Phil DeGreg, piano
Kim Pensyl, trumpet

Thursday, October 2, 2008
Robert J. Werner Recital Hall
8:00 p.m.

PROGRAM

Faculty Artist Series
College-Conservatory of Music

Songbook Series: the Music of Jerome Kern

FROM Cover Girl (1933)
  Long Ago (And Far Away)

Jerome Kern
(1885-1945)

FROM Very Warm For May (1939)
  All The Things You Are

FROM Showboat (1927)
  Can't Help Loving That Man of Mine

FROM Roberta (1933)
  Smoke Gets in Your Eyes

FROM You Were Never Lovelier (1942)
  I'm Old Fashioned

FROM Swing Time (1936)
  The Way You Look Tonight

(continued on back)
Jerome Kern (January 27, 1885-November 11, 1945) was an American composer of popular music, who wrote around 700 songs. His career spanned dozens of Broadway musicals and Hollywood films from 1902 until his death. Kern fashioned an approach to popular song that was distinctly American in character. Prior to his work, the American musical theater had taken its major impetus from the operetta traditions of central Europe, in the style of composers such as Victor Herbert and Rudolf Friml. Kern was a profound influence on George Gershwin, Richard Rodgers, Harold Arlen, and a host of other young show composers of the time. He was, in the words of one of his earliest appreciators, Richard Rodgers, “the first man to break with European traditions in theatre.” Arthur Schwartz called him “the daddy of the modern musical comedy.” Kern collaborated with the best lyricists of his day, most notably Otto Harbach and Oscar Hammerstein II.

The imagination and discipline of Kern’s songs, and the high standards of craft they represent, have seeded and resonated through all American popular music since his era. Although Kern wrote almost exclusively for musical theatre and musical film, the harmonic richness of his compositions lends them well to the jazz idiom and many Kern melodies have been adopted by jazz musicians to become standard tunes. Jazz musicians always have been among the most admiring champions of Kern’s light seductive melodies, striking use of harmony, and sure sense of structure. These songs provide a wealth of resources for improvisation. We hope you enjoy our interpretations of these marvelous compositions.

FROM *Music in the Air* (1932)
   Yesterdays

FROM *Showboat* (1927)
   Ol’ Man River

FROM *Showboat* Revival (1946)
   Nobody Else But Me

FROM *High, Wide, and Handsome* (1937)
   The Folks Who Live on the Hill

FROM *Swing Time* (1936)
   A Fine Romance

FROM *Music in the Air* (1932)
   The Song is You

Jerome Kern (January 27, 1885-November 11, 1945) was an American composer of popular music, who wrote around 700 songs. His career spanned dozens of Broadway musicals and Hollywood films from 1902 until his death. Kern fashioned an approach to popular song that was distinctly American in character. Prior to his work, the American musical theater had taken its major impetus from the operetta traditions of central Europe, in the style of composers such as Victor Herbert and Rudolf Friml. Kern was a profound influence on George Gershwin, Richard Rodgers, Harold Arlen, and a host of other young show composers of the time. He was, in the words of one of his earliest appreciators, Richard Rodgers, “the first man to break with European traditions in theatre.” Arthur Schwartz called him “the daddy of the modern musical comedy.” Kern collaborated with the best lyricists of his day, most notably Otto Harbach and Oscar Hammerstein II.

The imagination and discipline of Kern’s songs, and the high standards of craft they represent, have seeded and resonated through all American popular music since his era. Although Kern wrote almost exclusively for musical theatre and musical film, the harmonic richness of his compositions lends them well to the jazz idiom and many Kern melodies have been adopted by jazz musicians to become standard tunes. Jazz musicians always have been among the most admiring champions of Kern’s light seductive melodies, striking use of harmony, and sure sense of structure. These songs provide a wealth of resources for improvisation. We hope you enjoy our interpretations of these marvelous compositions.

FROM *Music in the Air* (1932)
   Yesterdays

FROM *Showboat* (1927)
   Ol’ Man River

FROM *Showboat* Revival (1946)
   Nobody Else But Me

FROM *High, Wide, and Handsome* (1937)
   The Folks Who Live on the Hill

FROM *Swing Time* (1936)
   A Fine Romance

FROM *Music in the Air* (1932)
   The Song is You