

MUSICAL THEATER AND THE CLASSICAL VOICE:
CROSSOVER SINGING IN THE TWENTIETH CENTURY

by

Kotnim Chung

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2009

Advisory Committee:

Professor Linda Mabbs, Chair
Professor Carmen Balthrop
Professor Delores Ziegler
Professor François Loup
Professor Sung Won Lee

ABSTRACT

Title of Dissertation: MUSICAL THEATER AND THE CLASSICAL VOICE:
 CROSSOVER SINGING IN THE
 TWENTIETH CENTURY
 Kotnim Chung, Doctor of Musical Arts, 2009

Dissertation directed by: Professor Linda Mabbs
 School of Music

This dissertation explores the transformation of *opéra comique* (as represented by the opera *Carmen*) and the impact of *verismo* style (as represented by the opera *La Bohème*) upon the development of operetta, American musical theater and the resultant change in vocal style. Late nineteenth-century operetta called for a classically trained soprano voice with a clear vibrato. High tessitura and legato were expected although the quality of the voice was usually lighter in timbre. The dissertation comprises four programs that explore the transformation of vocal and compositional style into the current vocal performance practice of American musical theater. The first two programs are operatic roles and the last two are recital presentations of nineteenth- and twentieth-century operetta and musical theater repertoire. Program one, *Carmen*, was presented on July 26, 2007 at the Marshall Performing Arts Center in Duluth, MN where I sang the role of Micaëla. Program two, *La Bohème*, was presented on May 24, 2008 at Randolph Road Theater in Silver Spring, MD where I sang the role of Musetta. Program three,

presented on December 2, 2008 and program four, presented on May 10, 2009 were two recitals featuring operetta and musical theater repertoire. These programs were heard in the Gildenhorn Recital Hall at the Clarice Smith Performing Arts Center in College Park, MD. Programs one and two are documented in a digital video format available on digital video disc. Programs three and four are documented in a digital audio format available on compact disc. All programs are accompanied by program notes also available in digital format.

©Copyright by

Kotnim Chung

2009

TABLE OF CONTENTS

I. Two Revolutionary Operas that Influenced the Development of Twentieth-Century Musical Theater

Program I.....1

Program II.....2

Program Notes.....3

DVD, *Carmen*

Track 1: Act I

Track 2: Act II

Track 3: Act III

Track 4: Act IV

DVD, *La Bohème*

Track 1: Act I

Track 2: Act II

Track 3: Act III

Track 4: Act IV

II. Musical Theater and the Classical Voice: Crossover Singing in the Twentieth Century (Recital presented on December 2, 2008)

Program III.....9

Program Notes.....10

Translation and Lyrics.....16

CD – Complete Work

Track 1: Amours divins!

Track 2: Lecture

Track 3: Mein Herr Marquis

Track 4: Klänge der Heimat

Track 5: I Built Upon a Rock

Track 6: Poor Wand'ring One

Track 7: Lecture

Track 8: Italian Street Song

Track 9: Sweethearts

Track 10: Romany Life

- Track 11: Heut'noch werd'ich Ehefrau
- Track 12: Meine Lippen, sie küssen so heiß
- Track 13: Lover, Come Back to Me!
- Track 14: Romance

III. Musical Theater and the Classical Voice: Crossover Singing in the Twentieth Century
(Recital presented on May 10, 2009)

Program IV23

Program Notes.....24

Lyrics.....37

CD – Complete Work

- Track 1: Smoke Gets in Your Eyes
- Track 2: Summertime
- Track 3: Fascinatin' Rhythm
- Track 4: Bewitched, Bothered and Bewildered
- Track 5: Ev'ry Sunday Afternoon
- Track 6: My Funny Valentine
- Track 7: Johnny One Note
- Track 8: If I Loved You
- Track 9: No Other Love
- Track 10: Shall We Dance
- Track 11: What Will It Be for Me
- Track 12: I Feel Pretty
- Track 13: A Little Bit in Love
- Track 14: Green Finch and Linnet Bird
- Track 15: Unusual Way
- Track 16: My True Love

IV. Bibliography.....43

PROGRAM I

CARMEN

by Georges Bizet

Earl Logan, Director

Pierre Calmelet, Conductor

Cast

| | |
|--------------------|-----------------------|
| Carmen..... | Kellee LeRoy |
| Don José..... | Bilal Doğan |
| Micaëla..... | Kotnim Chung |
| Escamillo..... | Murat Cem Orhan |
| Zuniga..... | Luke Anthony Wallrich |
| Frasquita..... | Emily Hagen |
| Mercédès..... | Lindsey Johnson |
| Morales..... | O. Oner Ozcan |
| Dancaïre..... | Marcos Rivera |
| Remendado..... | Phil Solyntjes |
| Lillas Pastia..... | Etienne Lesobre |

July 26-29

Marshall Performing Arts Center, Duluth, MN

PROGRAM II

LA BOHÈME

by Giacomo Puccini

Katerini Souvorova, General and Artistic Director

Cast

Rodolfo.....Seungwook Ryu
Mimi.....Claire Kuttler
Marcello.....Zachary Nelson
Musetta.....Kotnim Chung
Schaunard.....Daniel Collins
Colline.....Charlie Hyland
Benoît.....Sean Pflueger
Alcindoro.....Sean Pflueger
Parpignol.....John White
Sergeant, Waiter.....Tom O’Grady

Bel Cantanti 2007-08 Season

Randolph Road Theater, Silver Spring, MD

Two Revolutionary Operas that Influenced the Development of Twentieth-Century Musical Theater.

The opera *Carmen* by Georges Bizet (1838-75) and the opera *La Bohème* by Giacomo Puccini (1858-1924) are widely popular and are frequently performed around the world. Both of these operas have an important place in the history of opera. The first productions of *Carmen* and *La Bohème* were considered revolutionary and, consequently, became two of the most significant operas in the history of music, influencing not only twentieth-century classical composers but also composers of musical theater.

Carmen

Bizet's *Carmen* was first performed in Paris in 1875. A story about a scheming woman, factory girls, thieves, gypsies, betrayal, and murder; it was a sensational choice for an opera. The libretto of *Carmen* was based on Prosper Mérimée's novel which was published twenty-six years before Bizet began his work. He thought the story of the novel was too violent and bloody to be presented in the Opéra-Comique, and so he had the librettists, Henri Meilhac and Ludovic Halévy, revise the characters in the novel. They changed the dialogue to milder language (toning down the character of Carmen), and introduced an innocent young girl, Micaëla, who was the image of a traditional Opéra-Comique heroine. The thieves and the gypsies were made into witty and comic characters.¹ When *Carmen* was first premiered, it was not a success. The production's realistic plot was not fashionable at the time. But the dramatic aspect of *Carmen* became

¹ George R. Marek, *Opera as Theater* (New York: Harper & Row, 1962), 107.

an important model for the *verismo* movement in Italian opera at the end of the nineteenth century and Bizet's opera was highly influential in Italy.²

Revolutionary features of the opera *Carmen* can be found not only in the libretto but also in the music and the form. *Carmen* was classified at the time as an *opéra comique* because it contained spoken dialogue, but the drama was too serious and realistic to be called "comique." It was a new form of opera that lay in between light *opéra comique* and *grand opera*. Donald Grout commented that, "Like the *opéra comique*, its main appeal is through melody; its subject matter is romantic drama or fantasy, and its general scale is larger than that of the *opéra comique*, although still not so huge as that of the typical grand opera."³ Customarily, *opéra comique* consisted of discrete musical numbers that alternated with dialogue. In *Carmen*, Bizet departed from the traditional molds of *opéra comique* and gave it both musical and dramatic continuity. Susan McClary has pointed out that, "In each act, some event occurs that overwhelms this orderly succession and pushes into continuous, unpredictable action and music."⁴ The music has rhythmic vitality and passionate melodies, and the story is exotic. There are songs and dance pieces imitating the rhythm of gypsy music, such as the Seguidilla and Habanera, which fit the character of the Spanish gypsy, Carmen. Bizet illustrates the drama through his varied and colorful orchestration. *Carmen* brought a new approach to the native opera of France that has continued to influence it and European opera. Indeed, *Carmen* has probably been just as influential in the development of twentieth-century

² Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W. W. Norton & Company, 1984), 338.

³ Donald J. Grout, *History of Western Music*, 4th ed. (New York: W.W. Norton & Company, 1988), 728.

⁴ Susan McClary, *Georges Bizet: Carmen* (New York: Cambridge University Press, 1992), 50.

American Musical Theater. The piece has never left the international stage, be it the genres of opera, musical theater, ballet or film.

La Bohème

La Bohème which premiered in 1896, is one of Puccini's greatest successes, and is the best known work among the Italian *verismo* operas of the late nineteenth century. The term *verismo* refers to a revolutionary movement in the history of late nineteenth-century Italian opera and is associated with composers such as Pietro Mascagni, Ruggiero Leoncavallo, and Giacomo Puccini. *Verismo* opera can be defined as an opera with a libretto that features everyday people in familiar living situations with music that fits such settings.⁵ In this regard, *verismo* opera was greatly influenced by the music and libretto of Bizet's *Carmen*. Its development was a reaction to the overly Romantic operas of the day and it moved the genre toward the operatic realism found in the late nineteenth century.

La Bohème is based on Henry Murger's novel *Scènes de la vie de bohème* written in 1848. Luigi Illica and Giuseppe Giacosa worked together on the libretto. Librettist-pairs were common in France, but in Italy, only Puccini and Mascagni regularly collaborated with such partnerships.⁶ The novel's characters are based on real people and its tone is moralistic. However, in the opera libretto, the number of characters was reduced and the moralistic tone of the novel was eliminated.⁷ While working on *La*

⁵ Donald J. Grout, 801.

⁶ Michele Girardi, *Puccini: His International Art*, trans. Laura Basini (Chicago: The University of Chicago Press, 2000), 99.

⁷ William Weaver and Simonetta Puccini, ed., *The Puccini Companion* (New York: W.W. Norton & Company, 1994), 144.

Bohème with his collaborators, Puccini frequently asked them to adjust the lines to fit the poetic meter of the verse. For Puccini, the musical idea was determined by the verse meter. This approach differed greatly from the approach of typical nineteenth-century opera composers.⁸ Traditionally, Italian opera composers were writing operas with an emphasis on the music, especially on lyrical melodies. The text and the dramatic content were regarded as secondary. Although Puccini was not totally free from these traditional tendencies, he always had the drama and the rhythm of verses in his mind while he was working on an opera, especially *La Bohème*. Puccini's keenly felt understanding of the drama and the text is clearly demonstrated by the way he used the declamatory style in the arias and ensembles found in this opera. *La Bohème* was performed extensively throughout Europe and America, and has influenced composers in and outside of Italy for many generations.

Following World War II, these two operas were transformed into three musical theater pieces for Broadway production. Starting with Oscar Hammerstein's *Carmen Jones* in 1943, Peter Brook's *La Tragédie de Carmen* followed in 1981 and Jonathan Larson's *Rent* burst on the scene in 1996. The first two of these works are based on Bizet's *Carmen* and *Rent* is based on Puccini's *La Bohème*. The common feature among these "versions" by Hammerstein, Brook, and Larson is that they were inspired by the original classical opera and transformed into "popular" entertainment—but maintain the social commentary and popular bow toward everyday life and characters.

⁸ Michele Girardi, 101.

Carmen Jones

Oscar Hammerstein II wrote both the book and the lyrics for *Carmen Jones*. Hammerstein got the idea to convert the opera *Carmen* into the musical theater after hearing a concert performance of Bizet's *Carmen* at the Hollywood Bowl in 1934.⁹ It wasn't until 8 years later, however, that Hammerstein found time to begin to work on transformation of the libretto. The setting of nineteenth-century Spain was transformed into the American South during World War II. He changed Bizet's gypsies into African Americans. The acts were condensed and the text was modernized. By July 1942, he had completed the entire libretto of *Carmen Jones*. He set his new lyrics to the original music of the opera, retaining the original order of the music as much as possible. In his book, *Carmen Jones*, Hammerstein claimed that:

The musical play *Carmen Jones* is, nevertheless, a very direct descendant of the opera *Carmen*. Bizet's score has not been re-orchestrated, nor have the traditional tempi been altered. The arias are sung in their original order and in their proper places in the unfolding of the plot.¹⁰

Carmen Jones ran for 502 performances and was made into a film in 1954.

La Tragédie de Carmen

Like *Carmen Jones*, Peter Brook's *La Tragédie de Carmen* used the story adapted from Bizet's *Carmen*. It was produced at Brook's theater in France, Les Bouffes du Nord Theatre, in 1981. He created a more intense tale of Carmen; reducing the characters to only four singers and two actors, omitting the chorus part, and focusing on the affair

⁹ Averett, William A. and Paul R. Laird, *The Cambridge Companion to the Musical*, 2nd ed. (New York: Cambridge University Press, 2008), 149.

¹⁰ Oscar Hammerstein II, *Carmen Jones* (New York: Alfred A Knopf, 1945), xvii.

between Carmen and Don José. He re-orchestrated Bizet's score, retaining much of the composer's music. *La Tragédie de Carmen* won the 1984 Tony Award for Outstanding Achievement in Musical Theatre.

Rent

Rent is a Broadway Musical based on Puccini's opera *La Bohème*. It was premiered off-Broadway in 1996 and moved onto Broadway three months later. It was an overwhelming success and won the Tony Award for Best Musical and the Pulitzer Prize for Drama in 1996. Unlike *La Tragédie de Carmen* and *Carmen Jones*, *Rent* does not use the original music of the opera. The music and the lyrics were written by Jonathan Larson who transformed the story of four poor artists in Paris into a group of impoverished young artists and musicians living with disease (including AIDS) and struggling to survive in New York City.

As Bizet and Puccini did in the late 19th century, Hammerstein, Larson, and Brook brought controversial social issues to peoples' attention through their works. They wrote musicals depicting the darker side of the society, focusing on social misfits, infidelities, diseased, and in general, the ordinary people just struggling to survive. *Carmen Jones*, *La Tragédie de Carmen* and *Rent* are just a few of the examples of the crossover movement between classical music and popular entertainments in the twentieth century. The twenty-first century will no doubt see many more.

PROGRAM III

Kotnim Chung, soprano
Ilya Sinaisky, piano

JACQUES OFFENBACH (1819-1880)

Amours divins! (from *La belle Hélène*)

JOHANN STRAUSS II (1825-1899)

Mein Herr Marquis (from *Die Fledermaus*)

Klänge der Heimat (from *Die Fledermaus*)

ARTHUR SULLIVAN (1842-1900)

I Built Upon a Rock (from *Princess Ida*)

Poor Wand'ring One (from *Pirates of Penzance*)

VICTOR HERBERT (1859-1924)

Italian Street Song (from *Naughty Marietta*)

Sweethearts (from *Sweethearts*)

Romany Life (from *The Fortune Teller*)

INTERMISSION

FRANZ LEHAR (1870-1948)

Heut' noch werd' ich Ehefrau (from *Der Graf von Luxemburg*)

Meine Lippen, sie küssen so heiß (from *Giuditta*)

SIGMUND ROMBERG (1887-1951)

Lover, Come Back to Me! (from *The New Moon*)

Romance (from *The Desert Song*)

Musical Theater and the Classical Voice: Crossover Singing in the Twentieth Century

An art form that is distinct from opera, musical theater grew in popularity during the 20th century and is now recognized as a leading genre in the field of performing arts. The beginnings of musical theater can be traced to the development of the operetta in the nineteenth century. Operetta was born in Paris during the 1850's. From its birth, operetta has reflected popular taste and has grown in popularity. Operetta has a musical and theatrical lightness that was intended only as an entertainment. Whereas opera of the same period tended to be very dramatic and full of heavily orchestrated arias and duets, with the intent to represent high art. Composed as a light entertainment, operetta was meant for intimate theatres and not large opera houses. The operettas of the mid 19th and early 20th century represent the transition from the full-voiced operatic genre to the more popular light musical theater that has become the mainstream of the musical stage in the 20th and early 21st century.

In the mid nineteenth-century Paris, the operetta, also called *opéra-bouffe*, included elements of comedy, romance, satire, parody and farce. **Jacques Offenbach** (1819-1880) was the leading *opéra-bouffe* composer in France at the time. Offenbach established a tiny new theater called Les Bouffes Parisiens and composed, directed and conducted this new type of musical theater.¹¹ His works are fast-moving, light hearted and full of witty satire which fit the public's taste. His works are characterized by rich

¹¹ Leon Plantinga, *Romantic Music* (New York: W.W. Norton & Company, 1984), 335.

orchestration, great use of chorus, plentiful tunes and graceful dance rhythms.¹² Offenbach's works were presented to great critical acclaim in France, Germany, and the English-speaking world during the 1850's and 1860's.¹³ Emmanuel Chabrier (1841-1894) and André Messager (1853-1929) continued to develop *opéra-bouffe* after Offenbach. André Messager was particularly prolific writing thirty-seven operas and operettas which strongly influenced the development of comic opera in England.

When Offenbach's operettas arrived in Vienna, all classes of theatergoers embraced them as a new art form and the performances of his works assumed importance on the social calendar. His operettas were sensations! Offenbach's works greatly influenced many composers in Vienna, the best-known representative being **Johann Strauss Jr.** (1825-1899).¹⁴ Strauss adapted the smart, witty and satirical elements from Offenbach's theatrical pieces and re-invented them as Viennese operetta by employing the popular waltz and folksongs so favored by the Viennese public. He created simplistic music by using regular and even phrase structure. Melodies are mathematically balanced with 8-bar phrases combining into 16- or 32-measure sections.¹⁵ Like his waltzes, Strauss' operettas became world famous. His most successful stage work is *Die Fledermaus* written in 1874. It was performed in numerous cities across Europe and in America during the end of the nineteenth century and it remains in the standard repertoire

¹² Richard Traubner, *Operetta: A Theatrical History* (New York: Doubleday & Company, 1980), 46.

¹³ Wikipedia, *Jacques Offenbach*, http://en.wikipedia.org/wiki/Jacques_Offenbach (accessed Nov. 25, 2008).

¹⁴ Donald J. Grout, *A History of Western Music*, 4th ed. (New York: W.W. Norton & Company, 1988), 728.

¹⁵ Camille Crittenden, *Johann Strauss and Vienna* (Cambridge: Cambridge University Press, 2000), 110.

of present day. His operettas were composed for the Viennese theatergoers who loved festivals and parties.

In England, the operetta, which is referred to as comic opera, reached the peak of its popularity in the works of **Arthur Sullivan** (1842-1900) and **William S. Gilbert** (1836-1911) between the 1870's and the 1880's. Like other composers, Sullivan was influenced by Offenbach's works. However, he developed a true British school of operetta reflecting the moral attitude of the Victorian era. His plots avoided the sexual freedom and frenzied gaiety that often marked the French and Viennese operetta librettos. The basic plots of the Gilbert and Sullivan operettas are simple and always farcical. The music also reflects a British preference for light folk song and many of their songs are easy to sing and have simple vocal lines. Sullivan had a gift for setting the English language with ease and the sheer sound of being "right".¹⁶ He also had a remarkable talent for musical parody and technical staging. Through the end of the 19th century, Gillbert and Sullivan's operettas grew in popularity not only in Europe but also in America.

Victor Herbert (1859-1924) was born in Dublin, Ireland, studied in Stuttgart, and immigrated to the United States in 1886. His works are closely linked to the European model. His operetta writing was strongly influenced by Gilbert and Sullivan. Herbert was one of the first composers to write American operetta based on the European tradition. Yet, Herbert also absorbed American culture and his music reflects American

¹⁶ Harold C. Schonbert, *The Lives of the Great Composers* (New York: W. W. Norton & Company, 1970), 315.

quality. The plots of his operettas were built upon Americanized subjects.¹⁷ Herbert's operetta writing stresses the musical rather than theatrical. The most evident characteristic of his music is the beautiful melodic writing over a light orchestral texture. His wife, Therese Herbert-Förster, was an established soprano and most of his operettas were written with her operatic voice quality in mind.

Franz Lehár (1870-1948) was an Austrian composer of Hungarian descent. As a true successor to Johann Strauss Jr., Lehár added more romantic and sentimental flavor to the Viennese waltz operetta. *Die lustige Witwe* (The Merry Widow) written in 1905 is his best known work. This work was the beginning of a new wave of modern operettas in which the waltz was used for plot purposes and not only sung but also danced on the stage.¹⁸ Due to its success, the Viennese operetta format became popular worldwide and Lehár received both fame and fortune. His operettas are full of delightful love duets in waltz rhythm, romantic solo arias and wonderful choral writing which complement the spectacular dance scenes.

By the 1920's, musical theater began to reflect the vocal freedom and relaxed rhythm of the jazz age and entered a new phase. Jazz was a new musical form which began to be influential in 1915 in Chicago and was absorbed swiftly into the musical theater genre.¹⁹ At the same time, the film musicals became a "rage" due to the development of synchronized sound and Hollywood became active in the genre--

¹⁷ Neil Gould, *Victor Herbert: A Theatrical Life* (New York: Fordham University Press, 2008), 234.

¹⁸ Richard Traubner, 243.

¹⁹ Wikipedia, *Jazz*, <http://en.wikipedia.org/wiki/Jazz>, (accessed Nov. 26, 2008).

producing “Musical” extravaganzas.²⁰ It is at this time that one can begin to sense the change in vocal style from the standard operatic sound to the lighter type of singing that we hear today. On the other hand, there were some composers who supplied works in the old operetta tradition, reflecting the nostalgia for the past. Sigmund Romberg bridged the divide between them.

Born in Hungary, **Sigmund Romberg** (1887-1951) immigrated to the United States in 1909. Romberg played piano in restaurants and then became a composer for the Shubert Theatrical Corporation. Romberg wrote songs for revues, spectaculars and European operettas for American audiences. While working at the Shubert Theatrical Corporation, Romberg acquired knowledge of contemporary American popular songs and dance styles. During the 1920’s, Romberg wrote a series of romantic musical-theater works such as *The Student Prince* (1924), *The Desert Song* (1926), and *The New Moon* (1928), and these works satisfied the American audience’s nostalgia for old-fashioned operetta. While his music was very much in line with the tradition of Viennese operetta, his approach to writing music was heavily influenced by the quality of ragtime and jazz. The main difference between Romberg and the preceding operetta composers is the way he approached text. Romberg was focusing more on texts and their emotional content rather than just on musical melodies. Romberg was a composer who wrote songs for all

²⁰ Raymond Knapp, *The American Musical: And The Performance of Personal Identity* (Princeton: Princeton University Press, 2006), 65.

voices heard on the lyric theatre stage, balancing the old-fashioned European operatic style and the new American popular style.²¹

²¹ Richard Kislak, *The Musical: A Look at the American Musical Theater* (New York: Applause Theatre & Cinema Books, 1995), 105.

TRANSLATION & LYRICS

Amours divins from *La belle Hélène* (1864): Act I. Helene, the Queen of Sparta, is celebrating the feast of Venus and Adonis at the great temple of Jupiter. She confides her desire to find a true love.

*Adonis, nous versons des larmes sur ton sort,
Et toi, Vénus, vois nos alarmes,
L'amour se meurt, l'amour est mort.*

Adonis, look at us here, lamenting your faith,
And you, Venus, see our tears,
Love is dying, love is dead.

*Amours divins! ardentes flammes!
Vénus! Adonis! gloire à vous!
Le feu brûlant nos folles âmes,
Hélas! ce feu n'est plus en nous!
Écoutez, Vénus, Vénus la blonde, ah!
Il nous faut de l'amour, n'en futil plus
au monde,
Il nous faut de l'amour,
Nous voulons de l'amour!*

Divine loves! Ardent flames!
Venus! Adonis! Glory be upon you!
The burning fire that consumed our wild souls,
Alas! That fire is no longer with us.
Hear us, Venus, the blondish Venus! Ah!
We need love, even if none's left in
this world,
We need love,
We must have love!

*Les temps présents sont plats et fades:
Plus d'amour! plus de passion!
Et nos pauvres âmes malades
Se meurent de consommation!*

The times we live in are drab and insipid:
No more love! No more passion!
And our sick, poor souls
Are dying of consumption!

Mein Herr Marquis from *Die Fledermaus* (1874): Act II. At the party at Prince Orlofsky's villa, Eisenstein spots his maid Adele in her mistress' dress. When Eisenstein approaches her and comments on her likeness to his maid, she laughs at him by singing this aria.

*Mein Herr Marquis, ein Mann wie Sie
Sollt' besser das verstehn,
Darum rate ich,
Ja genauer sich die Leute anzusehn!
Die Hand ist doch wohl gar zu fein, ja,
Dies Füßchen so zierlich und klein, ja,
Die Sprache, die ich führe, die Taille,
die Tournüre,
Der gleichen finden Sie bei einer Zofe nie!
Gestehen müssen Sie fürwahr,
Sehr komisch dieser Irrtum war!
Ja, sehr komisch, ha.., ist die Sache, ha..,
Drum verzeihn Sie, ha.., wenn ich lache, ha..!
Sehr komisch, Herr Marquis, sind Sie!*

My dear Marquis, a man like you
Ought to know better than that,
And let me advise you
To look at people more closely.
My hand is surely too fine,
My feet too delicate and too small,
My speech, so refined, my dainty waist
and elegant figure,
You'll never find a maid who has these things!
You really must admit that your mistake
Was a very funny one indeed!
Yes, very funny indeed, ha.., is the matter, ha..
So forgive me, ha, if I have to laugh, ha..!
A very funny man you are, Marquis!

*Mit dem Profil im griech'schem Stil
 Beschenkte mich Natur,
 Wenn nicht dies Gesicht schon genügend
 spricht,
 So sehn Sie die Figur!
 Schaun durch die Lorgnette Sie dann, ja,
 Sich diese Toilette nur an, ja!
 Mir scheint wohl, die Liebe
 Macht Ihre Augen trübe,
 Der schönen Zofe Bild hat ganz Ihr Herz
 erfüllt!
 Nun sehen Sie sie überall,
 Sehr komisch ist fürwahr der Fall!*

With this profile of Grecian feature
 By nature I was endowed;
 But if my face alone is not evidence
 enough,
 Please to look at my figure!
 Then, through your lorgnette,
 Kindly examine the way I dress.
 I honestly believe love
 Has blurred your sight
 The vision of that fair maid holds your heart
 enthralled!
 So now you see her everywhere
 Truly it is very funny!

Klänge der Heimat from *Die Fledermaus*: Act I. The party guests are pressing the Hungarian countess to remove her mask, but Orlofsky defends her and she proceeds to convince people of her Magyar credentials by singing a fiery Hungarian *Csárdás*.

*Klänge der Heimat, ihr weckt mir
 das Sehnen,
 Rufet die Tränen ins Auge mir!
 Wenn ich euch höre, ihr heimischen Lieder,
 Zieht michs wieder, mein Ungarland, zu dir!
 O Heimat so wunderbar,
 Wie strahlt dort die Sonne so klar,
 Wie grün deine Wälder,
 Wie lachend die Felder,
 O Land, wo so glücklich ich war!
 Ja, dein geliebtes Bild meine Seele
 so ganz erfüllt,
 Dein geliebtes Bild!
 Und bin ich auch von dir weit, ach, weit,
 Ach, dir bleibt in Ewigkeit
 Doch mein Sinn immerdar ganz allein
 geweiht!*

Sounds of my homeland, you awaken
 my longing,
 Call forth tears to my eyes!
 When I hear you, your songs of home,
 You draw me back, my Hungary, to you.
 O homeland, so wonderful,
 How clearly the sun shines there,
 How green your forests,
 How laughing the fields,
 Oh land, where I was so happy!
 Yes, your beloved image
 entirely fills my soul,
 Your beloved image!
 And though I am far from you, ah, so far,
 Ah, yours remain for all eternity
 My soul, ever more dedicated to you
 alone!

*Feuer, Lebenslust,
 Schwellt echte Ungarbrust,
 Hei! zum Tanze schnell!
 Csárdás tönt so hell!
 Braunes Mägdelein,
 Mußt meine Tänzerin sein;
 Reich den Arm geschwind,
 Dunkeläugig Kind!
 Durst'ge Zecher, greift zum Becher,
 Laßt ihn kreisen schnell von Hand zu Hand!*

Fire, zest for living,
 Swell the true Hungarian breast,
 On the dance,
 the *Csárdás* sounds so brightly!
 Brown-skinned girl,
 you must be my dancer;
 Give me your arm quickly,
 Dark-eyed child!
 Thirsty drunkards, grasp the cup,
 Pass it in a circle quickly from hand to hand!

*Schlürft das Feuer im Tokayer!
Bringt ein Hoch aus dem Vaterland!*

Slurp the fire in the Tokay,
Bring a toast from the father land!

I Built Upon a Rock from *Princess Ida* (1884): Act III. Princess Ida who rules Women's University, Castle Adamant, discovers that she will have to fight alone. None of the girls in the Castle Adamant wish to be involved in her battle against King Hildebrand.

I built upon a rock
But ere destructions hand
Dealt equal lot to court and cot,
My rock had turn'd to sand!
I leant upon an oak,
But in my hour of need,
A lackaday, my trusted stay
Was but a bruised reed!
Ah, faithless rock,
My simple faith to mock!
Ah, trait'rous oak,
Thy worthlessness to cloke!

I drew a sword of steel,
But when to home and hearth
The battle's breath bore fire and death
My sword was but a lath!
I lit a beacon fire,
But on a stormy day of frost and rime,
In winter time, my fire had died away,
Had died away!
Ah, coward steel
That fear can unanneal!
False fire indeed,
To fail me in my need!

Poor Wand'ring One from *The Pirates of Penzance* (1879): Act I. Frederick, the pirate, hides in the rocky coast of Cornwall when he sees a picnic party of beautiful girls, the daughters of Major General Stanley. Frederick reveals himself to them and begs for one, any one, to marry him. None responds, but Mabel, the general's eldest daughter, shows her interest.

Poor wand'ring one,
Tho' thou hast surely strayed,
Take heart of grace,
Thy steps retrace, poor wand'ring one,
Poor wand'ring one,
If such poor love as mine can help thee find
True peace of mind, why, take it, it is thine,

Take heart, no danger lowers;
Take any heart but ours.
Take heart, fair days will shine;
Take any heart, take mine!

Italian Street Song from *Naughty Marietta* (1910): Act I. Marietta, Contessa d'Altena who ran away from her family, is working in the Marionette Theatre in New Orleans, pretending to be a boy. The owner of the theater, Rodolfo, adapts her as a son. Today Rodolfo brings his little "son" into the square to sing in front of people.

Ah! my heart is back in Napoli,
Dear Napoli,
And I seem to hear again in dreams
her revelry
Her sweet revelry

The mandolina's playing sweet,
The pleasant fall of dancing feet,
Oh! could I return, oh! joy complete,
Napoli, Napoli, Napoli!

Zing, zing, zizzy, zizzy, zing, zing,
Boom, boom, aye.
Zing, zing, zizzy, zizzy, zing, zing,
Mandolinas gay.

La, la, la,
Ha, ha, ha,
Zing, boom, ay.

Sweethearts from *Sweethearts* (1913): Act I. Silvia, the daughter of Dame Paula, but an actuality the Princess of Zilania, works with her sisters at Dame Paula's White Geese laundry in downtown Bruges. They gossip merrily about men and love.

If you ask where love is found,
The sort of love that's fond and true,
I will bid you look around;
It may be very near to you.
Sometimes love is very trying,
But you really must not mind it;
If it comes not to your sighing,
There is always one place you may find it:
Seek the dwelling of two happy
sweethearts,
You will find it there!

Sweethearts make love their very own,
Sweethearts can live on love alone,
For them the eyes where love-light lies
Open the gates to Paradise!
All other love is doomed to fade,
Just like the sunshine veiled in shade,
Such joys of life as love imparts
Are all of them yours, sweethearts!

Romany Life from *The Fortune Teller* (1898): Act I. The plot of this operetta revolves around two girls who look alike: Irman, a ballet student in Budapest, and Musette, a gypsy girl. Earlier in the Act, the gypsies, including Mussette, her fiancé, and her father, sing this dashing Csárdás.

We have a home 'neath the forest shades,
Never any other have we.
Our campfires glow in the nooks
and glades,
Where our tents are white to see.
Wand'ring ever here and there.
Our roof is the sky above
Ah! but the Romany eyes are rare,
And the Romany life is love.

Thro' the forest, wild and free,
Sounds our Magyar melody;
Ever dancing, none can be
Half so merry as are we.
Faster twirling! Aha, with leap and bound,
Ho! Dance, ay, dance Zigeuner to music's
sound;
Singing ever, Aha! Our song is gay, Ho!
Sing Zigeuner while yet ye may.
None so gay as we, the lads of Romany!
Aha! Aha! Aha!

Heut' noch werd' ich Ehefrau from *Der Graf von Luxemburg* (1909): Act I. Angele Didier, a singer at the Paris Opéra, sings this aria at her entrance in the first act. She conveys the strangeness of the situation, marrying to an unknown groom, the man never-to-be-seen, the Count of Luxemburg.

*Heut' noch werd' ich Ehefrau,
Doch wer wird mein Man?*

This very day I become a bride,
But who is to be my husband?

*Bis jetzt weiß ich es nicht genau,
Egal, was liegt daran!
Niemand hier! Leer das Nest!
Mein Gemahl warten läßt!
Bleib allein ich noch lange,
Wird mir gar am End' noch bange!*

*Unbekannt,
Deshalb nicht minder intressant,
Ist mir der heil'ge Ehestand,
Je nun, ich nehm's nicht gar so schwer;
In diesem Fall ist's kein Malheur,
Dies Ehejoch, es drückt nicht sehr!
Leibe? Nie kam sie mir noch nah!
Liebe? Nie war der Rechte da!
Hätt' ihn, das will ich ja gestehn,
Gern geseh'n!*

*Doch klüger ist's, man wird geliebt,
Statt daß man selber Liebe gibt.
Beherrscht die Situation als die Herrin ganz
leicht.
Man läßt sich stets begehren,
Und spart mit dem Gewähren,
Und keiner kann dann sagen,
Er hätt' was erreicht!*

Meine Lippen, sie küssen so heiß from *Giuditta* (1934): Scene 4. Parted from Octavio, Giuditta now becomes a dancer in the Alcazar night club of a large North African city, where she attracts many rich customers

*Ich weiß es selber nicht,
Warum man gleich von Liebe spricht,
Wenn man in meiner Nähe ist,
In meine Augen schaut und meine Hände
küßt.
Ich weiß es selber nicht,
Warum man von dem Zauber spricht,
Dem keiner widersteht,
Wenn er mich sieht,
Wenn er an mir vorüber geht!
Doch wenn das rote Licht erglüht,
Zur mitternächt'gen Stund',
Und alle lauschen meinem Lied,
Dann wird mir klar der Grund:*

So far I don't know for sure,
But I don't care, does it matter?
No one here! The nest empty!
My husband to be is keeping me waiting!
If I remain alone much longer,
I'll end up being worried!

Unknown,
But not interesting for that,
Is holy matrimony for me.
Ah well, I don't take it to my heart;
In this case, it's no misfortune.
This marriage yoke doesn't weigh heavily!
Love? It never came to me!
Love? The right man never there!
I admit, though,
I'd be interested to see him.

But it's smarter to be loved
Than to give love.
As the mistress it's easy to control the
situation.
Always make demands
And be sparing with promises,
And then no one can say
He has achieved something.

I don't know
Why people talk always of love,
When someone is near me
He looks into my eyes and kisses my
hands.
I don't know
Why they talk of the magic
That none can resist,
When he sees me,
When he passes me by!
Yet when the red light glows
At the midnight hour,
And everyone listens to my song
Then the reason is obvious to me:

*Meine Lippen, sie küssen so heiß,
Meine Glieder sind schmiegsam und weiß,
In den Sternen, da steht es geschrieben,
Du sollst küssen, du sollst lieben!
Meine Füße, sie schweben dahin,
Meine Augen, sie locken und glüh'n.
Und ich tanz'wie im Rausch, denn ich weiß,
Meine Lippen, sie küssen so heiß!*

*In meinen Adern drinn'
Da rollt das Blut der Tänzerin,
Denn meine schöne Mutter war des Tanzes
Königin
Im gold'nen Alcazar!
Sie war so wunderschön,
Ich hab'sie oft im Traum geseh'n.
Schlug sie das Tambourin zu wildem
Tanz,
Da sah man alle Augen glüh'n!
Sie ist in mir auf's neu erwacht,
Ich hab das gleiche Los.
Ich tanz'wie sie um Mitternacht,
Und fühl'das eine bloß:
Meine Lippen, sie küssen so heiß!*

My lips, they kiss so hot,
My limbs are supple and white,
In the stars it is written,
“You must kiss, you must love!”
My feet glide past,
My eyes entice and glow,
And I dance as in ecstasy,
For I know my lips kiss so hot!

In my veins runs
A dancer's blood,
For my beautiful mother was queen of the
dance
In the golden Alcazar!
She was so wonderful,
I have often seen her in dreams.
She played the tambourine in her wild
dance,
Then all eyes were shining!
She has woken again for me,
I have the same destiny.
I dance at midnight as she did,
And only feel:
My lips, they kiss so hot!

Lover, Come Back to Me from *The New Moon* (1928): Act II. On the deck of the ship, *New Moon*, sailing for France, Marianne is desperate that Robert knows she wants only to help him, so she sends him a note she has scribbled on the back of one of her favorite poems, *Lover, Come Back to Me*.

You went away, I let you,
We broke the ties that bind;
I wanted to forget you
And leave the past behind.
Still, the magic of the night I met you
Seems to stay forever in my mind.
The sky was blue, and high above
The moon was new, and so was love.
This eager heart of mine was singing:
“Lover, where can you be?”
You came at last, that day is past,
You've gone away.

This aching heart of mine is singing:
“Lover, come back to me!”
Remembering every little thing you used to
say and do,
I'm so lonely,
Ev'ry road I walk along
I've walked along with you,
No wonder I am lonely.
The sky is blue, the night is cold,
The moon is new, but love is old,
And, while I'm waiting here,
This heart of mine is singing:
“Lover, come back to me!”

Romance from *The Desert Song* (1926): Act I. Margot Bonvalet is in the French Government House in Morocco following her fiancée, Captain Fountaine, She hasn't found life in Morocco at all to her taste, but she always dreams of great Romance.

Romance, a play boy who is born
each spring
To teach the nightingale to sing
A very pretty song: "I love you."
Romance, a legend on an old brocade,
A prince who tells a country maid:
"I love you."
Now where this whimsy comes from,
I don't know;
For when it comes it's just about to go.
Romance, a flower that will
bloom a while
With sunshine from a lover's smile,
That lover's tears bedew! Ah!
Yet, when I seek this beauty
Flower of love's first dawning,
I find a prosy workaday world,
Stretching and yawning!

Love is locked up in cages,
Kept for a poets page.
Life and adventure
Don't seem to be paying attention to me!
And so I dream of fair Romance
And let my fancies weave pretty stories,
And tho' I know they aren't so,
I like to go wand'ring a mid their
wistful glories.
My princes become what I mould them;
And they stay for the breath of a sigh!
I open my arms to enfold them,
And they're gone like a breeze rushing by.
Ah, this is a humdrum world;
But when I dream I set it dancing
When life is gray,
I have a way to keep it gay,
Dreaming my dream of love.

PROGRAM IV

Kotnim Chung, soprano & Ilya Sinaisky, piano

JEROME KERN (1885-1945)

Smoke Gets in Your Eyes (from *Roberta*)

GEORGE GERSHWIN (1898-1937)

Summertime (from *Porgy and Bess*)

Fascinatin' Rhythm (from *Lady, Be Good!*)

RICHARD RODGERS (1902-1979) and LORENZ HART (1895-1943)

Bewitched, Bothered and Bewildered (from *Pal Joey*)

Ev'ry Sunday Afternoon (from *Higher and Higher*)

My Funny Valentine (from *Babes in Arms*)

Johnny One Note (from *Babes in Arms*)

RICHARD RODGERS (1902-1979) and OSCAR HAMMERSTEIN II (1895-1960)

If I Loved You (from *Carousel*)

No Other Love (from *Me and Juliet*)

Shall We Dance (from *The King and I*)

INTERMISSION

MARC BLITZSTEIN (1905-1964)

What Will It Be for Me (from *Regina*)

LEONARD BERNSTEIN (1918-1990)

I Feel Pretty (from *West Side Story*)

A Little Bit in Love (from *Wonderful Town*)

STEPHEN SONDHEIM (1930-)

Green Finch and Linnet Bird (from *Sweeney Todd*)

MAURY YESTON (1945-)

Unusual Way (from *Nine*)

My True Love (from *Phantom*)

**Musical Theater and the Classical Voice:
Crossover Singing in the Twentieth Century**

This program gives an overview of songs by Jerome Kern, George Gershwin, Richard Rodgers, Stephen Sondheim, Marc Blitzstein, Leonard Bernstein, and Maury Yeston. These musical-theater composers are closely connected to each other and many of them were influenced by the works of Arthur Sullivan, Victor Herbert, Sigmund Romberg and Kurt Weil who continued and developed a musical theater tradition based on the European operetta. From Kern to Yeston, they are linked to each other: they shared lyricists, librettists, producers and stars; they knew and learned from each other; they absorbed the idioms of ragtime, blues, jazz, and swing into a new musical theater tradition; they received some sort of formal musical education before starting their career; and some of them were recognized as both opera and musical-theater composers. Their songs, whether from Broadway or Hollywood, are frequently performed both as classical repertoire and as jazz standards.

Jerome Kern (1885-1945) was an American composer who wrote hundreds of individual songs as well as dozens of Broadway musicals and Hollywood films from 1902 until his death. Kern studied piano, counterpoint, harmony and composition at the New York College of Music.

In the early 20th century, the musical score was the dominant component of musical-theater pieces. Kern, however, believed that a musical theater production must

be theatrical and not just a series of musical numbers.²² In collaboration with Guy Bolton and P.G. Wodehouse (and later with Oscar Hammerstein II and Otto Harbach), Kern pioneered the form of musical theater which became known as “a scene-song scenario.” In his works, the plot action is climaxed with a song that describes the character of the singer. In this way, Kern made the song an essential part of the drama.

In the 1920s and 1930s, the distinctions between American-grown musicals and European-style operettas became sharper.²³ Kern created songs containing both elements of the “new style” which featured vernacularly inflected rhythms and melody, and the “old style” which focused lyrical melody in the shape of romantic ballads. The song, *Smoke Gets In Your Eyes* from *Roberta* (1933) is a romantic ballad within a thirty-two bar song form which was the standard framework of American musical theater songs in the early 20th century. The thirty-two bars of refrain were most frequently divided into four phrases of eight bars each, with an AABA scheme. *Smoke Gets In Your Eyes* was composed in AABA form which helps the listener to recognize the theme as it is repeated three times. *Smoke Gets in Your Eyes* has been adopted by jazz musicians who have turned it into a standard jazz tune.

George Gershwin (1898-1937) was a composer and pianist--composing music for both the concert hall and the popular stage. He was accepted as a pupil of Charles Hambitzer (who taught piano, violin, and cello in his studio) and studied piano with him from 1912 to 1924. In 1914, Gershwin went to work for Jerome H. Remick & Co., a Tin

²² Richard Kislán, *The Musical* (New York: Applause Theatre & Cinema Books, 1995), 114.

²³ William A. Everett and Paul R. Laird, ed., *The Cambridge Companion to the Musical*, 2th ed. (New York: Cambridge University press, 2008), 109.

Pan Alley publishing firm, as a “song plugger.”²⁴ He also worked as a vocal accompanist and began to compose songs and piano pieces of his own. In 1917, Gershwin found work as a rehearsal pianist for a show by Victor Herbert and Jerome Kern, the latter a particular hero of Gershwin.²⁵ Between 1916 and 1935, Gershwin contributed songs to over fifty Broadway and London productions. Most of his vocal and theatrical works were in collaboration with his elder brother, lyricist Ira Gershwin. George's compositions have been heard in numerous films and on television and many have become jazz standards known throughout the world.

In the 1920s, musical comedy writing began to incorporate jazz elements and Gershwin was a leading proponent of this change in the genre. He also changed American music forever when, in 1924, his *Rhapsody in Blue* was premiered. This was the same year that *Lady, Be Good!*, the first of his shows for which his brother Ira wrote the lyrics was composed. The Gershwins originally called the show *Black-eyed Susan*, but the title was changed to *Lady, Be Good!* during the New York rehearsals.²⁶ *Lady, Be Good!* introduced significant though subtle changes to the American musical-theater genre.²⁷ Gershwin used a new kind of jazz syncopation in his *Fascinating Rhythm*, one of the most famous songs found in the *Lady, Be Good!*. This song is also historically important because of its “vernacularly inflected rhythms and melody”²⁸ *Fascinating Rhythm* was originally sung by

²⁴ Wikipedia, *George Gershwin*, http://en.wikipedia.org/wiki/George_Gershwin (accessed 04/30/2009).

²⁵ Richard Crawford, *America's Musical Life* (New York: W. W. Norton & Company, 2001), 571.

²⁶ Edward Jablonski, *Gershwin: A Biography* (New York: Doubleday, 1987), 82.

²⁷ Edward Jablonski, 88.

²⁸ William A. Everett and Paul R. Laird, 109.

Fred Astaire (the famous film and Broadway dancer, singer and actor), and later became part of an enduring repertory of standard American popular songs.

Porgy and Bess (1935) marks the final collaboration between the Gershwin brothers. George had had an interest and an involvement in African-American's musical life from early on. He often favored pentatonic melodies and blue notes which are found in African-American spirituals and jazz. These features are easily heard in *Porgy and Bess*. Although *Porgy and Bess* is categorized as an opera now, in 1935 it appeared as a Broadway production. *Summertime* is the most famous song from the opera and is probably Gershwin's most famous song as well. It is sung three different times in the opera; first, by Clara in Act I as a lullaby, again by Clara in a reprise in Act II, and finally by Bess in Act III.

Richard Charles Rodgers (1902–79) was an American composer of Broadway musicals as well as of music for films and television. His compositions have had a significant impact on popular music down to the present day. Since childhood, Rodgers was exposed to operas and the classical concerts, and at a very early age he developed a profound respect for classical music. Rodgers also was influenced by Arthur Sullivan, Victor Herbert and Jerome Kern, and by the operettas his parents took him to see on Broadway when he was a child. In 1921, Rodgers shifted his studies from Columbia University to the Institute of Musical Art, now Juilliard, where he studied harmony and composition for two years.

Although Rodgers loved operas and works by Sullivan and Herbert in the operetta tradition, he didn't favor the formal style of singing that required professional

operatic artists. He thought the operatic vocal style destroyed the intimacy, naturalness, and realism needed for a Broadway show. Rodgers wanted singers with “voices that are trained but give the effect of being natural and untrained.”²⁹ He also considered the performer’s physical appearance as an essential element of the show.

Rodgers is perhaps best known for his collaboration with the lyricists **Lorenz Hart** (1895-1943) and **Oscar Hammerstein II** (1895-1960). Rodgers and Hart began their twenty-five year collaboration during college productions at Columbia University and started their professional productions in 1920. By the end of the 1920s, Rodgers and Hart were counted among the most popular songwriters in America. After the development of sound in motion pictures, they wrote numerous film scores in Hollywood. However, their desire for artistic freedom made them return to Broadway in 1935. Most of their shows from the late 1930s were very successful and later appeared in film versions, including *Babes in Arms* (1937), *The Boys from Syracuse* (1938) and *Pal Joey* (1940). The partnership between Rodgers and Hart broke apart in the early 1940s when Hart’s emotional illness proved to be too much for Rogers to bear.

Pal Joey first opened in 1940. Many of the reviews were surprisingly negative and it had a very short run. In 1940, the majority of musicals on Broadway were lightweight comedies about young love, unmotivated dancing, and fantasy. *Pal Joey* was not the kind of musical and it fell out of favor. Ten years later, the song ***Bewitched, Bothered and Bewildered*** was rediscovered by dance bands and seven different versions of the song became highly popular. *Pal Joey* was brought back to Broadway by composer and producer Jule Styne in 1952.

²⁹ Geoffrey Block, ed., *The Richard Rodgers Reader* (New York: Oxford University Press, 2002), 206.

Higher and Higher opened on Broadway in 1940 and the show was filmed in 1943. The film, however, was musically quite different from the Broadway musical. There were thirteen songs in the finished score for the Broadway production, but only one song, *Disgustingly Rich*, remained in the film production. Of Rodgers' twenty-nine staged show with Hart, *Higher and Higher* was one of the few that did not meet with success. The song *Ev'ry Sunday Afternoon* speaks about a housemaid's anticipation of leisure time.

Babes in Arms was produced on Broadway in 1937. It was successful and later appeared in a film version in 1939. This show has more hit songs than any of Rodgers and Hart's works such as *I Wish I Were In Love Again*, *Johnny One Note*, *The Lady Is a Tramp*, *My Funny Valentine*, and *Where or When*. *My Funny Valentine* has become a jazz standard, performed by hundreds artists. *Johnny One Note* tells about the story of a singer who can sing only one note. Through the song, we can catch Rodgers' musical wit; the major scale which is "Rodgers favorite musical device" alternates with a repetitive single note to indicate the singer's one note.³⁰

With Lorenz Hart, Rodgers wrote songs mainly in the scheme of thirty-two bar refrain preceded by verses, an introductory section stylistically somewhere between speech and songs. Three songs of Rodgers and Hart in my program have thirty-two bars of refrain in AABA scheme. Only occasional songs have a varied structure like the seventy-six bar *Johnny One Note*.

³⁰ Gerald Mast, *Can't Help Singin': The American Musical On Stage and Screen* (New York: The Overlook Press, 1987), 169.

Richard Rodgers began his successful partnership with Oscar Hammerstein II in 1943 with their groundbreaking musical *Oklahoma!* Before the collaboration with Rodgers, Hammerstein had worked with many outstanding composers including Vincent Youmans, Rudolf Friml, Sigmund Romberg, and Jerome Kern. Based on their many years theatrical experience, Rodgers and Hammerstein wanted to approach musical theater as an integrated work of art. Just as Mozart and Da Ponte re-created opera buffo in the late 18th Century, Rodgers and Hammerstein revolutionized the form of musical theater changing it from a collection of songs, dances and comic turns held together by a flimsy plot to an artistic unity with serious dramatic goals. The song and dances in a Rodgers and Hammerstein musical relate to character and text and carry forward the emotion. After the great success of *Oklahoma!*, Rodgers and Hammerstein produced many more unforgettable hits, including *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959). Each of these works was made into a successful film.

In the early 20th century, it was common that lyricist wrote the lyrics for the songs after the music was written. For over twenty-five years, Hammerstein fit words to the music of Jerome Kern, Herbert Stothart, Sigmund Romberg, Rudolf Friml, George Gershwin, and Vincent Youmans.³¹ By the 1930s, however, Hammerstein started to provide a composer with a functional book and lyrics prior to composition of the music. From the Rodgers and Hammerstein era, lyrics typically came first.

³¹ Richard Kislak, 130.

Carousel (1945) is a serious musical dealing with dissection of the class system and spousal abuse. Rodgers and Hammerstein brought serious subject matter to popular art. In *Carousel*, the tragic main plot is interwoven with a comic subplot. *If I Loved You* reflects the romantic relationship of Julie and Billy in Act one. Due to the rise of amplification, *Carousel* was the last Rodgers and Hammerstein show to be performed without microphones.³²

Rodgers' and Hammerstein's *Me and Juliet* (1953) is considered as one of their three least commercially successful collaborations. It is a story of romance between Jeanie, a singer in the chorus, and Larry, the assistant stage manager in the theater. *No other love* is sung as a duet by Jeanie and Larry in the first act. It is the best-remembered song in the show and the only song that has become a standard. The melody of this song did not originate with this musical, but had previously been composed as background music for the *Beneath the Southern Cross*, episode in the NBC-TV documentary series *Victory at Sea* in 1952.

The King and I opened on Broadway in 1951 and was filmed in 1956. It is one of Rodgers' and Hammerstein's greatest hit shows. Although the story includes cultural antagonism, Hammerstein sublimated it in a genuine love story. *Shall We Dance* is a climactic moment in the show. The King and Anna finally come close in *Shall We Dance*, when they talk and dance together.

Marc Blitzstein (1905-1964) was an American composer who contributed to classical music as well as the musical theater genre. He started piano at an early age and

³² Geoffrey Block, 304.

made his professional concert debut with the Philadelphia Orchestra when he was only twenty one. After studying composition at the Curtis Institute of Music, he continued his studies in Europe.

During the 1950s, American musical theater began to deal with social themes and Blitzstein was a leading composer in the movement. Blitzstein believed that music must have a social as well as artistic base.³³ He was strongly influenced by Kurt Weill (1900-1950) and Bertolt Brecht (1898-1956) and their “socially conscious popular theatre.”³⁴ He is justly famous for his English translation of *Three-Penny Opera* by Weill and Brecht, and his best known composition, *The Cradle Will Rock*, reflects political issues of the day.

Blitzstein wrote *Resina* to his own libretto, based on Lillian Hellman’s 1939 play *The Little Foxes*. Although *Resina* is classified as an opera and performed in formal opera house now, it premiered on Broadway at the 46th Street Theater in 1949. In 1953, *Resina* was produced by City Centre Opera and at that time it was transformed into the operatic version with expanded orchestration that we hear today. *What Will It Be for Me* is an aria sung by Alexandra, Regina’s daughter, in Act I. Resina and her brother Oscar made a plan to marry Alexandra to Oscar’s irresponsible son Leo. They do not plan for Alexandra’s happiness but scheme to keep her inheritance for themselves. Alexandra, however, is only curious about loving a strange man that she has just met.

Leonard Bernstein (1918-1990) was a conductor, composer, pianist and educator who won worldwide fame as an American musician. Bernstein started playing the piano at a very young age and studied music at Harvard University and Curtis Institute of

³³ *The Marc Blitzstein Web Site*, <http://www.marcblitzstein.com> (accessed 05/01/2009).

³⁴ *Ibid.*

Music. Although the majority of Bernstein's contribution was made in the field of classical music, he also wrote several popular stage works. Bernstein was a close friend and colleague of Marc Blitzstein. There is a direct line from Blitzstein to the works of Bernstein such as *On the Town* (1944), *Wonderful Town* (1953), and especially, *West Side Story* (1957). Bernstein and Blitzstein gave more serious musical depth to their musical-theater works and brought more vivid theatrical detail to their operas than other composers writing at that time.

West Side Story, Bernstein's best-known musical, was produced in 1957 and became a great success. It is concerned with contemporary American issues. It explores racial prejudices in American society, the hoped for American Dream and generation conflicts, all wrapped up in a tragic love story.³⁵ Sondheim, the lyricist of *West Side Story*, believed the quality of language had to match the character.³⁶ The lyric of *I Feel Pretty* is a good example; the lyric clearly tells "I'm in love" in simple words that match Maria's simplicity.

In the 1950s, nostalgia had become more important. In *Wonderful Town* (1953), Leonard Bernstein deals with nostalgia. *Wonderful Town* tells about the story of two girls from Columbus, Ohio, who come to New York in the mid-30's to seek fame and fortune. The Lyrics are written by Betty Comden (1917-2006) and Adolph Green (1914-2002) who set the show in the mid-30's for nostalgia. *A Little Bit in Love* is sung by Eileen, a younger sister, after she meets Bob Baker, an editor of a magazine.

³⁵ Marc Bauch, *The American Musical* (Marburg: Tectum Verlag, 2003), 77.

³⁶ Stephen Sondheim, *Theater Lyrics, in Playwrights, Lyricists, Composers on Theater* (New York: Dodd, Mead and Company, 1974), 84-5.

Stephen Sondheim (1930 -) is a composer, lyricist for stage and screen, and a producer. His first Broadway show was *West Side Story* (1957) for which he provided the lyrics to Leonard Bernstein's score. Due to his parent's divorce, Sondheim had a difficult childhood. He met Oscar Hammerstein II around the time of his parents' divorce, and after that Hammerstein became a model and mentor, friend, father-figure, and teacher to Sondheim. He studied composition with the composer Milton Babbitt who is, of course, famous for pioneering serial and electronic music. Sondheim's music is frequently dissonant and highly chromatic within a tonal framework.

Stephen Sondheim has been a dominating figure on Broadway since 1970. The innovation of Sondheim's work is to be found in the seriousness of its themes and the disturbing quality of its content. Sondheim and Harold Prince, the producer/director, both like didactic theater; against the traditional happily-ever-after, they choose complex subjects that they believe put "truth" into the musical theater genre.³⁷ Much of the significance of Sondheim's work lies in his creative use of form. His music and lyrics are so tightly linked to text and scene, they cannot easily stand alone. Sondheim's music is more sophisticated and complex, more advanced in harmony, form, and melody than the work of previous theater composers. His work is closer to Wagnerian opera than traditional musical comedy.³⁸ *Sweeney Todd* is a 1979 musical thriller. The musical is based on the 1973 play *Sweeney Todd, the Demon Barber of Fleet Street*. In the 1970s and 1980s, escapism was reduced in the genre and social problems were focused on. *Sweeney Todd* is a good example of this trend. Johanna is an adapted daughter of Judge

³⁷ Joanne Gordon, 4.

³⁸ Joanne Gordon, 7.

Turpin, but the real daughter of Barker. She sings *Green Finch and Linnet Bird* to show her desire for freedom.

Maury Yeston (1945 -) is an American composer, lyricist, educator and musicologist. Both of his parents loved music, especially theater music, and Yeston was raised hearing the music of Irving Berlin, George Gershwin and Kurt Weill. Yeston's early musical training began when he took piano lessons from his mother. He broadened his musical interest to jazz, folk, rock and roll, and early Broadway show tunes. Yeston majored in music theory and composition at Yale University. He has written several Broadway musicals, including *Nine* in 1982, *Grand Hotel* in 1989, *Phantom* in 1991, and *Titanic* in 1997. He has also written a number of other off-Broadway musicals, a song cycle, a Cello Concerto, and other pieces.

The musical *Nine* evolved from Yeston's fascination with Federico Fellini's semi-autobiographical 1963 Film "8 ½." The story tells about Guido Contini and his relationships with his wife, his mistress, his protégée, his producer and his mother.

Unusual Way is sung to Guido by his young actress protégée Claudia.

After *Nine*, Yeston and Arthur Kopit decided Leroux's novel, *Phantom of the Opera*, would be their next collaboration. Since the storyline was a little too simple to be a good theater piece, they took time to create detailed connection between the characters. While they anguished over the concept of the opera, unbeknownst to them, Andrew Lloyd Webber was writing his musical version of *The Phantom of the Opera* (1986) in London. That development held up the progress of Yeston's *Phantom*. Because of the extraordinary success of Lloyd Webber's show, no one would agree to produce Yeston's

Phantom and so it didn't get the chance of being premiered on Broadway. Yeston's *Phantom* was finally produced by Theater Under the Stars in Houston in 1991. Mary Kalfatovic writes that "His *Phantom* differs radically from the English show in that it cleaves to the American model of a highly integrated book-and-score musical theatre piece, Operetta-like in tone (to reflect the 1890s period)..."³⁹ *My True Love* is Christine's aria in Act II. In the Phantom's domain, he greets Christine as if they were going to a picnic. The peaceful moment is broken when Christine asks him to show his face. The Phantom is upset, but she calms him when she sings *My True Love* and it wins his heart.

³⁹ E-notes: *Maury Yeston*, <http://www.enotes.com/contemporary-musicians/yeston-maury-biography> (accessed 05/03/2009).

LYRICS

Smoke Gets in Your Eyes (from *Roberta*, 1933)

They asked me how I knew
My true love was true.
I of course replied
"Something here inside,
Cannot be denied."
They said "Someday you'll find
All who love are blind,
When your heart's on fire,
You must realize
Smoke gets in your eyes."

So I chaffed them and I gaily laughed
to think they could doubt my love.
Yet, today my love has flown away
I am without my love.
Now laughing friends deride tears I
cannot hide,
So I smile and say
"When a lovely flame dies,
Smoke gets in your eyes."

Summertime (from *Porgy and Bess*, 1935)

Summertime an' the livin' is easy,
Fish are jumping', an' the cotton is high.
Oh yo' daddy's rich, an' yo' ma is good
lookin',
So hush, little baby, don' yo' cry.

One of these mornin's you goin' to rise up
singin',
Then you'll spread yo' wings an' you'll
take the sky.
But till that mornin' there's nothin' can
harm you
With Daddy and Mammy standin' by.

Fascinatin' Rhythm (from *Lady Be Good*, 1924)

Got a little rhythm, a rhythm, a rhythm
That pit-a-pats through my brain.
So darn persistent, the day isn't distant
When it'll drive me insane.
Comes in the morning without any
warning,
And hangs around all day.
I'll have to sneak up to it, someday, and
speak up to it,
I hope it listens when I say:
"Fascinatin' Rhythm You've got me
on the go!
Fascinatin' Rhythm I'm all aquiver.
What a mess you're making!
The neighbors want to know

Why I'm always shaking just like a
flivver.
Each morning I get up with the sun,
(Start a hopping never stopping)
To find at night, no work has been done.
I know that once it didn't matter
But now you're doing wrong;
When you start to patter, I'm so unhappy.
Won't you take a day off?
Decide to run along
Somewhere far away off,
And make it snappy!
Oh, how I long to be the girl
I used to be!
Fascinatin' Rhythm,
Oh, won't you stop picking on me!"

Bewitched, Bothered and Bewildered (from *Pal Joey*, 1940)

He's a fool and don't I know it,
But a fool can have his charms;

I'm in love and don't I show it
Like a babe in arms.

Love's the same old sad sensation,
Lately I've not slept a wink,
Since this half-pint imitation,
Put me on the blink.
I'm wild again, beguiled again,
A simpering, whimpering child again,
Bewitched, bothered and
Bewildered am I.
Couldn't sleep, and wouldn't sleep,
When love came and told me I shouldn't
sleep,

Ev'ry Sunday Afternoon (from *Higher and Higher*, 1940)

I love to do my work,
Never complain,
Never get tired,
Don't mind the strain,
I always say, old girl, wait till you're
through,
Sunday will come, Thursday comes too,
In those two days
Think what you'll do,
For they're the lovely days with you.

My Funny Valentine (from *Babes in Arms*, 1937)

Behold the way our fine-feathered friend
His virtue doth parade.
Thou knowest not, my dim-witted friend,
The picture thou hast made,
Thy vacant brow and thy tousled hair
conceal thy good intent.
Thou noble, upright, truthful, sincere and
slightly dopey gent,
You're my funny Valentine,
Sweet comic Valentine,
You make me smile with my heart.
Your looks are laughable,

Johnny One Note (from *Babes in Arms*, 1937)

Johnny could only sing one note
And the note he sang was this: Ah!
Poor Johnny One-Note
Sang out with gusto
And just overloaded the place.
Poor Johnny One-Note

Bewitched,
Bothered and bewildered am I.
Lost my heart, but what of it?
He is cold I agree.
He can laugh, but I love it, although the
laugh's on me.
I'll sing to him, each spring to him,
And long for the day when I'll cling to
him,
Bewitched,
Bothered and bewildered am I.

Ev'ry Sunday afternoon and
Thursday night
We'll be free as birds in flight.
If on Sunday afternoon, we ever fight
We'll make up on Thursday night.
Leave the dishes Dry your hands,
Change your wishes to commands.
Ev'ry Sunday afternoon, we'll be polite,
But we'll make love on Thursday night!

Unphotographable,
Yet you're my fav'rite work of art.
Is your figure less than Greek;
Is your mouth a little weak,
When you open it to speak,
Are you smart?
But don't change a hair for me,
Not if you care for me,
Stay, little Valentine, stay!
Each day is Valentine's day.

Yelled willy-nilly,
Until he was blue in the face,
For holding one note was his ace.
Couldn't hear the brass,
Couldn't hear the drum,
He was in a class by himself, by gum!

Poor Johnny One-Note
Got in Aida,
Indeed a great chance to be brave.
He took his one note,
Howled like the North Wind,
Brought forth wind
That made critics rave,
While Verdi turned round in his grave!
Couldn't hear the flute or the big
trombone.
Ev'ryone was mute, Johnny stood alone.
Cats and dogs stopped yapping,

Lions in the zoo all were jealous of Johnny's
big trill.
Thunder-claps stopped clapping,
Traffic ceased its roar,
And they tell us Niag'ra stood still.
He stopped the Train-whistles,
Boat-whistles, Steam-whistles,
Cop-whistles;
All whistles bowed to his skill.
Sing Johnny One-Note,
Sing out with gusto
And just overwhelm all the crowd.
Ah! so sing, Johnny One-Note, out loud!

If I Loved You (from *Carousel*, 1945)

When I worked in the mill,
Weavin' at the loom,
I'd gaze absentminded at the roof
And half the time the shuttle'd tangle in
the threads,
And the warp'd get mixed with the woof.
If I loved you!
Oh, somehow I can see just exactly how
I'd be.
If I loved you, Time and again I would
try to say
All I'd want you to know.

If I loved you,
Words wouldn't come in an easy way,
'Round in circles I'd go.
Longin' to tell you, but afraid and say,
I'd let my golden chances pass me by!
Soon you'd leave me, off you would go in
the mist of day,
Never, never to know
How I loved you,
If I loved you.

No Other Love (from *Me and Juliet*, 1953)

How far away are you?
How many lonely sighs, dear?
How many weeping skies, dear?
How far away are you?
How long have I to go?
How many moons to see, dear,
Till you come back to me, dear?
When will I know?
No other love have I
Only my love for you
Only the dream we knew
No other love.
Watching the night go by,

Wishing that you could be
Watching the night with me,
Into the night I cry:
Hurry home, come home to me.
Set me free,
Free from doubt and free from longing.
Into your arms I'll fly
Locked in your arms I'll stay,
Waiting to hear you say:
No other love have I,
No other love.

Shall We Dance (from *The King and I*, 1951)

We've just been introduced,
I do not know you well.
But when the music started,
Something drew me to your side.
So many men and girls
Are in each other's arms,
It made me think we might be similarly
occupied.
Shall we dance?
On a bright cloud of music shall we fly?
Shall we dance?

What Will It Be for Me? (from *Regina*, 1949)

What will it be for me?
Will someone say "I love you?"
What will it be, to be the one to say "I
love you?"
Will it be all real and right?
And how will it feel to really love a perfect
stranger?
Look in his eyes, and look, and kiss that
perfect stranger?
I cannot imagine it quite.

Shall we then say "goodnight" and mean
"goodbye?"
Or, perchance when the last little star has left
the sky,
Shall we still be together with our arms
around each other,
And shall you be my new romance?
On the clear understanding that this kind of
thing can happen,
Shall we dance?

It's like nothing else before,
The opening of a door to the light.
I stand at the door, and wait,
And wonder who'll come knocking.
Who'll stand outside, and wait,
And wonder will I open?
Open to what dazzling light?
My life is waiting for me.
I wonder what will it be?

I Feel Pretty (from *West Side Story*, 1957)

I feel pretty, oh, so pretty,
I feel pretty and witty and bright,
And I pity any girl who isn't me tonight.
I feel charming, oh, so charming,
It's alarming how charming I feel,
And so pretty that I hardly can believe
I'm real.
See the pretty girl in that mirror there:
Who can that attractive girl be?
Such a pretty face, such a pretty dress,
such a pretty me!
I feel stunning and entrancing,
Feel like running and dancing for joy,

For I'm loved by a pretty wonderful boy!
I feel pretty, oh, so pretty
That the city should give me its key.
A committee should be organized to
honor me.
I feel dizzy, I feel sunny,
I feel fizzy and funny and fine,
And so pretty,
Miss America can just resign!
See the pretty girl... *etc.*

A Little Bit in Love (from *Wonderful Town*, 1953)

Mm-mmm
I'm a little bit in love, never felt this way
before.
Mm-mmm

Just a little bit in love, or perhaps a little
bit more.
When he looks at me,
Everything's hazy and all out of focus.
When he touches me,

I'm in the spell of a strange hocus-pocus.
It's so... I don't know.
I'm so...I don't know.
I don't know but I know, if it's love, then
it's lovely!
Mm-mmm

It's so nice to be alive
When you meet someone who bewitches
you.
Will he be my all, or did I just fall a little
bit,
A little bit in love?

Green Finch and Linnet Bird (from *Sweeney Todd*, 1979)

Green finch and linnet bird, nightingale,
blackbird,
How is it you sing?
How can you jubilate, sitting in cages,
Never taking wing?
Outside the sky waits, beckoning,
beckoning,
Just beyond the bars.
How can you remain, staring at the rain,
maddened by the stars?
How is it you sing anything?
How is it you sing?
Green finch and linnet bird, nightingale,
blackbird,
How is it you sing?
Whence comes this melody constantly
flowing?
Is it rejoicing or merely halloing?

Are you discussing or fussing or simply
dreaming?
Are you crowing?
Are you screaming?
Ringdove and robinet, is it for wages,
Singing to be sold?
Have you decided it's safer in cages,
Singing when you're told?
My cage has many rooms, damask and
dark.
Nothing there sings, not even my lark.
Larks never will, you know, when
they're captive.
Teach me to be more adaptive.
Ah, Green finch and linnet bird,
nightingale, blackbird,
Teach me how to sing
If I cannot fly, let me sing.

Unusual Way (from *Nine*, 1981)

In a very unusual way,
One time I needed you.
In a very unusual way,
You were my friend.
Maybe it lasted a day,
Maybe it lasted an hour
But somehow it will never end...
In a very unusual way,
I think I'm in love with you
In a very unusual way, I want to cry.
Something inside me goes weak
Something inside me surrenders,
And you're the reason why,
You don't know what you do to me,

You don't have a clue.
You can't tell what it's like to be me,
looking at you.
It scares me so that I can hardly speak.
In a very unusual way,
I owe what I am to you.
Though at times it appears I won't stay,
I never go.
Special to me in my life since the first
day that I met you,
How could I ever forget you once you had
touched my soul?
In a very unusual way
You've made me whole.

My True Love (from *Phantom*, 1991)

My true love, lost in a shadow play,
I will find a way through fear and doubt;
I will find you out in the secret places
you hide about.
No, my love, more than a fantasy,
You must be for me.
I'll hear your voice
And I'll see your brow,
And I'll know your face, like your music.
Can you hear me now?
Can we make a vow?
Ever to be faithful?
I will show you how.

My true love, open and turn to me
What no one can see,
Your deepest dreams of your darkest
nights,
And your eyes like lights ever burning.
I will hear your voice
And I'll see your brow
And I'll know your face.
Let me know it now.

BIBLIOGRAPHY

Books

- Ashbrook, William. *The Operas of Puccini*. New York: Oxford University Press, 1968.
- Averett, William A. *Sigmund Romberg*. New Haven: Yale University Press, 2007.
- _____ and Paul R. Laird. *The Cambridge Companion to the Musical*, 2nd ed. New York: Cambridge University Press, 2008.
- Bauch, Marc. *The American Musical*. Marburg: Tectum Verlag, 2003.
- Block, Geoffrey ed. *The Richard Rodgers Reader*. New York: Oxford University Press, 2002.
- Bordman, Gerald. *American Operetta: From H.M.S. Pinafore to Sweeney Todd*. New York: Oxford University Press, 1981.
- Crawford, Richard. *America's Musical Life*. New York: W. W. Norton & Company, 2001.
- Crittenden, Camille. *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*. Cambridge: Cambridge University Press, 2000.
- Dean, Winton. *Georges Bizet: His Life and Work*. London: J. M. Dent & Sons Ltd., 1965.
- Engel, Lehman. *The American Musical Theater: A Consideration*. New York: A CBS Legacy Collection Book, 1967.
- Flinn, Denny Martin. *Musical!: A Grand Tour*. New York: Schirmer Books, 1997.
- Gänzl, Kurt and Andrew Lamb. *Gänzl's Book of the Musical Theatre*. New York: Schirmer Books, 1989.
- Girardi, Michele. *Puccini: His International Art*. Laura Basini, trans. Chicago: The University of Chicago Press, 2000.
- Gould, Neil. *Victor Herbert: A Theatrical Life*. New York: Fordham University Press, 2008.
- Grout, Donald J. *A History of Western Music*, 4th ed. New York: W.W. Norton & Company, 1988.

- Hammerstein II, Oscar. *Carmen Jones*. New York: Alfred A Knopf, 1945.
- Hausam, Wiley, ed. *The New American Musical: An Anthology from the End of the Century*. New York: Theatre Communications Group, 2003.
- Headington, Christopher, Roy Westbrook and Terry Barfoot. *Opera: A History*. London: The Bodley Head Ltd., 1987.
- Jablonski, Edward. *Gershwin: A Biography*. New York: Doubleday, 1987.
- Joanne Gordon, Joanne. *Art Isn't Easy: The Theatre of Stephen Sondheim*. New York: Da Capo Press, 1992.
- Kislan, Richard. *The Musical: A Look at the American Musical Theater*. New York: Applause Theatre & Cinema Books, 1995.
- Knapp, Raymond. *The American Musical: And the Performance of Personal Identity*. Princeton: Princeton University Press, 2006.
- Marek, George R. *Opera as Theater*. New York: Harper & Row, 1962.
- Mast, Gerald. *Can't Help Singin': The American Musical On Stage and Screen*. New York: The Overlook Press, 1987.
- McClary, Susan. *Georges Bizet: Carmen*. New York: Cambridge University Press, 1992.
- Plantinga, Leon. *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York: W. W. Norton & Company, 1984.
- Salzman, Eric and Thomas Desi. *The New Music Theater: Seeing the Voice, Hearing the Body*. New York: Oxford University Press, 2008.
- Schonbert, Harold C. *The Lives of the Great Composers*. New York: W. W. Norton & Company, 1970.
- Sondheim, Stephen. *Theater Lyrics, in Playwrights, Lyricists, Composers on Theater*. New York: Dodd, Mead and Company, 1974.
- Traubner, Richard. *Operetta: A Theatrical History*. New York: Doubleday & Company, 1983.
- Waters, Edward N. *Victor Herbert: A Life in Music*. New York: Da Capo Press, 1978.
- Weaver, William and Simonetta Puccini, ed. *The Puccini Companion*. New York: W. W. Norton & Company, 1994.

Websites

Opera at Peabody. *Carmen*. <http://www.peabodyopera.org/essays/carmen02/>. (12 May, 2009).

Hugill, Robert. *Peter Brook's La Tragedie de Carmen*.
<http://www.mvdaily.com/articles/2008/10/carmen.htm>. (12 May, 2009).

E-notes. *Maury Yeston*. <http://www.enotes.com/contemporary-musicians/yeston-maury-biography>. (3 May, 2009).

The Marc Blitzstein Web Site. <http://www.marcblitzstein.com>. (1 May, 2009).

Wikipedia. *Jazz*. <http://en.wikipedia.org/wiki/Jazz>. (26 November, 2008).

Wikipedia. *George Gershwin*. http://en.wikipedia.org/wiki/George_Gershwin. (30 April, 2008).