



Lowell Milken Center for
Music of American Jewish Experience

Jews in the Invention of the American Musical

Resource Guide

סיפורי מוסיקה
Stories of Music

UCLA

Herb Alpert
School of Music



1) Artists and Industry Professionals in This Lesson

[NOTE: An asterisk appears in front of those who are featured in this lesson.]

Composers

Milton Ager

Béla Bartók

*Irving Berlin

*Emmerich Kálmán

*Jerome Kern

Zoltán Kodály

Jimmy McHugh

Lew Pollack

Richard Rodgers

*Sigmund Romberg

Monroe Rosenfeld

Paul Alfred Rubens

*Joseph Rumshinsky

*Albert Von Tilzer

Harry Von Tilzer

Vincent Youmans

Lyricists

Guy Bolton

Julius Brammer

Lew Brown

Irving Caesar

*Dorothy Fields

Herbert Fields

Joseph Fields

Louis Gilrod

Alfred Grünwald

*Oscar Hammerstein II

Otto Harbach

Lorenz Hart

Jack Norworth

Herbert Reynolds

Ted Shapiro

Harry B. Smith

P.G. Wodehouse

Jack Yellen

Performers

*Jacob Adler

Vernon and Irene Castle

Bing Crosby

Ella Fitzgerald

Bertha Kalich

Billy Murray

Paul Robeson

*Dinah Shore

*Sophie Tucker

Weber & Fields

Impresarios

H.H. Frazee

Charles Frohman

Frohman Brothers

Lew Leslie

*the Shubert Brothers

George White

*Florenz Ziegfeld, J.

Choreographers

Bob Fosse

Sammy Lee

Jerome Robbins

Misc.

*Edna Ferber

John McGlinn

2) Recordings Used in This Lesson

(in order of use in the lesson)

“Ol’ Man River” from *Showboat* (Kern and Hammerstein)

“Finale” from *Countess Maritza* (Kálmán, Grünwald, and Brammer)

“Drink, Drink, Drink (The Drinking Song) from *The Student Prince* (Romberg, Donnelly)

“Hamavdil” from the operetta *Der Rebetsns Tokhter* (*The Rabbi’s Wife’s Daughter*, Rumshinsky)

“Fifty-fifty” from *Op-to’un un da’un-to’un* (*Uptown-Downtown*, Rumshinsky and Gilrod)

“Honey Boy” (Von Tilzer)

“Nobody Loves a Fat Girl, But Oh How a Fat Girl Can Love” (Shapiro)

“I Can’t Give You Anything But Love” from *Blackbirds of 1928* (Fields)

“Big Spender” from *Sweet Charity* (Fields)

“My Yiddishe Mama” (Yellen and Pollack)

“Here in My Arms” (Rodgers and Hart)

“They Didn’t Believe Me” from *The Girl from Utah* (Kern and Reynolds)

“Play a Simple Melody” from *Watch your Step* (Berlin)

“Ragtime Opera Medley” from *Watch your Step* (Berlin)

“(I Wonder Why?) You’re Just in Love” from *Call Me Madam* (Berlin)

“Till the Clouds Roll By” (Kern, Bolton and P.G. Wodehouse)

“Tea for Two” from *No, No, Nanette* (Youmans and Caesar)

“Overture” to *Show Boat* (Kern)

1946 Broadway revival

1994 Broadway revival

“Can’t Help Lovin’ Dat Man” from *Show Boat* (Kern and Hammerstein)

“Nobody Else But Me” from *Show Boat* (Kern and Hammerstein)

3) Theatrical Works in This Lesson

(in order of appearance in lesson, listed with composer and librettist)

[NOTE: An asterisk appears before the name of works that are featured in this lesson.]

***Show Boat** (Kern and Hammerstein) (1927, 572 performances; 1946 revival, 418 performances; 1994 revival, 947 performances)

The Gay Hussars (Kálmán, Bodanzky and Stewart) (1909; English adaptation of Kálmán's 1908 *Tatárjárás*)

The Riviera Girl (Kálmán, Jenbach, and Stein) (1917; English adaptation of Kálmán's 1915 *Csárdáskirálynő*)

***Countess Maritza** (Kálmán, Grünwald, and Brammer) (1926; English adaptation of Kálmán's 1924 *Gräfin Mariza*)

The Desert Song (Romberg, Hammerstein, Harbach, Mandel) (1926; 425)

Rosalie (Romberg, Porter, Wodehouse, Gershwin, Gershwin) (1928; 335)

***The Student Prince** (Romberg, Donnelly) (1924, 608; 1931, 42; 1943, 153)

***The Rabbi's Wife's Daughter** (Rumshinsky) (1922)

***Op-to'un un da'un-to'un** (Rumshinsky) (*Uptown-Downtown*, 1917)

***Honey Girl** (Von Tilzer and Fleeson) (1920, 142)

The Gingham Girl (Von Tilzer and Fleeson) (1922, 322)

Adrienne (Von Tilzer and Brown) (1923, 235)

Bye, Bye Bonnie (Von Tilzer and Fleeson) (1927, 125)

Chicago (Kander and Ebb) (1975, 936; 1996, 10,000+)

***Blackbirds of 1928** (McHugh and Fields) (518)

Annie Get Your Gun (Berlin)

Redhead (Fields, Fields, and Hague) (1959, 452)

Up in Central Park (Romberg and Fields) (1945, 504)

Wonderful Town (Bernstein, Comden, and Green) (1953, 559; 2003, 497)

Flower Drum Song (Rogers and Hammerstein) (1958, 600; 2002, 169)

***Sweet Charity** (Coleman and Fields) (1966, 608; 1986, 369; 2005, 279)

***Dearest Enemy** (Rogers and Hart) (1925, 286)

***The Girl from Utah** (Rubens) (1914; 140)

***Watch Your Step** (Berlin) (1914, 175)

***Call Me Madam** (Berlin) (1950; 644)

Oh Boy! (Kern and Wodehouse) (opened in 1917; 463 performances)

***No, No, Nanette** (Youmans, Caesar, Harbach) (1925, 321; 1971 revival, 861)

The Vagabond King (Friml, Hooker, and Post) (9/18, 511 performances)

Sunny (Kern, Hammerstein, Harbach) (9/21, 517 performances)

Dearest Enemy (Rodgers and Hart) (9/22, first hit of *Rodgers & *Hart, 286 performances; we listened to its hit song “*Here in My Arms*” earlier)

Oklahoma! (Rodgers and Hammerstein) (1943)

4) Featured Topics in This Lesson

A. Jewish Immigration and Early 20th C. American Jewish Culture

- ◆ **“Yiddish theater”** (Michael C. Steinlauf, YIVO Encyclopedia of Jews in Eastern Europe)
- ◆ **“The Immigration Boom”** (Editors, Lumen Learning)
- ◆ **“Jewish immigration to America”** (Jonathan Sarna and Joellyn Zollman, My Jewish Learning)
- ◆ **“Ellis Island”** (Elin S. Brockman, My Jewish Learning; reprint from *Hadassah Magazine*)
- ◆ **“What Were Pogroms?”** (Hila Ratzabi, My Jewish Learning)

B. Predecessors of the American Musical

- ◆ **“Viennese operetta”** (Noel Goodwin, Britannica)
- ◆ **“Gräfin Mariza”** (editors, Operas Arias Composers Singers)
- ◆ **“LIGHT OPERA LINGO: Is it Musical Theatre or Operetta?”** (Laura Perkett, vox3collective; September 30, 2012)
- ◆ **“Music Publishing: Tin Pan Alley”** (Eleven Eleven Music Consulting, Medium; March 24, 2023)
- ◆ **“What Is Vaudeville?”** (The American Vaudeville, University of Arizona)
- ◆ **“Vaudeville in the United States”** (Peter Antelyes, Shalvi/Hyman Encyclopedia of Jewish Women, Jewish Women’s Archive; December 31, 1999)
- ◆ **“Rise of the Revue”** (Laurence Masion, Broadway: The American Musical, Thirteen/WNET New York, PBS Social)

C. Americanizing Imported Repertoire

- ◆ [“On the Edwardian Musical Theatre”](#) (Trav S.D., Travalanche; May 6, 2021)
- ◆ [“The Girl from Utah”](#) (The Guide to Musical Theatre)
- ◆ [“If It Wasn’t for the Irish and the Jews: Irish and Jewish Influences on the Music of Vaudeville and Tin Pan Alley”](#) (American Folklife Center, Library of Congress; December 1, 2009)

D. Tools and Techniques of the New Musical World

- ◆ [“What Is a Counterpoint in Music? Definition, Uses, and Examples”](#) (Pro Music Hub; October 13, 2021)
- ◆ [“And the Word of the Day Is...\(Quodlibet\)”](#) (Kerry Auer Fergus, From Score to Stage; October 8, 2020; updated May 17, 2021)
- ◆ [“Broadway Quodlibets as Hybrid Music”](#) (Spencer Ann Martin, Master’s thesis, University of South Carolina, Scholars Commons; Spring, 2022)
- ◆ [“Irving Berlin’s Counterpoint Songs”](#) (Donald Romano, Songbook Blog, Great American Songbook Foundation; August 27, 2013)

E. Innovators, Innovations, and Challenges

- ◆ [“Broadway History: The Princess Musicals, Bigger Was NOT Better”](#) (Paul Mroccka, The Broadway Scene; July 8, 2013)
- ◆ [“The Jewish Influences on Edna Ferber’s Life and Work”](#) (Saul Jay Singer, *The Jewish Press*; September 27, 2021)
- ◆ [“Show Boat, Race Relations and the N-Word at the Dallas Opera”](#) (Wayne Lee Gay, Dallas Observer; April 12, 2016)
- ◆ [“Jim Crow Laws: Summary of Dates of Anti-Miscegenation Laws by State and Relevant Legal Cases”](#) (Editors, Americans All)
- ◆ [“The Enduring Relevance of *Show Boat*”](#) (Masi Asare and Todd Decker, The Rodgers and Hammerstein Organization)
- ◆ [“‘Show Boat’ Improved Racial Understanding”](#) (John Steele Gordon, Letter to the Editor, *The New York Times*; May 5, 1993)

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