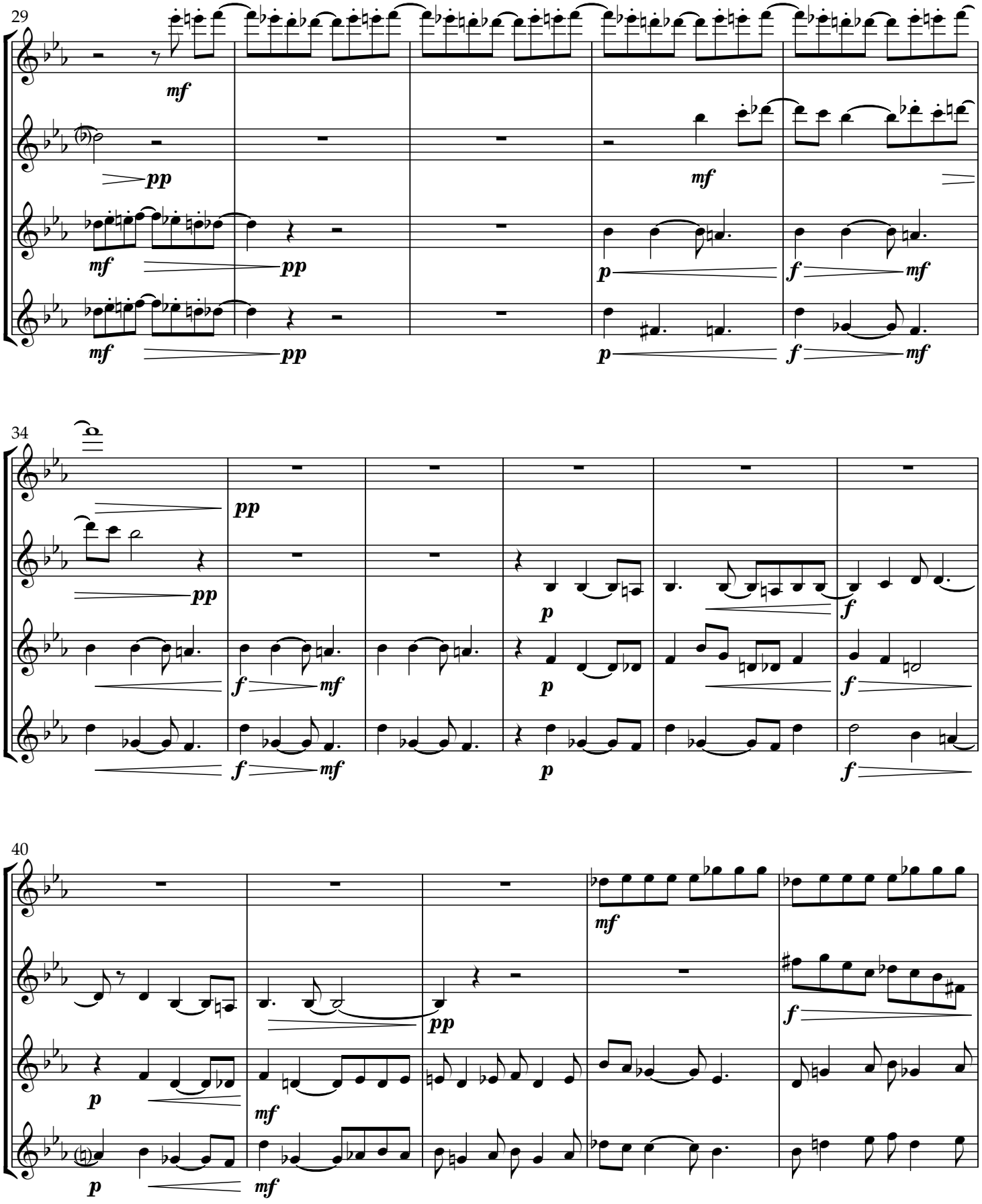
Blues in Blue

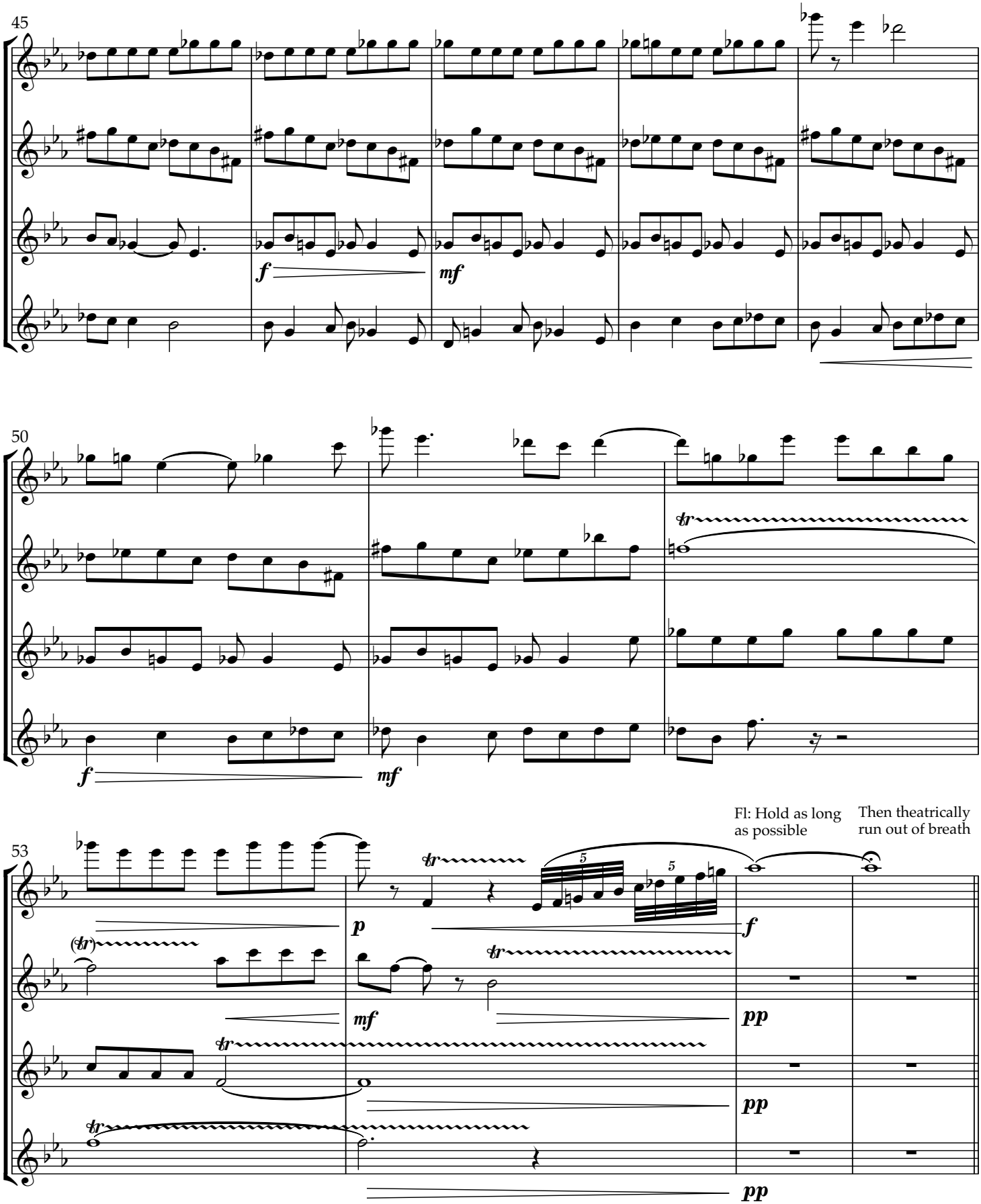
Gersh Georgewin
Arranged by Robert Rabinowitz, ASCAP
rrabinowitz1@gmail.com






15
tr
mf
p
mf
pp
p
p
pp
p
20
mp
3
pp
mf
3
mf
24
pp
pp
mf
pp
pp

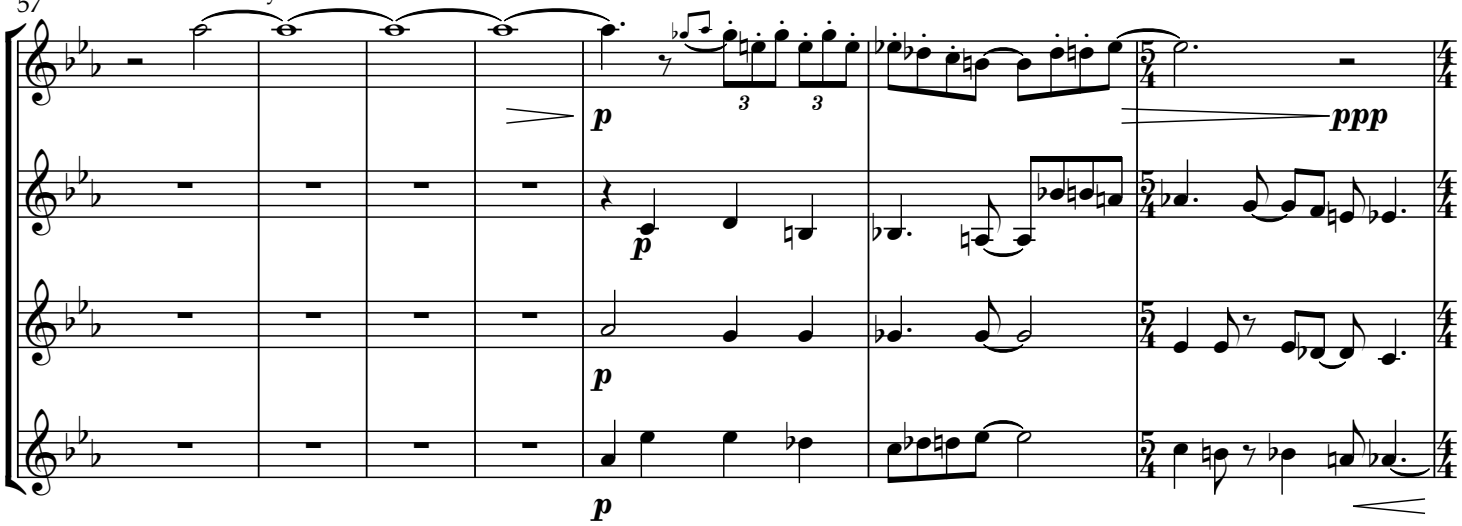

29
mf
pp
mf
pp
mf
p
f
mf
34
pp
pp
f
mf
p
f
40
mf
pp
f
p
mf
p
mf


45
f
mf
50
f
mf
Fl: Hold as long as possible
Then theatrically run out of breath
53
p
f
mf
pp
pp
pp

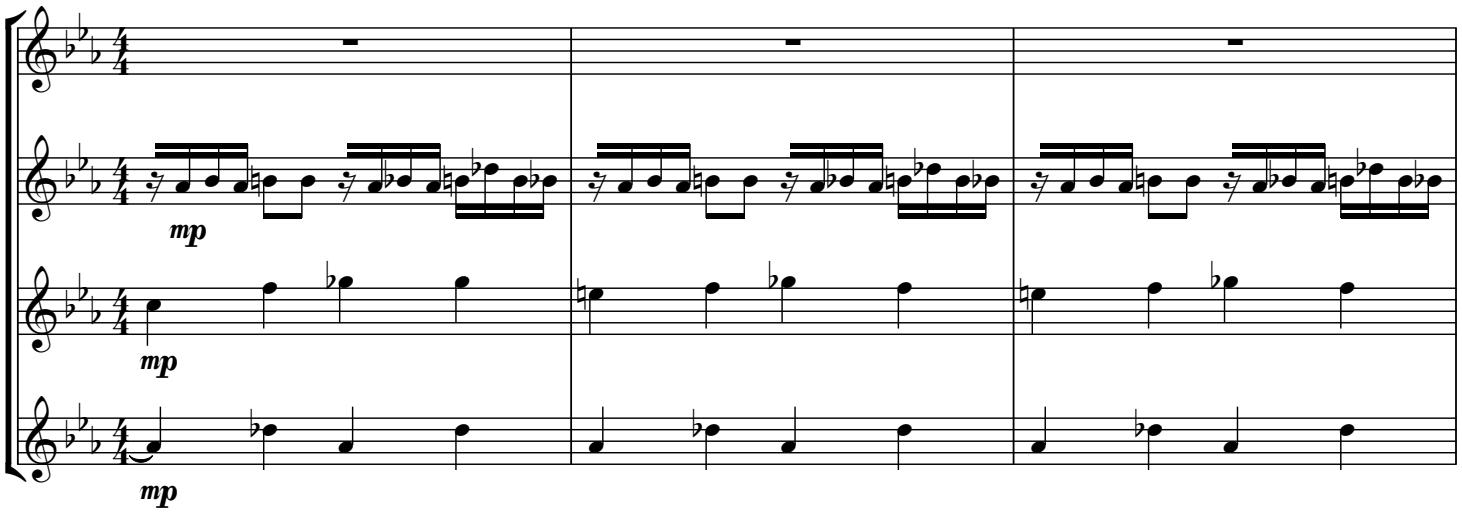
A

Big, Deep
Theatrically Loud Inhale

57

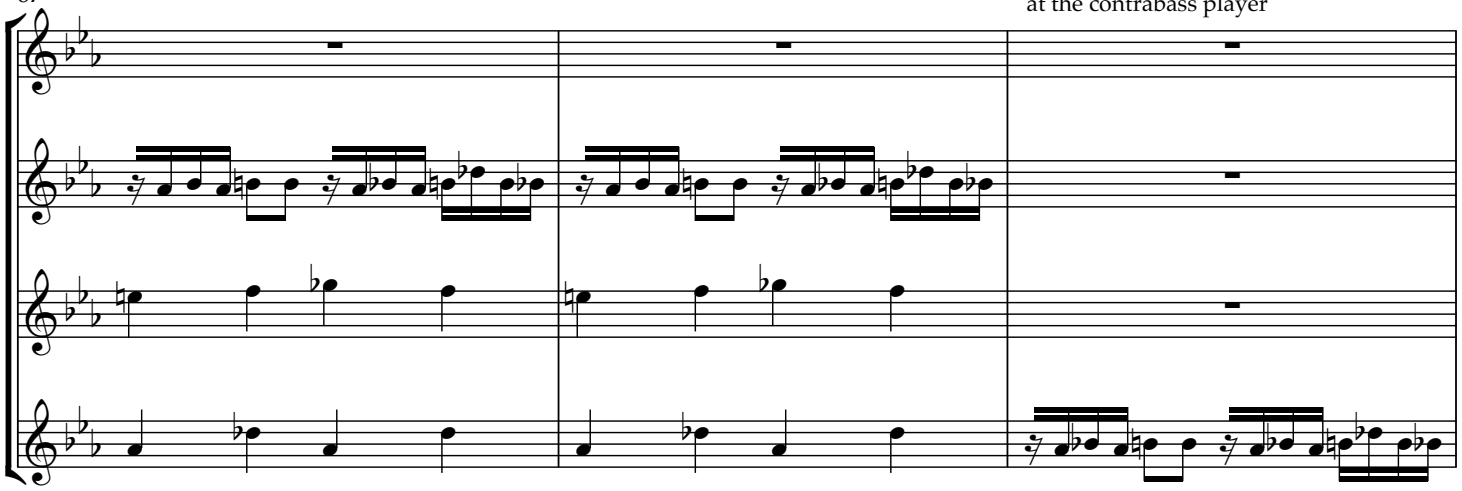


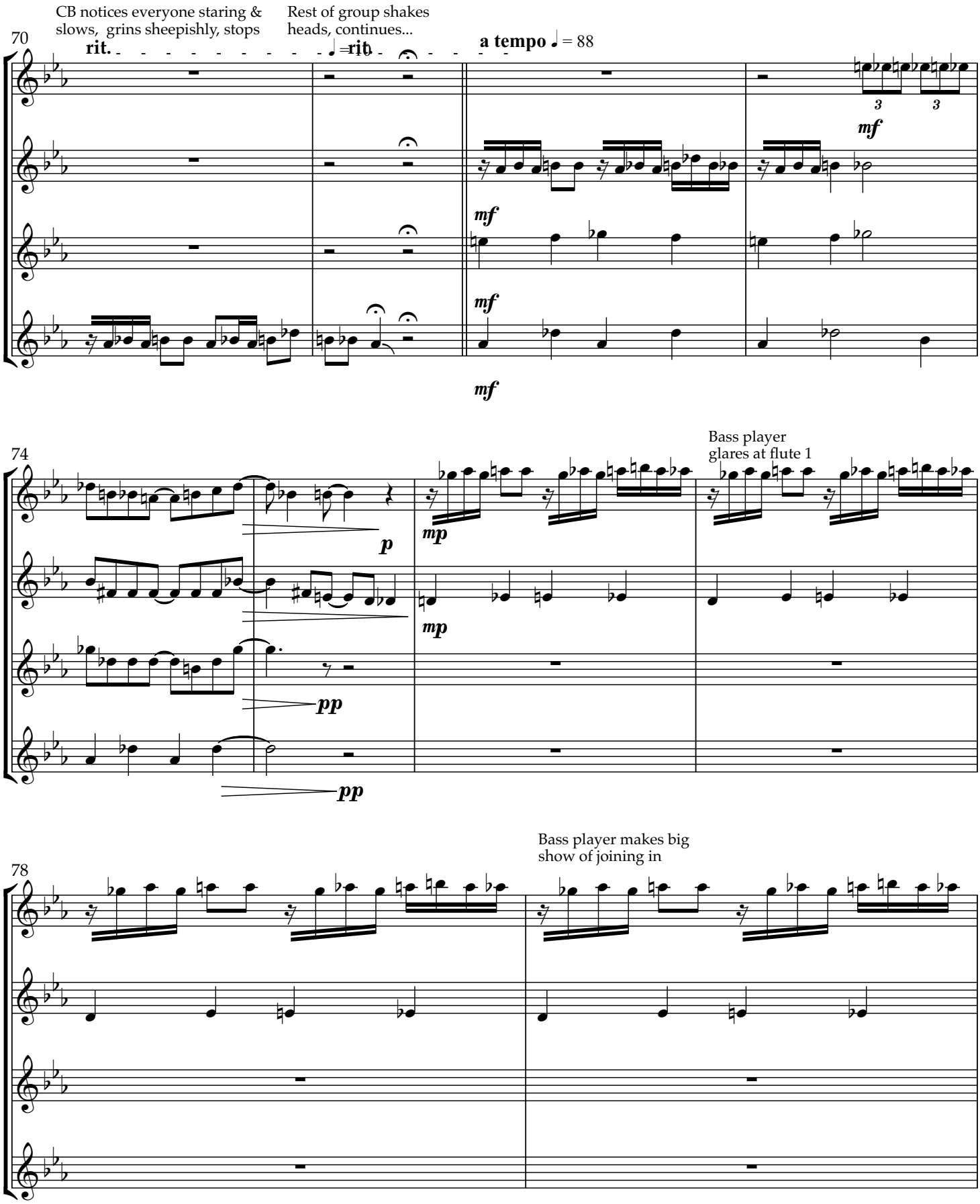
64

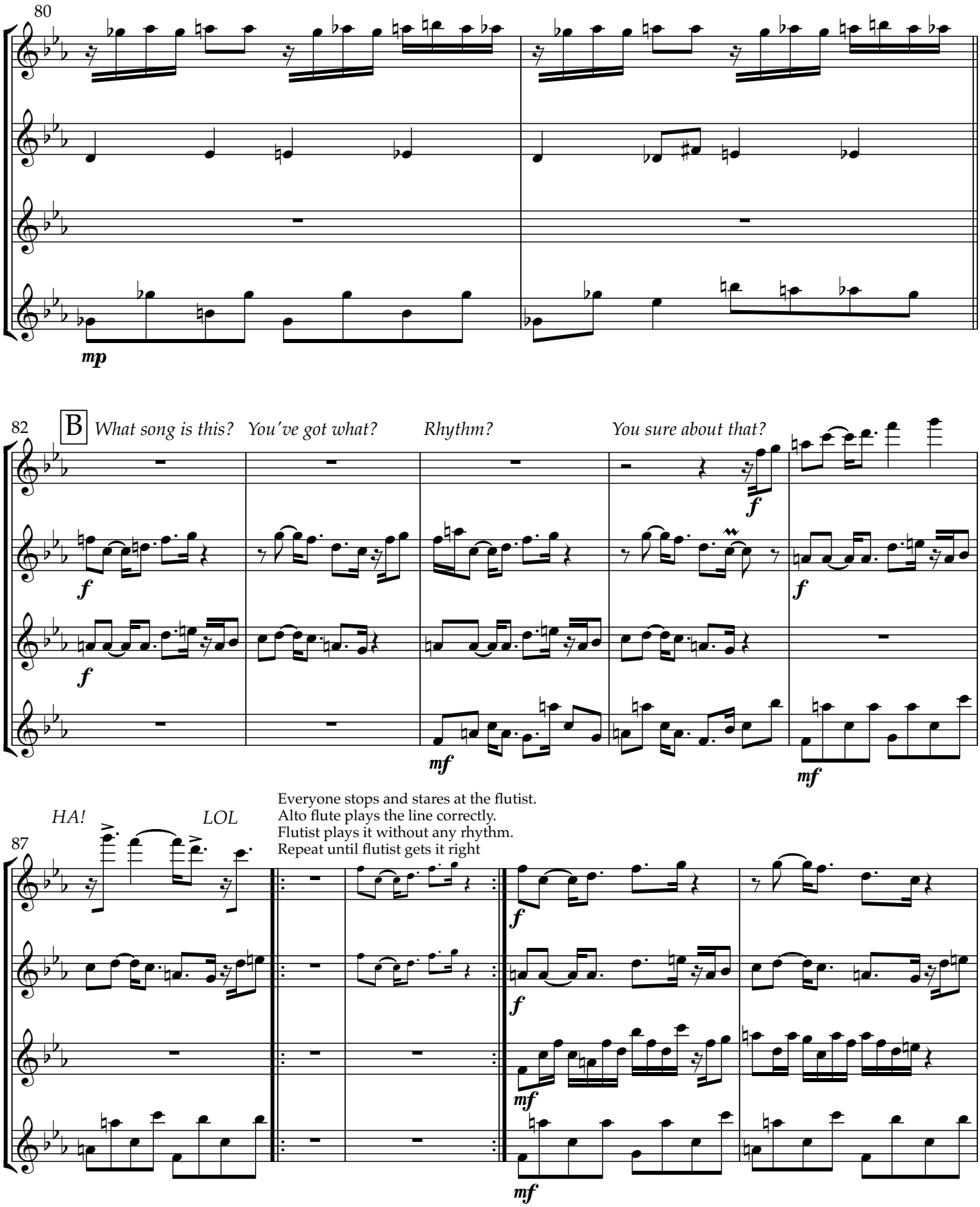


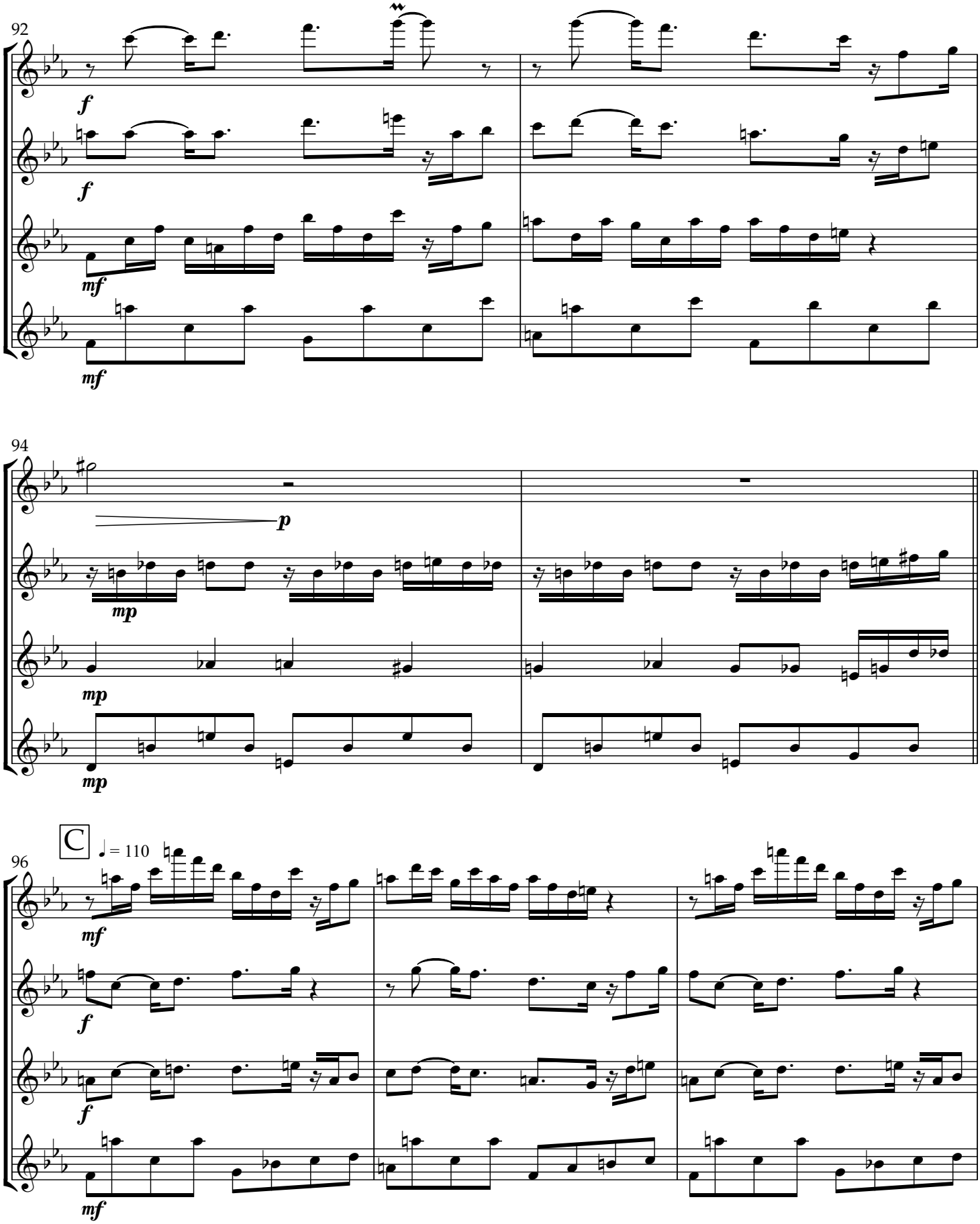
67

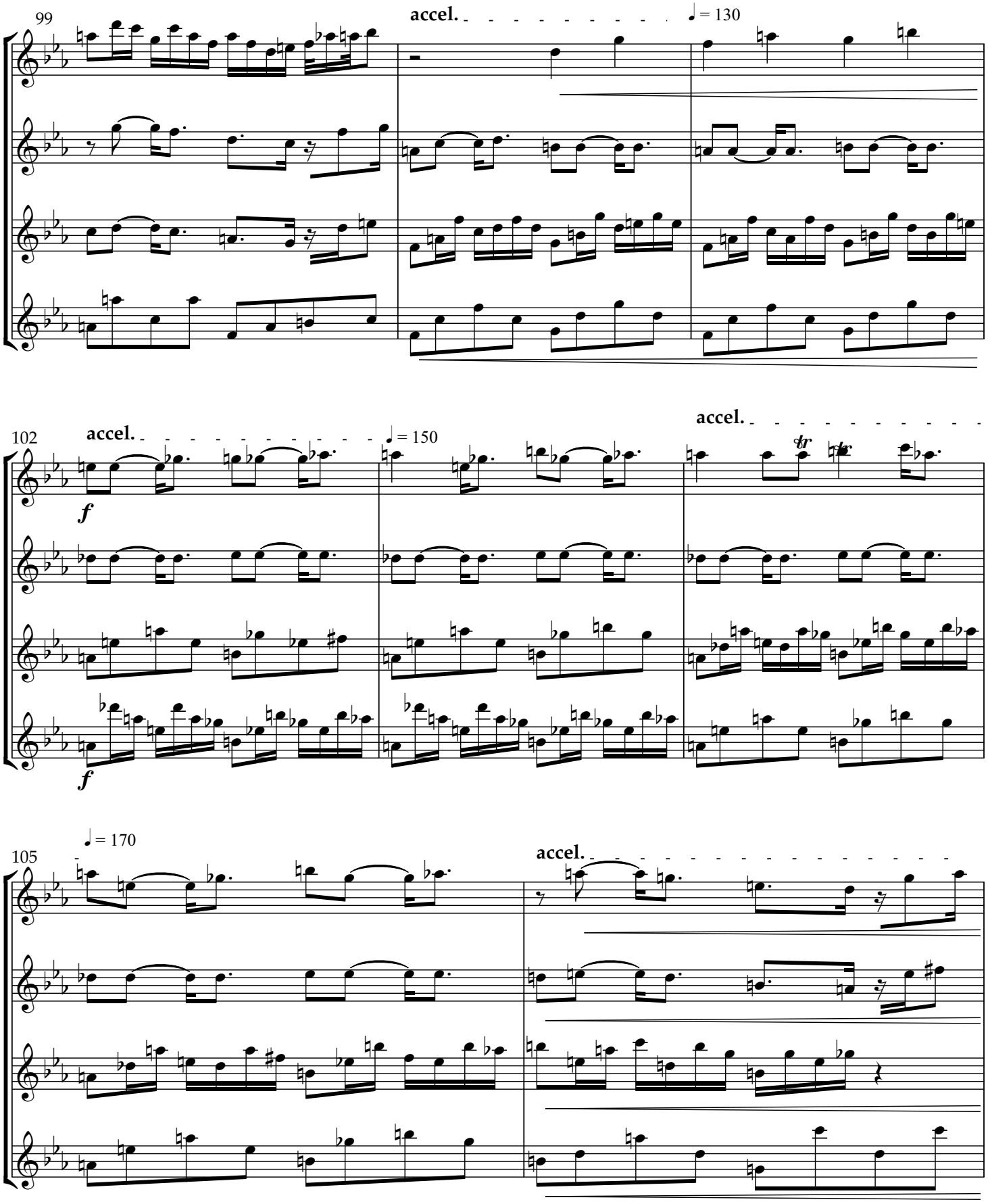
Everyone stop and stare
at the contrabass player




CB notices everyone staring & slows, grins sheepishly, stops
Rest of group shakes heads, continues...
70
rit.
rit.
a tempo ♩ = 88
mf
mf
mf
mf
74
Bass player glares at flute 1
p
mp
mp
pp
pp
78
Bass player makes big show of joining in


80
mp
82
B
What song is this?
You've got what?
Rhythm?
You sure about that?
f
mf
87
HA!
LOL
Everyone stops and stares at the flutist.
Alto flute plays the line correctly.
Flutist plays it without any rhythm.
Repeat until flutist gets it right


92
f
f
mf
mf
94
p
mp
mp
mp
C
♩ = 110
96
mf
f
f
mf


99
accel.
♩ = 130
102
accel.
♩ = 150
accel.
f
f
105
♩ = 170
accel.

♩ = 190

Fall apart

107

accel.

Continue

fff

D **Molto moderato** ♩ = 88

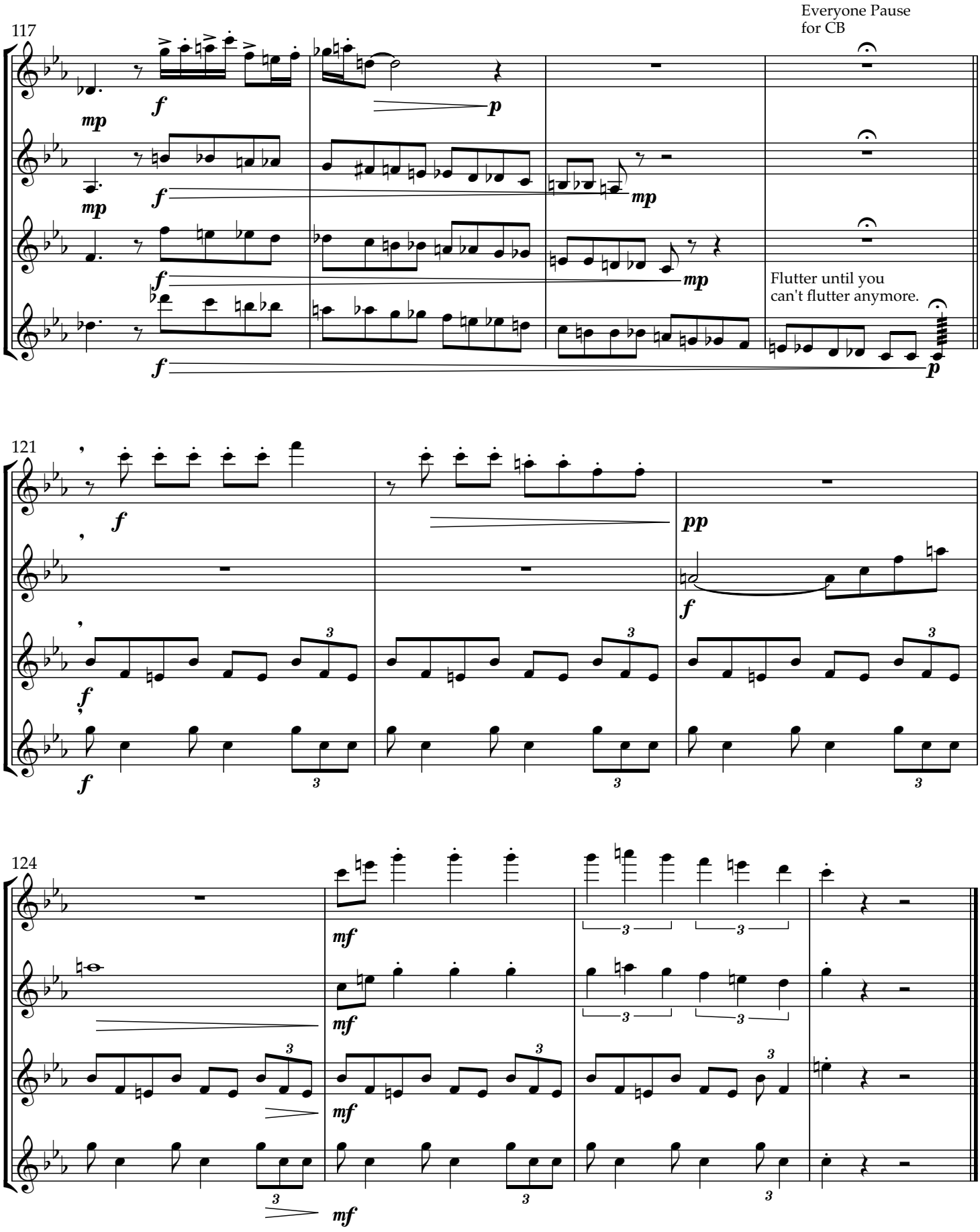
a tempo

109

pp *mf* *mp* *f*

113

pp *mp*


117
Everyone Pause
for CB
Flutter until you
can't flutter anymore.
121
124

Flute

Blues in Blue

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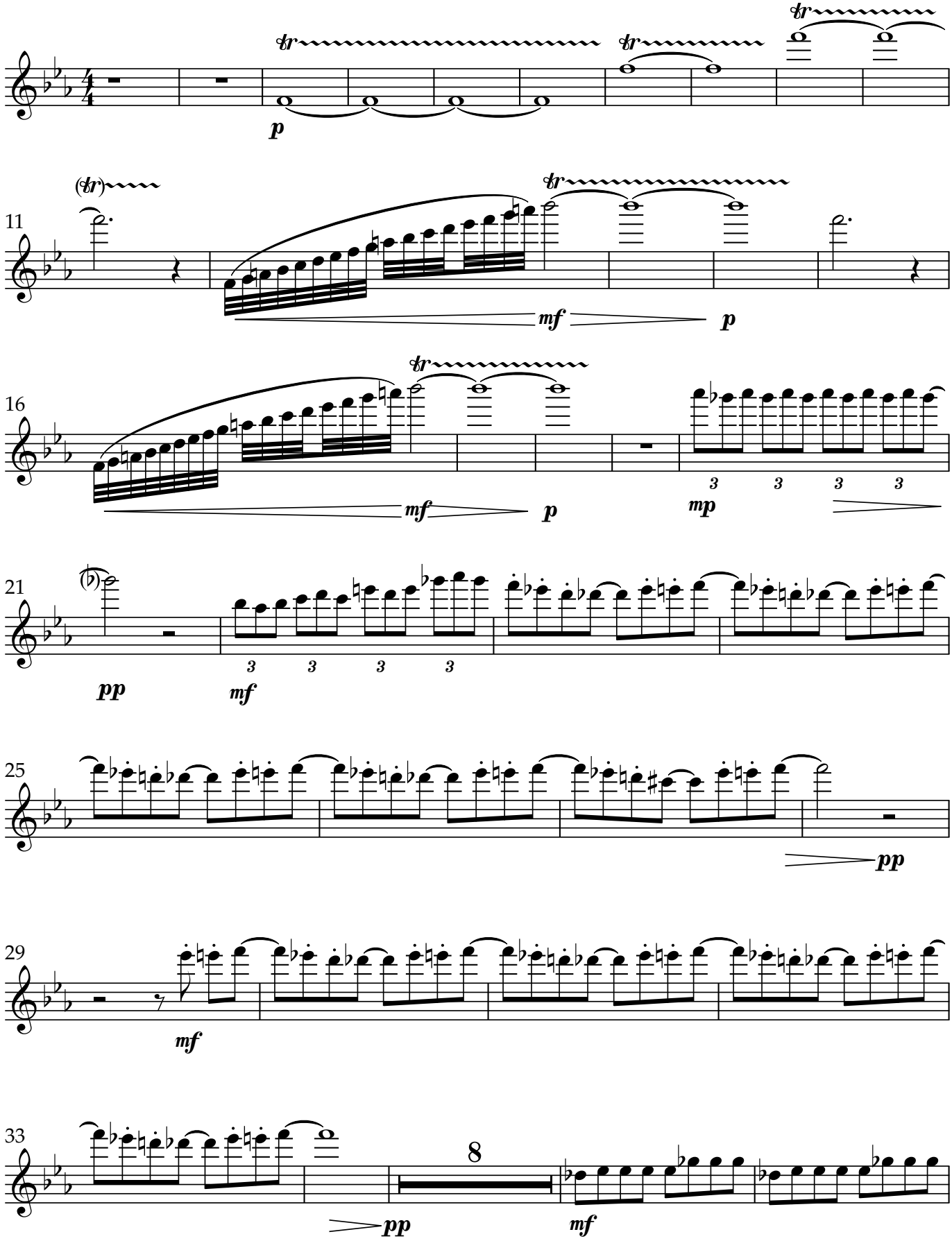
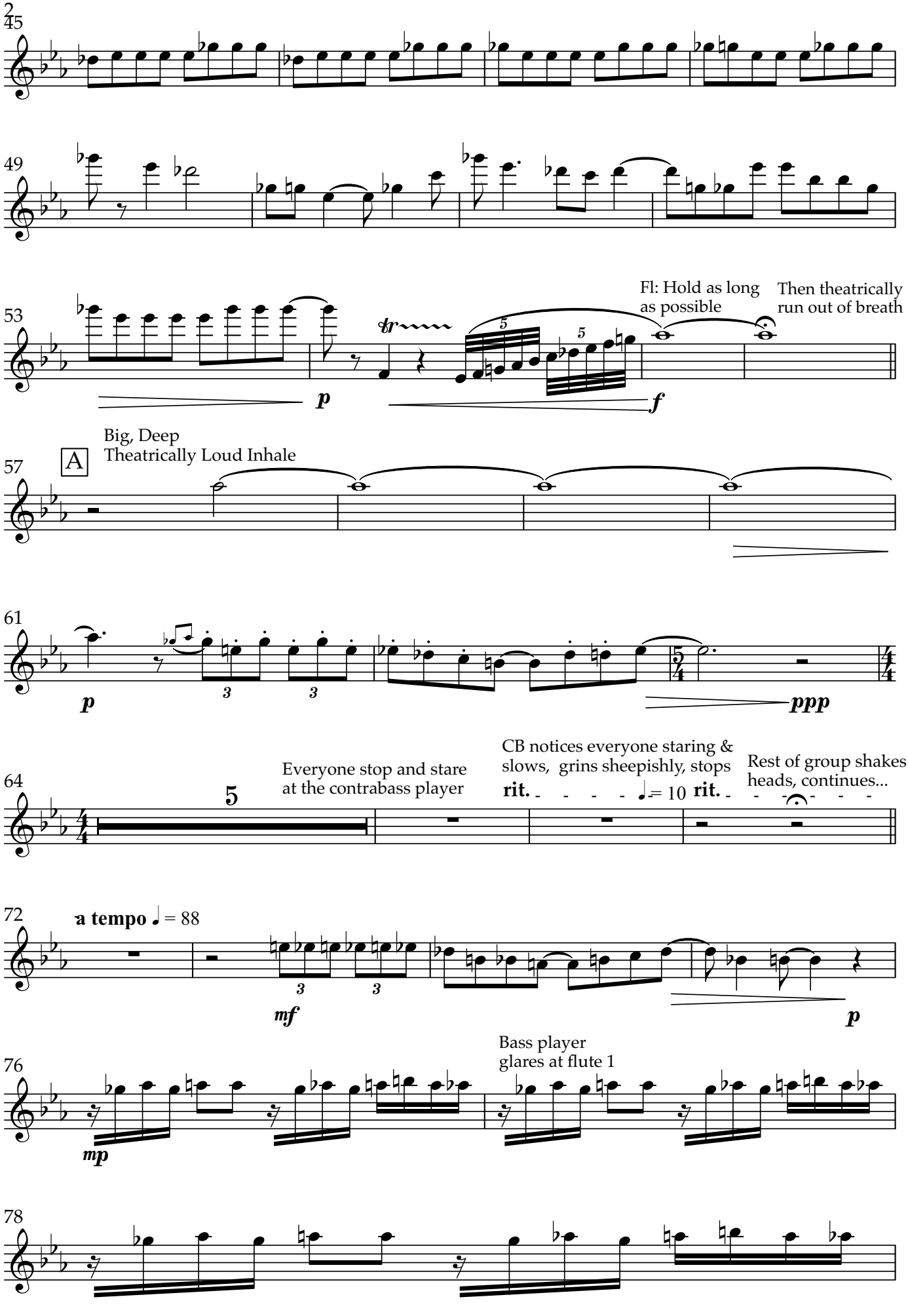
rrabinowitz1@gmail.com

Molto moderato ♩ = 88



Flute

Blues in Blue



Bass player makes big show of joining in

79

81

B

82 *What song is this?* *You've got what?* *Rhythm?* *You sure about that?*

f

86 *HA!* *LOL*

Everyone stops and stares at the flutist.
Alto flute plays the line correctly.
Flutist plays it without any rhythm.
Repeat until flutist gets it right

88

f

92

f *p*

C

96 ♩ = 110

mf

98 **accel.**

101 ♩ = 130 **accel.** ♩ = 150 **accel.**

f

105 ♩ = 170 **accel.**

107 ♩ = 190 **accel.** Fall apart Stop, Regroup Continue

fff

Molto moderato ♩ = 88

D a tempo

109 **pp** **mf**

112 **f** **pp**

117 **mp** **f** **p** Everyone Pause for CB

121 **f** **pp** 2

125 **mf**

Alto Flute

Blues in Blue

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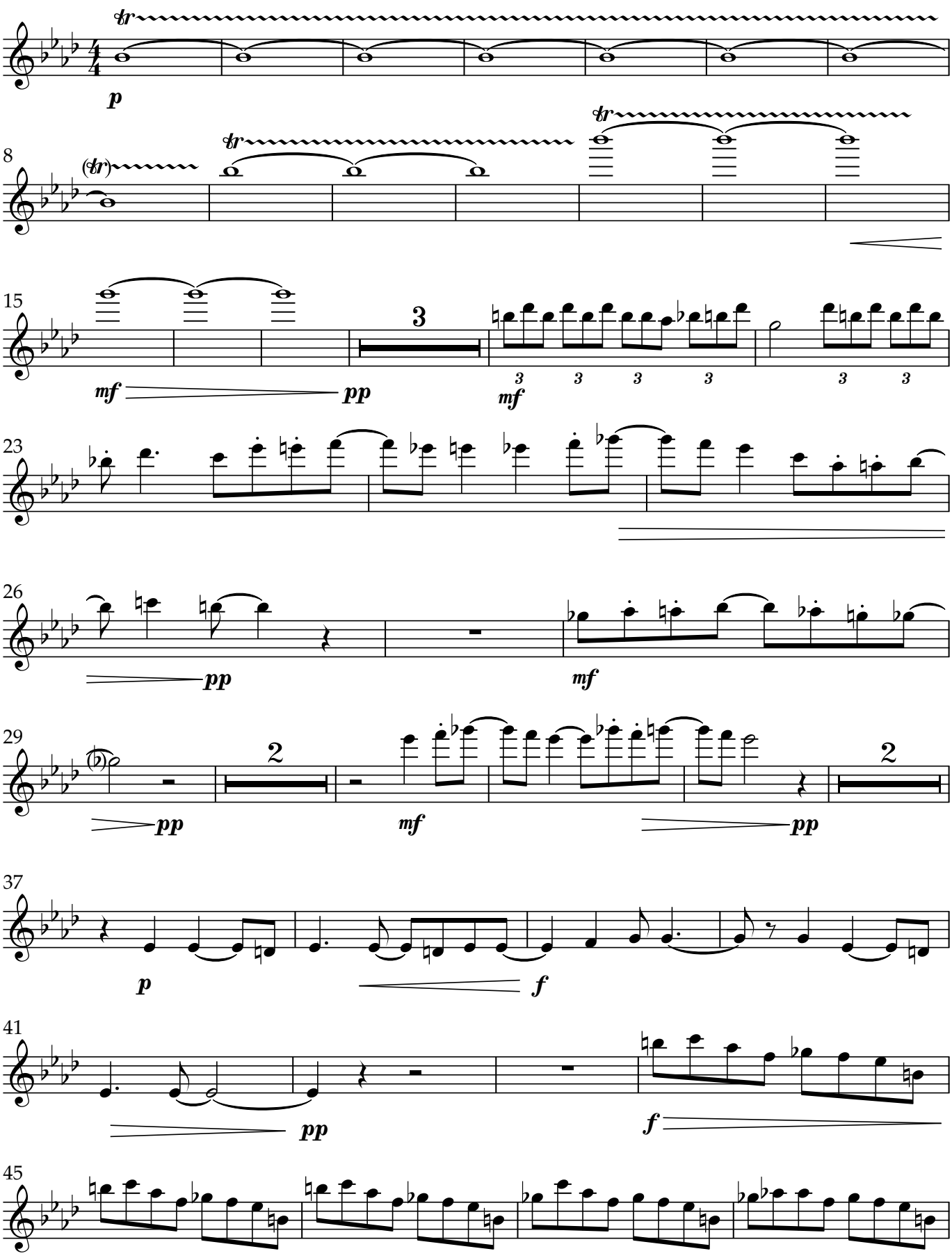
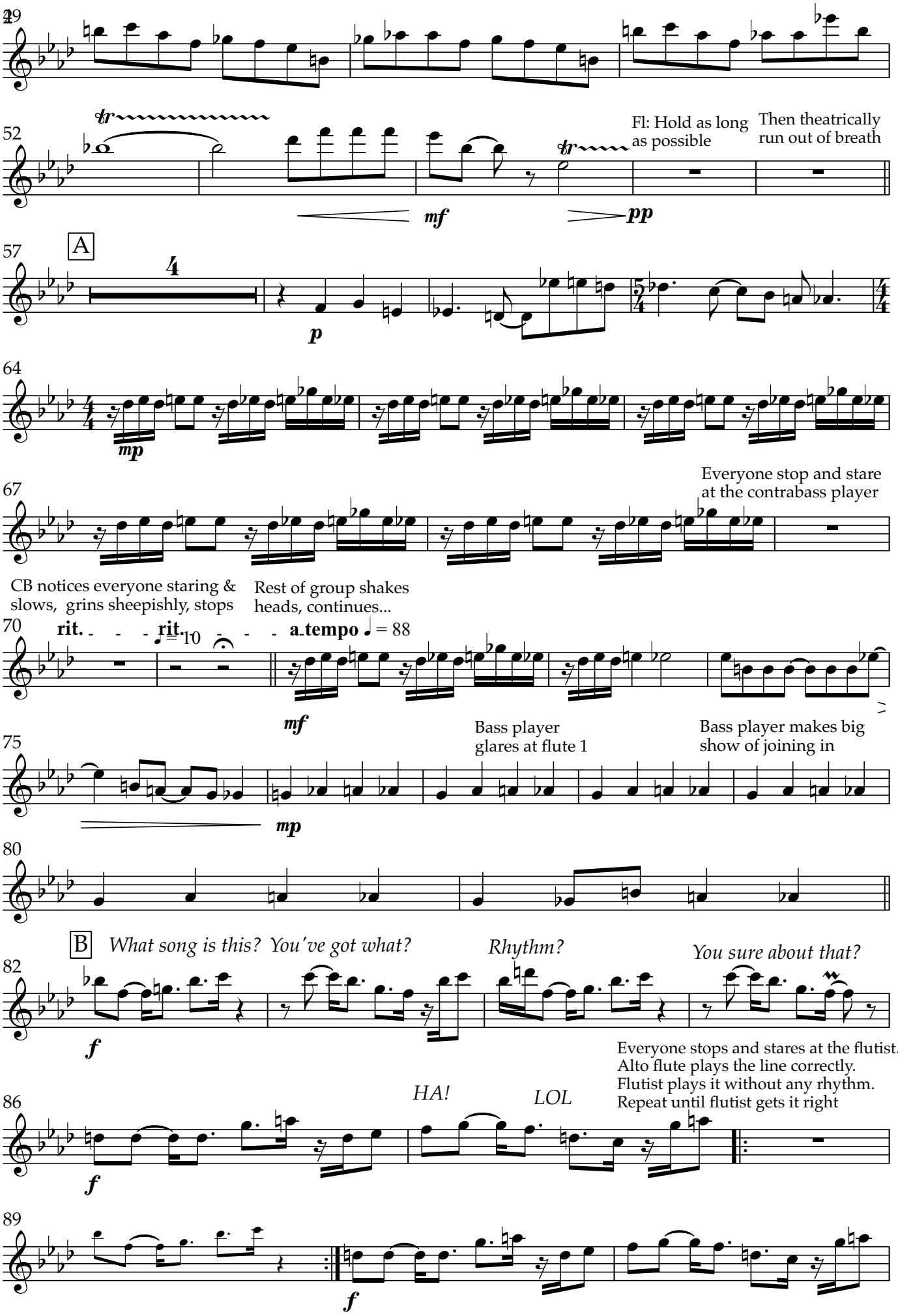
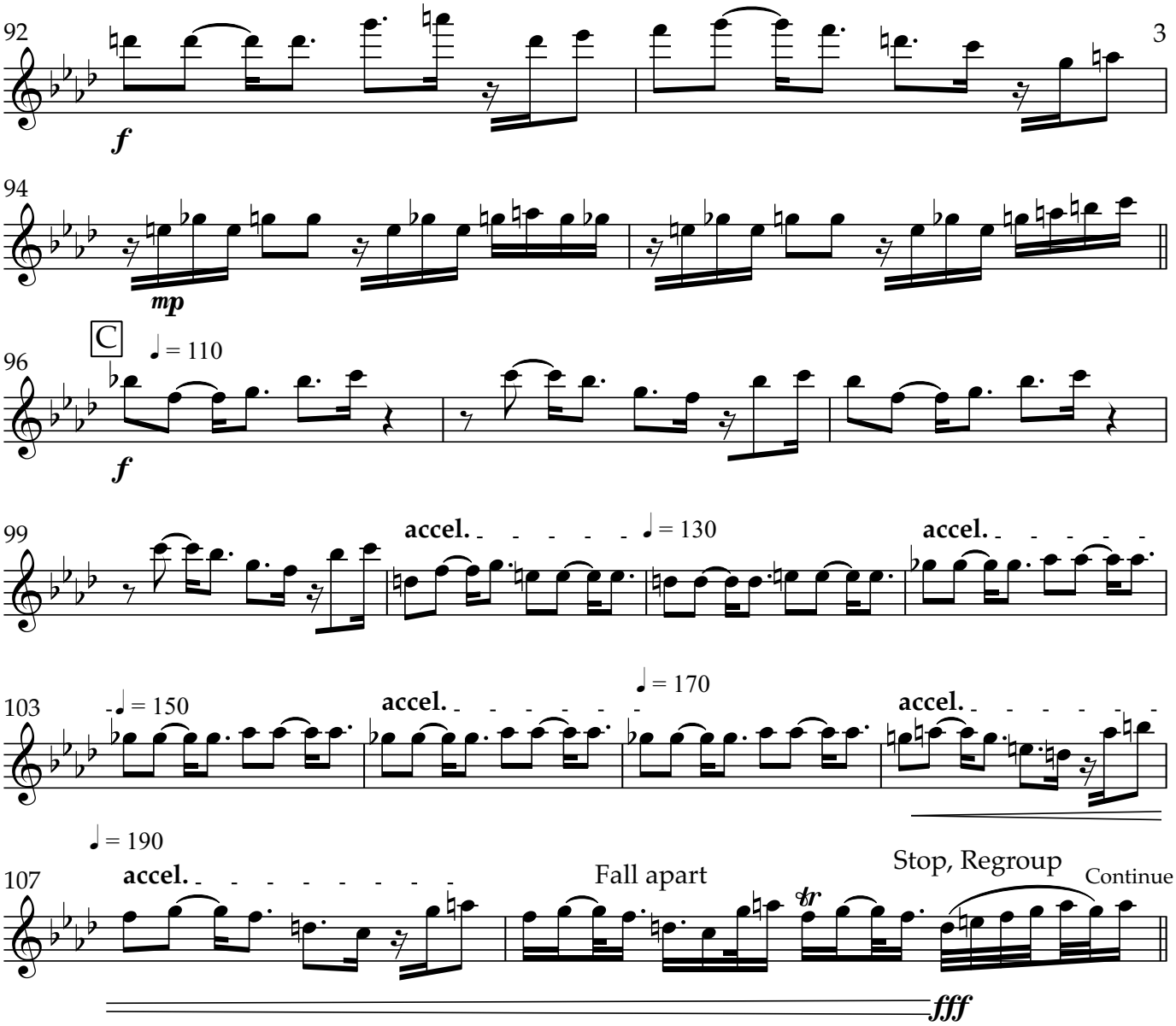
Molto moderato ♩ = 88



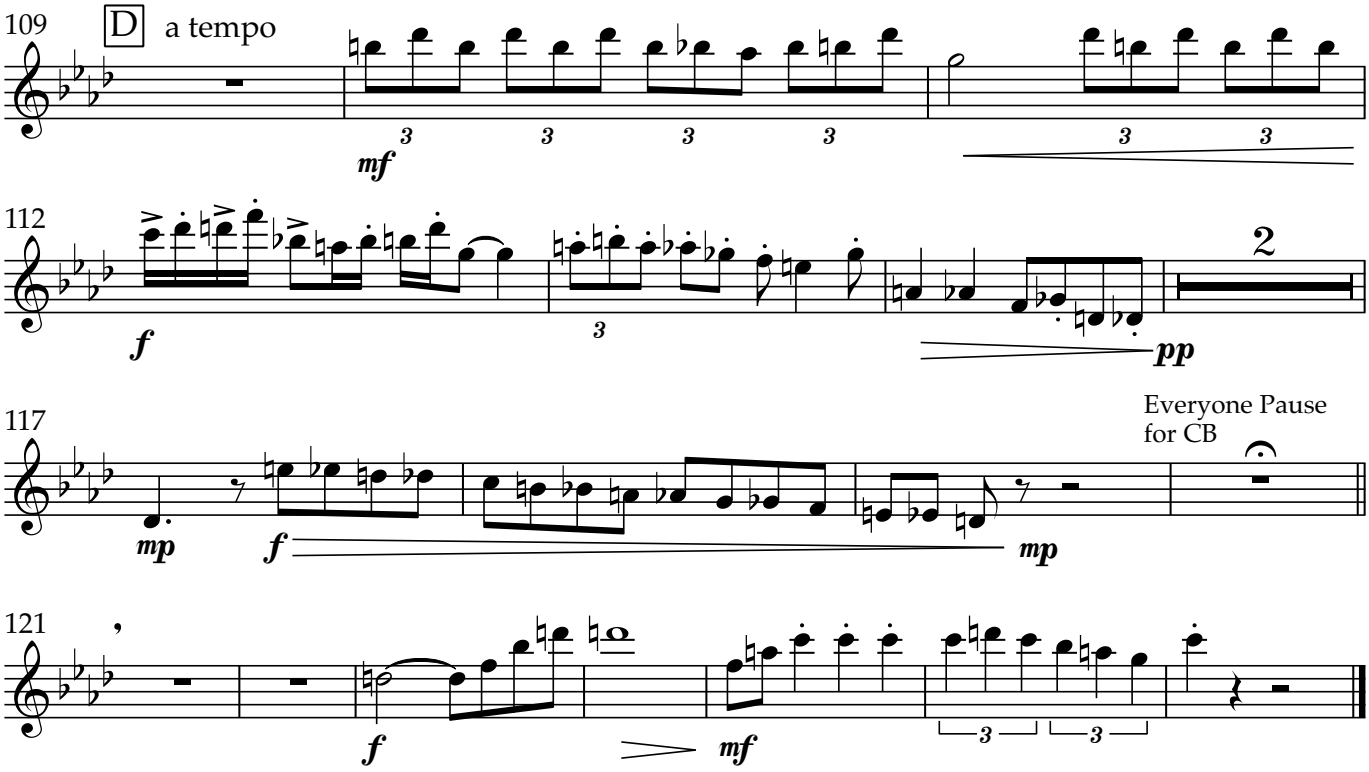
Alto Flute

Blues in Blue





Molto moderato ♩ = 88



Bass Flute

Blues in Blue

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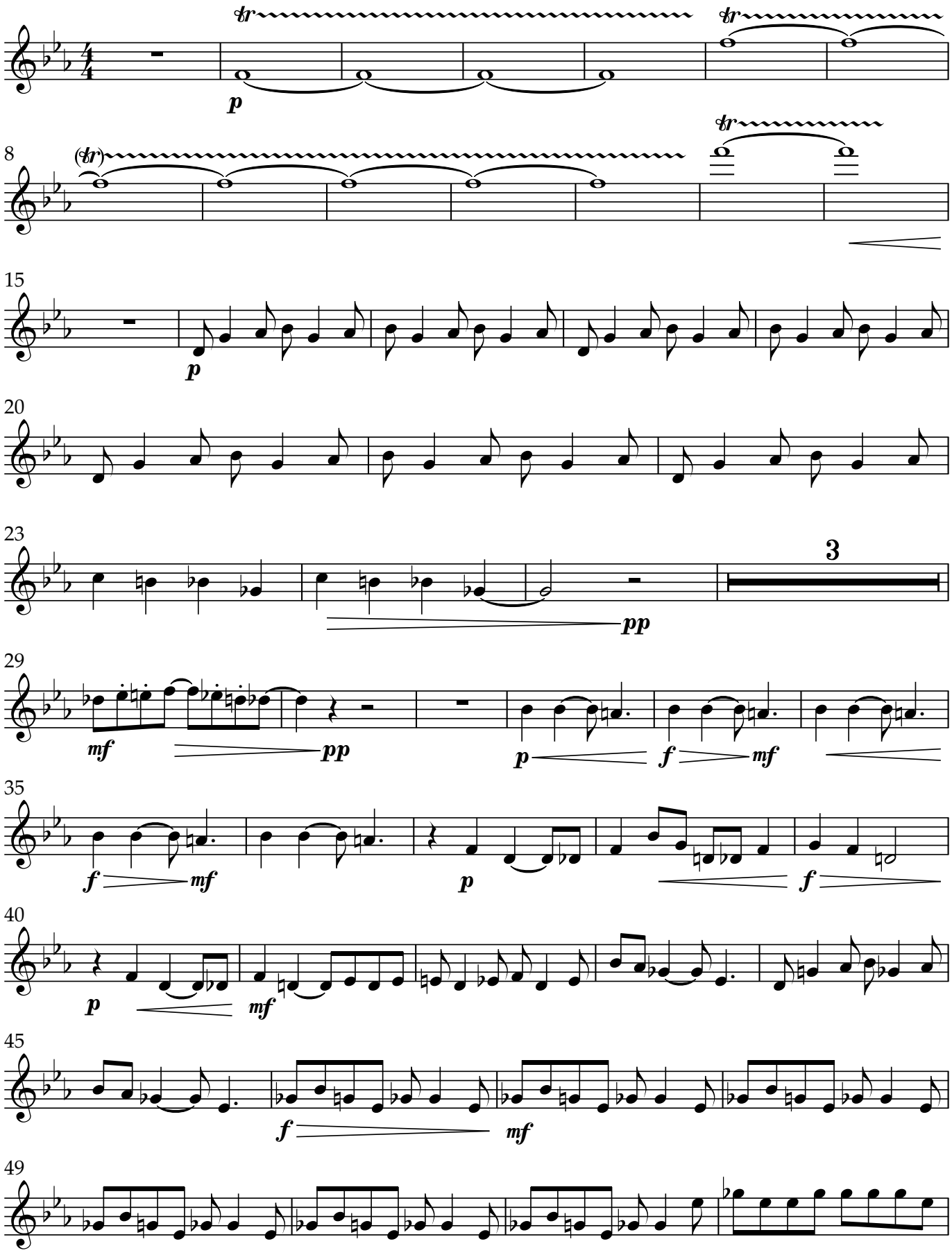
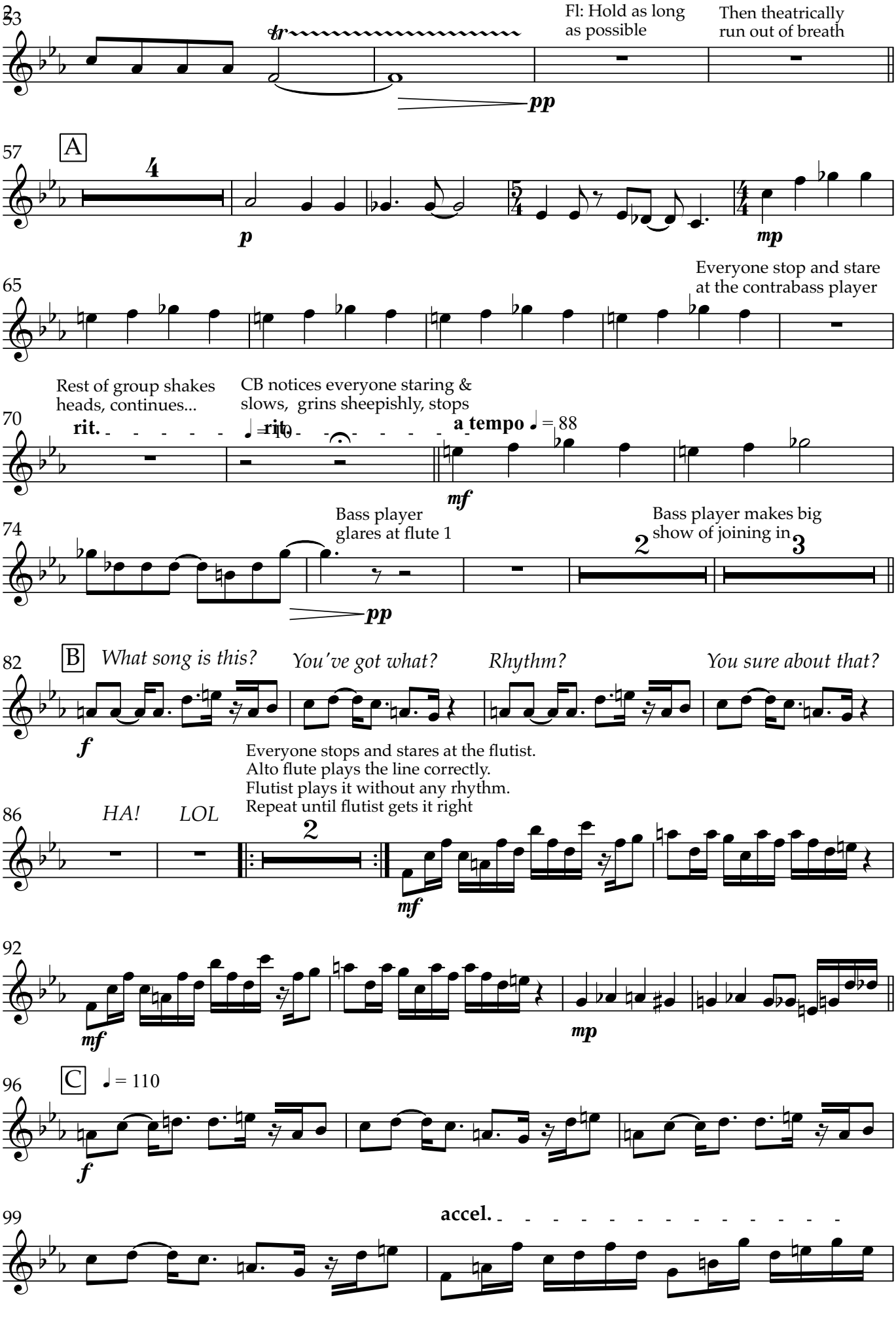
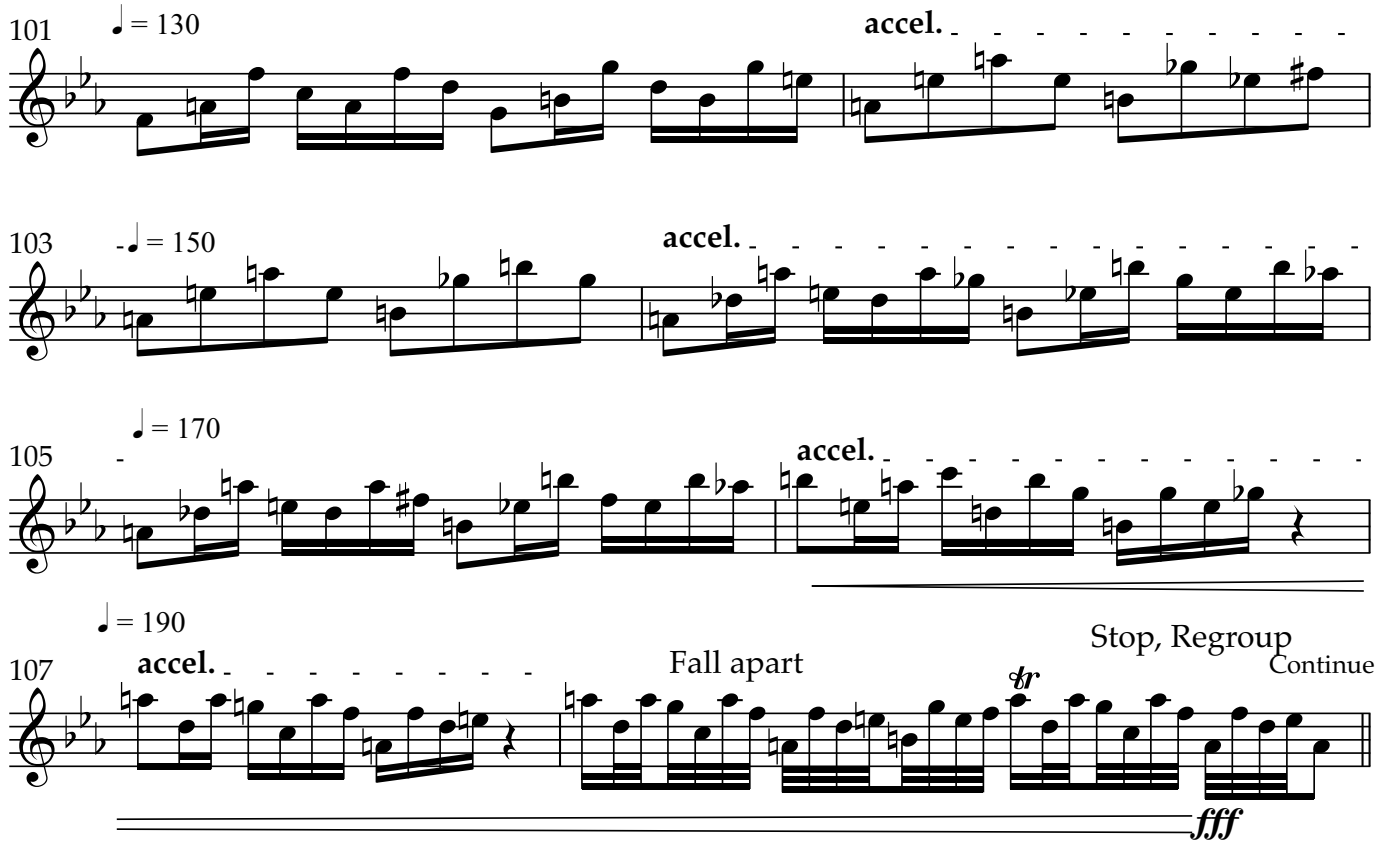
Molto moderato ♩ = 88

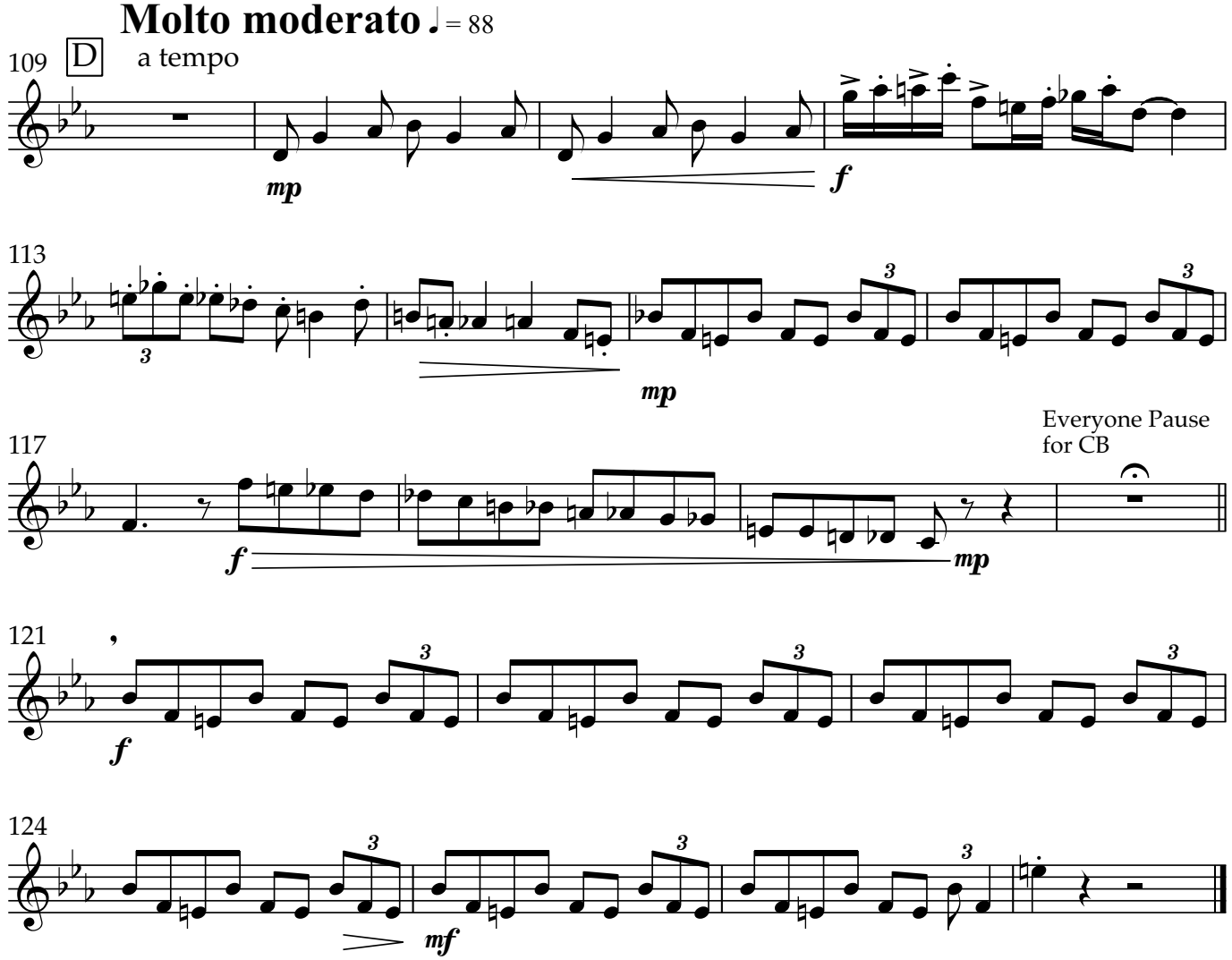


Bass Flute

Blues in Blue




101
♩ = 130
accel.
103
♩ = 150
accel.
105
♩ = 170
accel.
107
♩ = 190
accel.
Fall apart
Stop, Regroup
Continue
tr
fff


Molto moderato ♩ = 88
109
D
a tempo
mp
f
113
3
mp
117
Everyone Pause
for CB
f
mp
121
f
124
mf

Contrabass Flute

Blues in Blue

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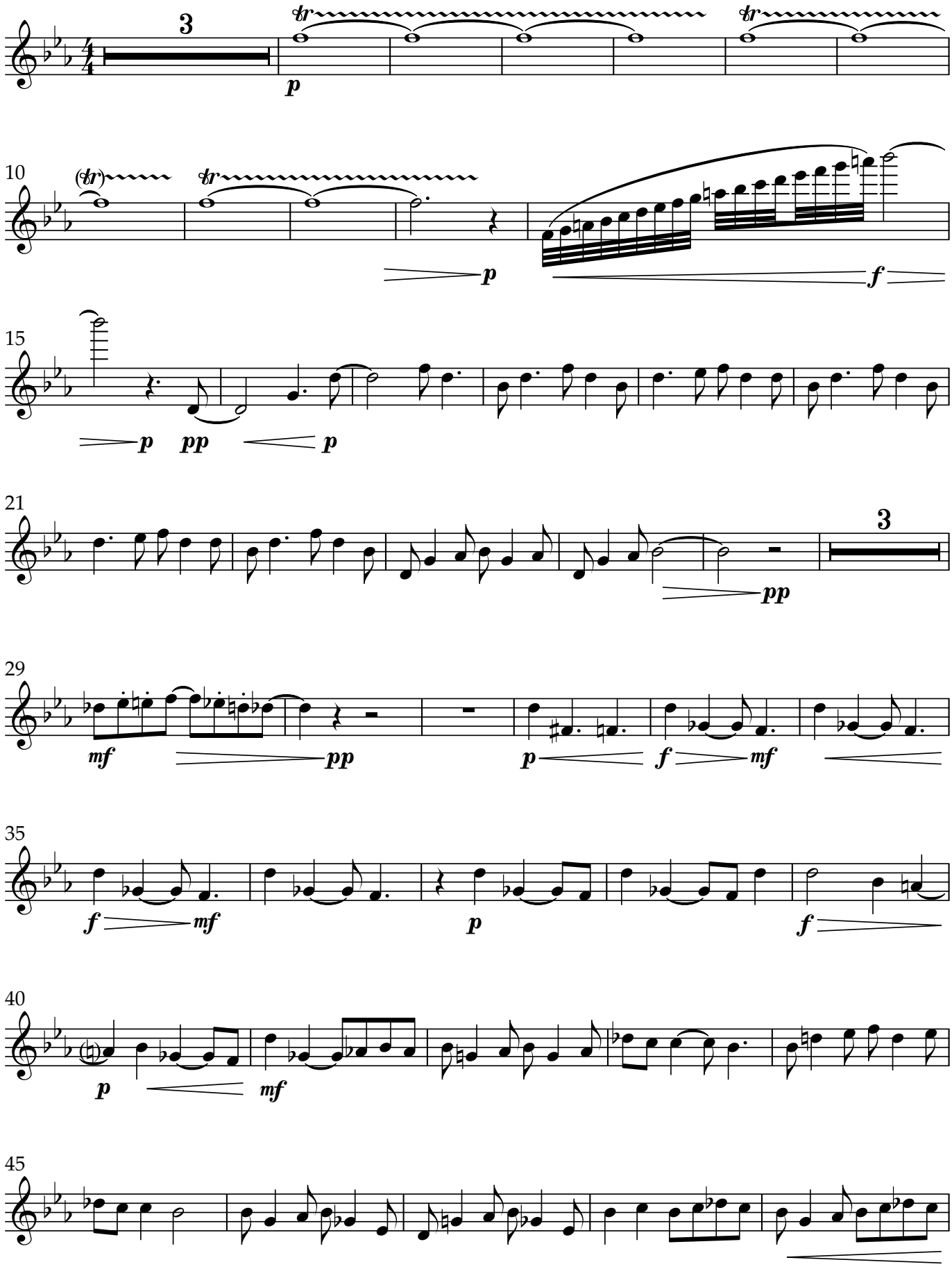
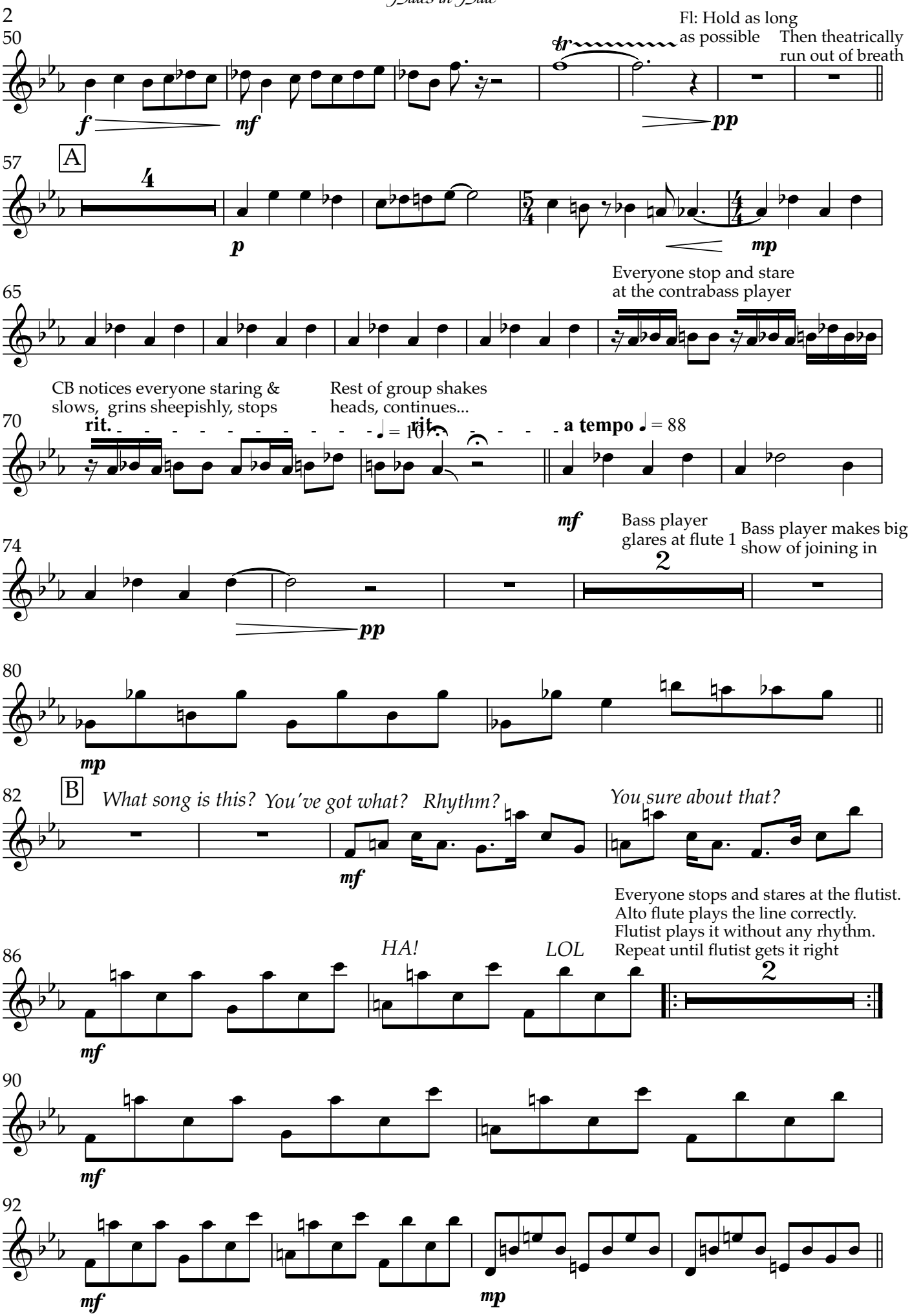
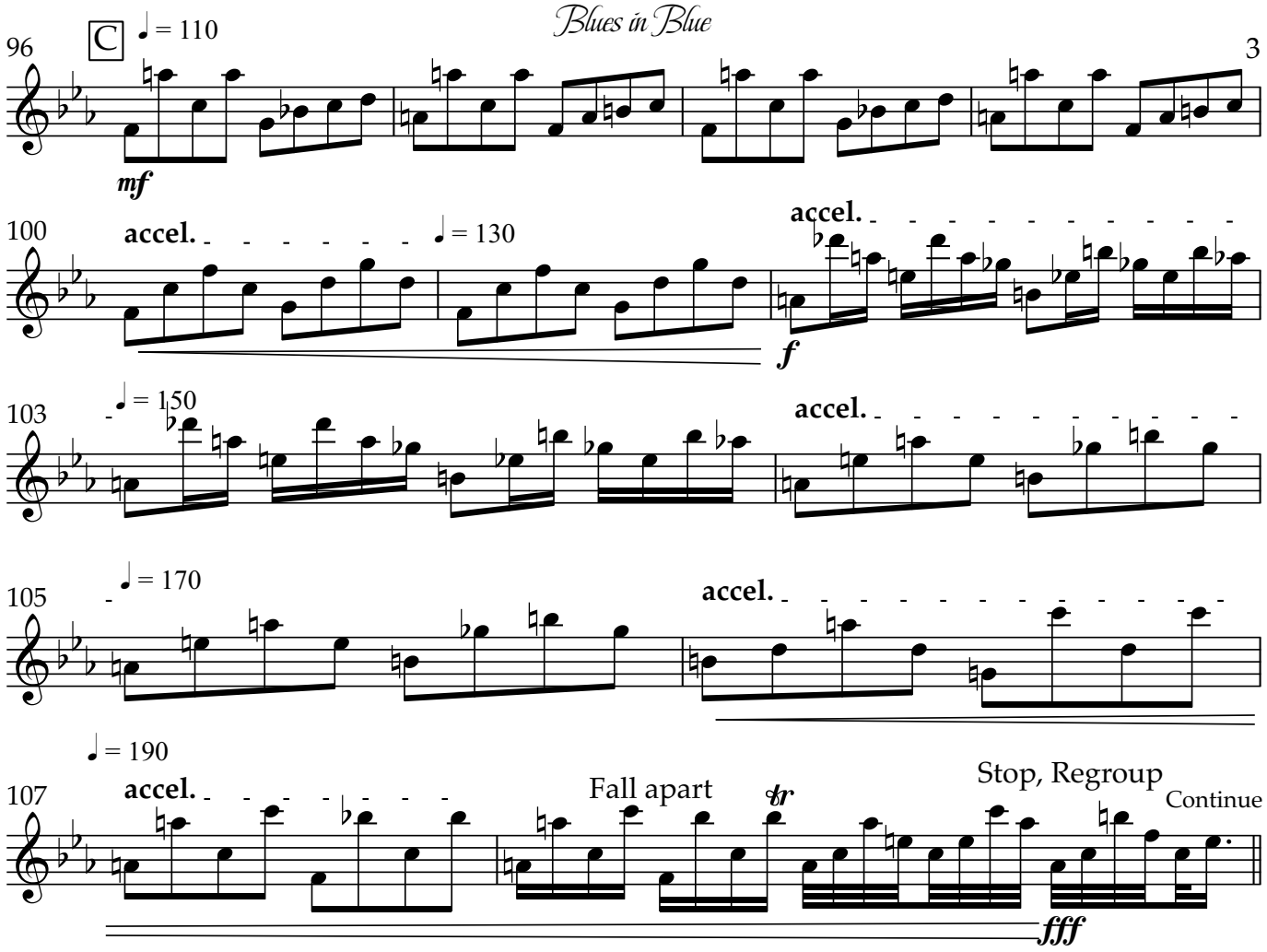
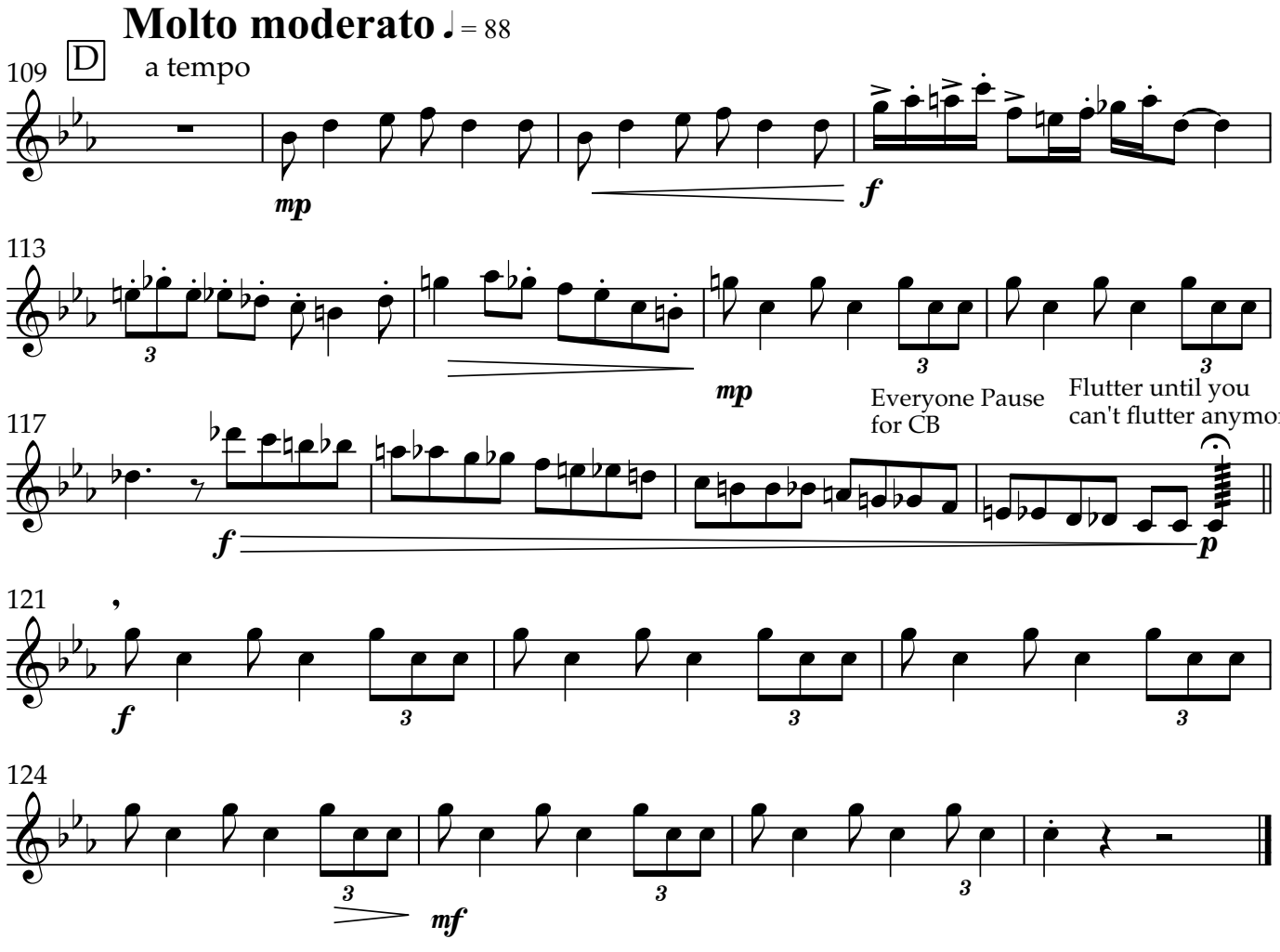
Molto moderato ♩ = 88



Contrabass Flute

Blues in Blue



Blues in Blue