



Lowell Milken Center for
Music of American Jewish Experience



STORIES OF MUSIC סיפורי מוסיקה

Jews in the Invention of the American Musical

A PROGRAM OF THE LOWELL MILKEN CENTER FOR MUSIC OF AMERICAN JEWISH EXPERIENCE
AT THE UCLA HERB ALPERT SCHOOL OF MUSIC

UCLA

Herb Alpert
School of Music



Prelude / Introduction



"Ol' Man River" from Showboat
Music by Jerome Kern;
Lyrics by Oscar Hammerstein II

II. What Played on Broadway before the American Musical?



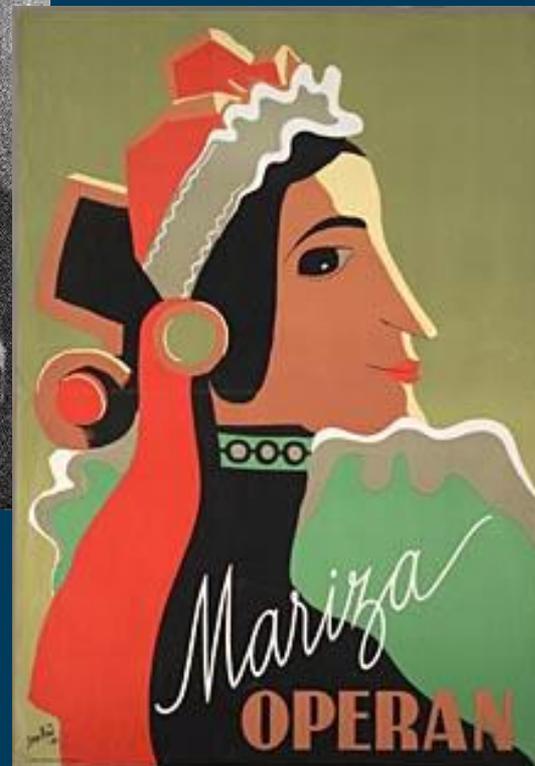
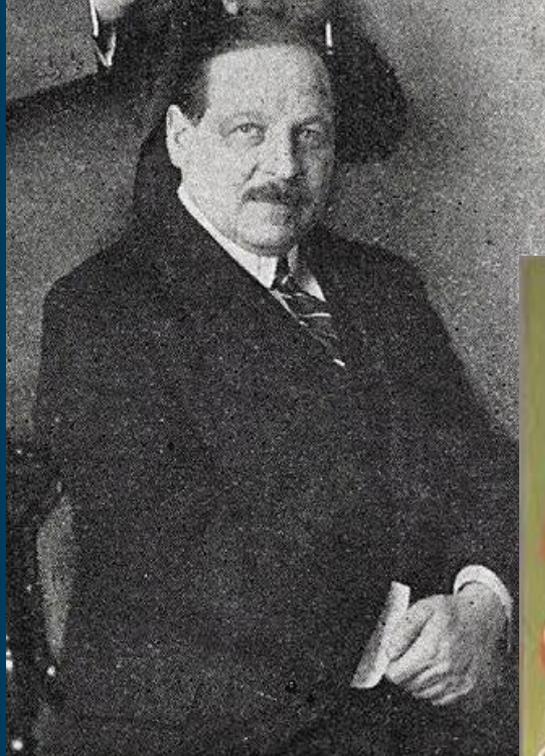
1917. The American Art Publishing Co.



A. The Operetta:

Emerich Kálmán
(1882–1953)

Countess Maritza
(Gräfin Mariza)





How Operettas Are Un/Like Both Operas and Musicals

BASIC DIFFERENCES: Opera, Operetta, and Musical

	OPERA	OPERETTA	MUSICAL
VOCAL STYLE	Classical	Classical	Popular
ORCHESTRATION	Traditional orchestra	Traditional orchestra	Includes popular instruments
DIALOGUE	No—never	Almost always	Yes—lots
DANCES	Occasionally	Yes!	Lots!
CASTING	Usually, only one romantic couple.	Light and amusing characters that are satirical and witty.	Two romantic couples: one lead, one comic.
LENGTH	3–5 hours	1.5–2 hours	2–3 hours

(Adapted from "Opera Vs. Operetta Vs. Musical?" by Anthony Buck, Utah Symphony | Utah Opera, April 27, 2018, updated January 2023)



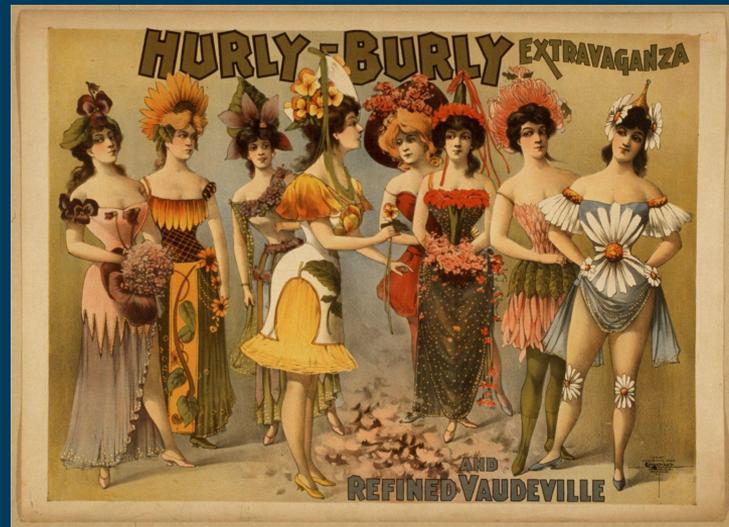
Sigmund Romberg (1887–1909)

The Student Prince



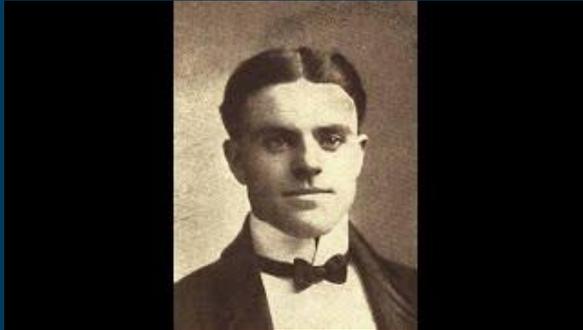
II. What Played on Broadway before the American Musical?

B. Other Forms of Musical Entertainment on Broadway



Tin Pan Alley (TPA)

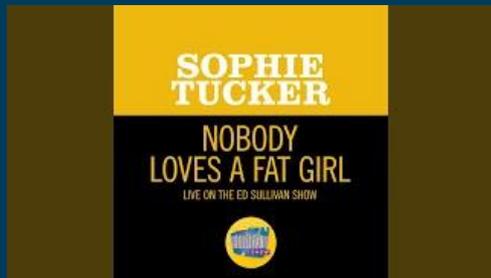
Albert Von Tilzer
(1878–1956)





Vaudeville

Sophie Tucker
(1887–1966)





Musical Revue

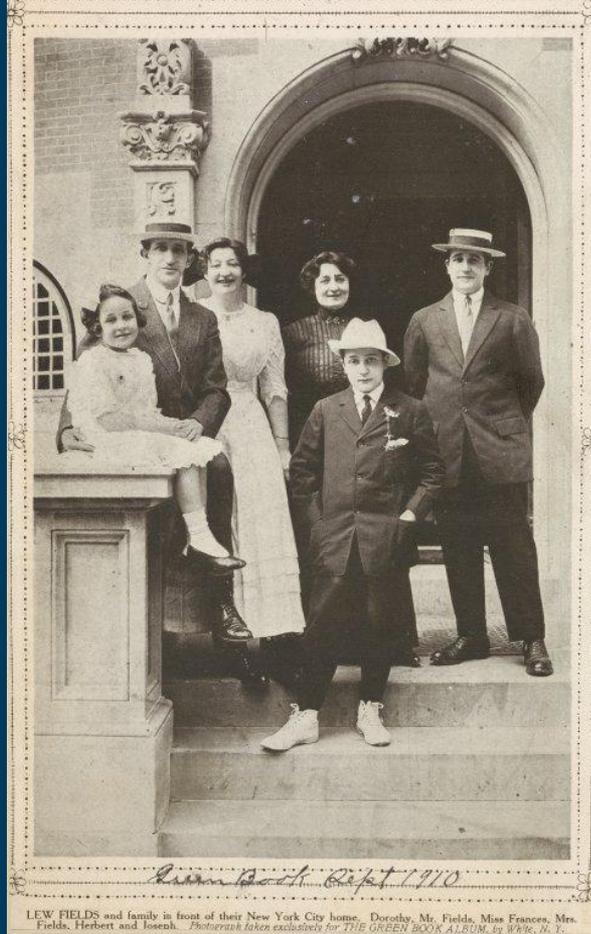
Dorothy Fields
(1904–1974)





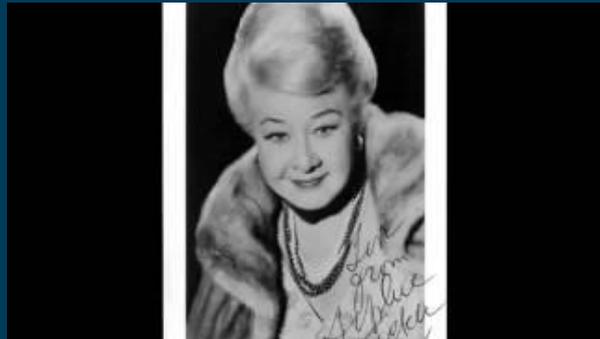
The Fields Family

Big Spender from *Sweet Charity*





“My Yiddishe Mama”



**MY YIDDISHE
MOMME**

LYRIC BY
JACK YELLEN

MUSIC BY
JACK YELLEN
&
LEW POLLACK

SUNG ON
**COLUMBIA
RECORDS**

BY
*miss Sophie
Tucker*

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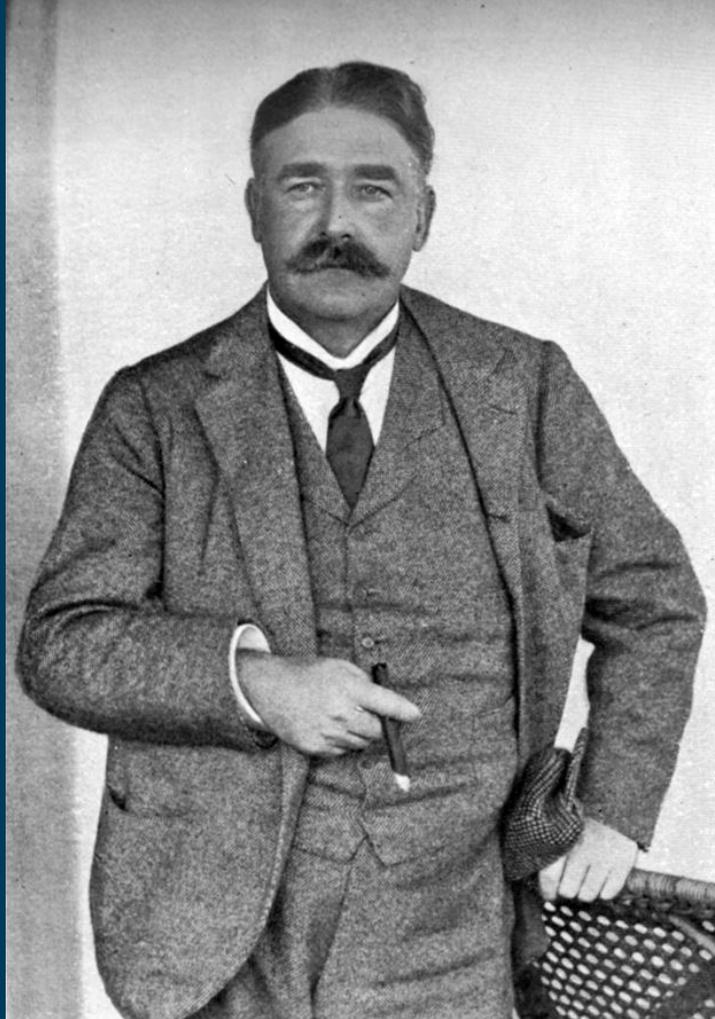
PRICE 2/ NET

Code M.O.M.



III. Towards the American Musical: *Americanizing the Imports*

A. Edwardian Musical Theatre





The Girl from Utah

“They Didn’t Believe Me”





Jerome Kern (1885–1945)





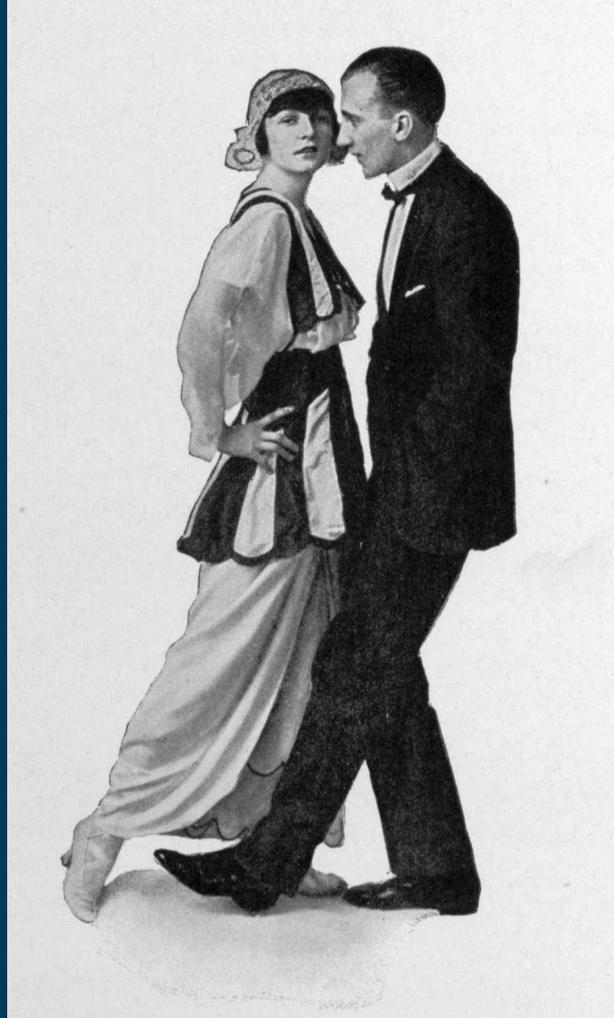
IV. The New American Musical: *Beginnings*





Watch Your Step (1914)

“Play a Simple Melody”





The Berlin Quodlibet and Beyond

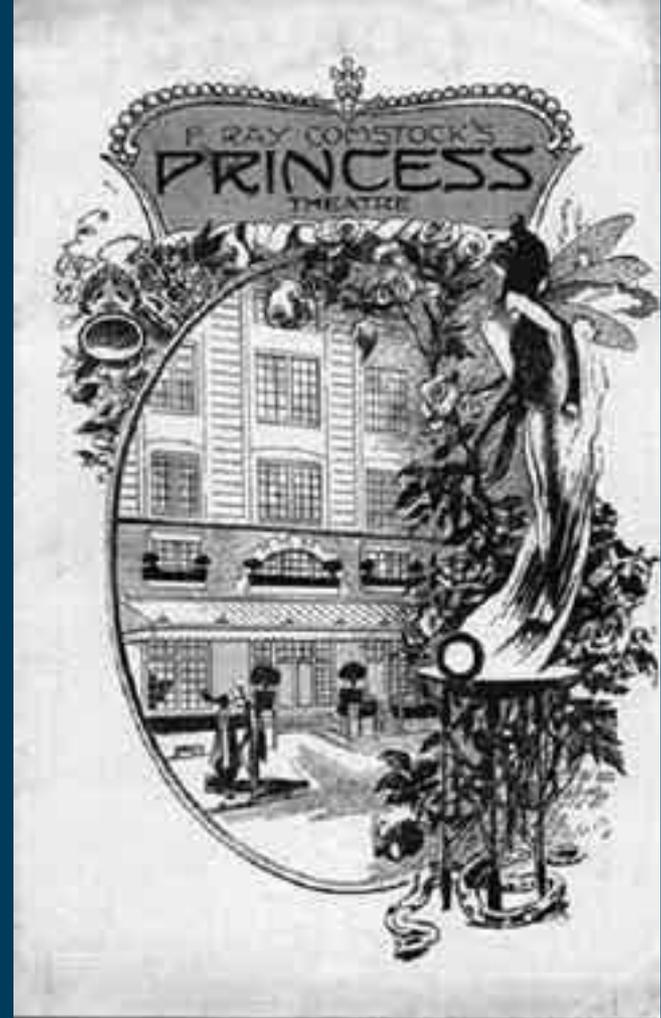
*The video listed in
the link is private
and I am unable to
download it.*





V. Developing the American Musical:

The Princess Theatre musicals





V. A. SHOW: Oh Boy!

(Music: Jerome Kern;
Lyrics: Guy Bolton and
P.G. Wodehouse)



AN OLD-FASHIONED WIFE

COMSTOCK - ELLIOTT CO.
PRESENTS
THE NEW MUSICAL COMEDY

OH BOY!

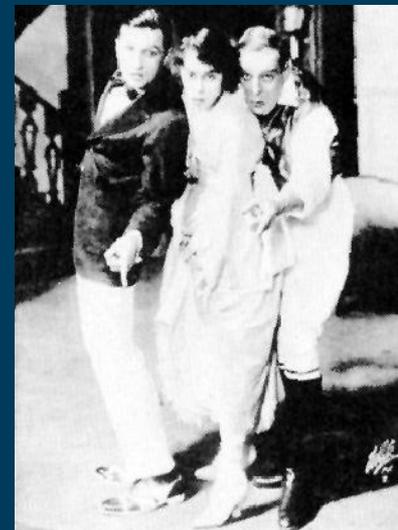
BOOK & LYRICS BY
GUY BOLTON AND
P.G. WODEHOUSE

MUSIC BY
JEROME KERN



VOCAL	
A Pal Like You	60
Rolled Into One	60
Words Are Not Needed	60
Till The Cloaks Roll By	60
Be A Little Sunbeam	60
An Old Fashioned Wife	60
Nesting Time In Flatbush	60
Ain't It Grand and Glorious Feeling	60
You Never Knew About Me	60
A Package of Seeds	60
INSTRUMENTAL	
Selection	1.00

T. B. HARMS
AND
FRANCIS DAY & HUNTER
NEW YORK



VI. Refining the American Musical:

No, No Nanette



TEA FOR TWO
Sung by **BINNIE HALE** and **SEYMOUR BEARD**

FROM
THE MUSICAL COMEDY

No No Nanette

Presented by
HERBERT CLAYTON
& **JACK WALLER**
at the *Palace Theatre, London.*

Play produced by
WILLIAM MOLLISON
Ensembles by
PATRICK LEONARD

Book & Lyrics by
OTTO HARBACH
and
FRANK MANDEL
Additional Lyrics by
IRVING CAESAR
Music by
VINCENT YOUMANS

CHAPPELL & CO. LTD.
LONDON & SYDNEY

HARMS INCORPORATED
NEW YORK



Tea for Two	2/-
I want to be Happy	2/-
No, No, Nanette	2/-
You can dance with any Girl at all	2/-
Too many Rings around Rosie	2/-
Where has my Hubby gone? Blues	2/-
I've confessed to the Breeze 2/-	
Take a Little One-Step	2/-
Pianoforte Selection, 26	



American Musical Theater Music Beyond the Theater

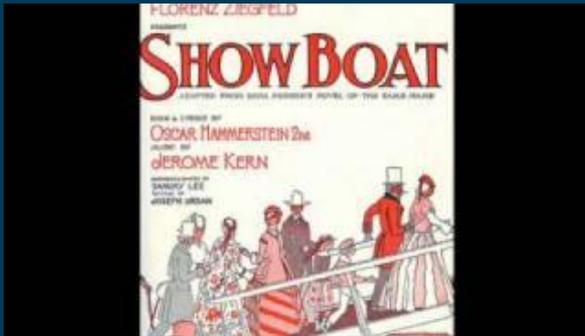


"Tea for Two" Tommy Dorsey and
His Orchestra (1958, swing version)

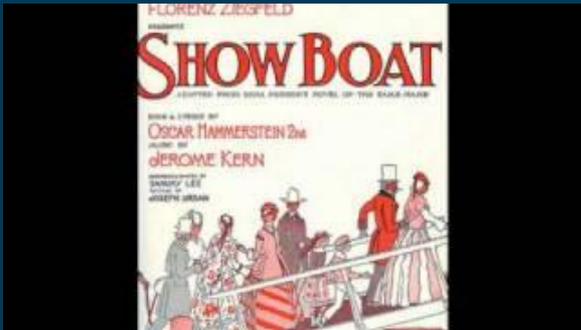


Aki Takase, with Rudi Mahall
(2008, piano and jazz bass clarinet)

VII. The Arrival of the American Musical: *Show Boat*



“Can’t Help Lovin’ Dat Man” (Jerome Kern and Oscar Hammerstein II)



“Show Boat”

Can't Help Lovin' Dat Man

The right to make arrangements of or otherwise reproduce this composition is expressly reserved.

Words by OSCAR HAMMERSTEIN II and Music by JEROME KERN

Tempo di Blues (slowly)

Piano

Oh lis-ten, sis-ter, I love my Mis-ter man and I can't - tell yu' why, - Dere aint no rea-son why I should love dat man. - It must be sump-in' dat -

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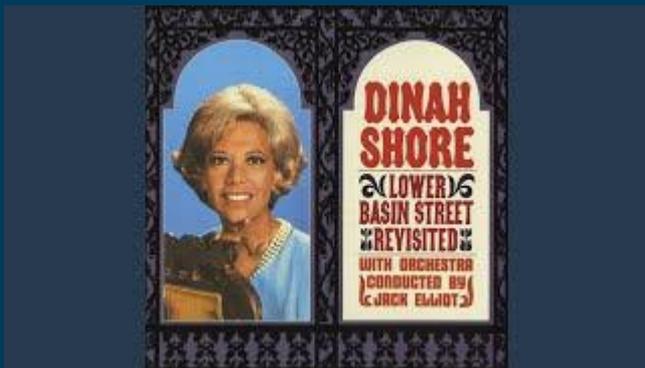
What We've Learned:

Weaving Our Learning Threads Together





Coda / Outro



"Nobody Else But Me"





שלום ולהתראות!

UCLA Herb Alpert School of Music
**Lowell Milken Center for Music of
American Jewish Experience**

Stories of Music is brought to you by the Lowell Milken Center for Music of American Jewish Experience at The UCLA Herb Alpert School of Music. Furthering knowledge and understanding of Jewish music. Creating new audiences for the musical journeys of America's Jews.

Learn more at milkenjewishmusiccenter.schoolofmusic.ucla.edu/lessons

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Fondation
Azrieli
Foundation

