

Folkways Records FS 3857

Music of
Kern,
Gershwin,
Rogers,
Youmans,
Arthur Schwartz,

WITH
Milton Rettenberg
AT THE PIANO



**Music of
Kern,
Gershwin,
Rogers,
Youmans,
Arthur Schwartz**

GEORGE GERSHWIN:

Soon
Feeling I'm Falling
Funny Face
I Was So Young
Maybe

VINCENT YOUMANS:

Rice and Shoes
Keepin' Myself for You

ARTHUR SCHWARTZ:

Is There Someone Lovelier Than You?

JEROME KERN:

All The Things You Are
Nobody Else But Me
The Song Is You
Leave It To Jane

RICHARD RODGERS:

It Might As Well Be Spring
My Romance
Isn't It Romantic
There's a Small Hotel

MUSIC OF

Gershwin

Youmans

Schwartz

Kern

Rodgers



Milton Rettenberg at the piano

SIDE I

- Band 1 GEORGE GERSHWIN
Soon; Feeling I'm Falling;
Funny Face; I Was So Young;
Maybe
- Band 2 VINCENT YOUMANS
Rice and Shoes; Keepin' Myself For You
- Band 3 ARTHUR SCHWARTZ
Is There Someone Lovlier Than You?

SIDE II

- Band 1 JEROME KERN
All The Things You Are; Nobody Else
But Me; The Song Is You; Leave It to
Jane
- Band 2 RICHARD RODGERS
It Might As Well Be Spring; My Romance;
Isn't It Romantic; There's A Small
Hotel

MILTON RETTENBERG was born in New York City on January 27, 1899, and received all of his education in the metropolitan district. He is a graduate of the law school of Columbia University and is admitted to the New York Bar. His musical training ran concurrently with his academic education, extending, in the field of piano, harmony and theory for almost fifteen years.

He was the first pianist other than the composer to give a public performance of the RHAPSODY IN BLUE, having taken George Gershwin's place as soloist with Paul Whiteman on the first coast-to-coast concert tour of the Whiteman orchestra. It might be interesting to note that the first radio performance of Gershwin's Concerto in F was given by the composer and Mr. Rettenberg on two pianos without orchestra. Mr. Rettenberg was on the staff of RCA Victor for approximately eleven years in both the popular and concert divisions. He was soloist for Black, Bourdon, Shilkret, Daly, Al Goodman, Barlow and Kostelanetz. He composed and performed all the background music for the "Singing Lady" children's program, from 1936 to 1946 on radio, recordings, transcriptions and personal appearances. In addition, he adapted and conducted ten Grand Operas for radio, geared to juvenile performance. Has conducted live or transcribed radio programs for such sponsors as Evening in Paris, Gruen Watch, Mobiloil, Cummer Products and Houbigant Perfumes. He was associated with the late Fred Allen for eight years. He was chosen by the March of Time to impersonate Josef Hofmann in a performance of the Rubinstein Piano Concerto on the occasion of the 50th Anniversary of Hofmann's concert debut. He was also

chosen by the Cavalcade of America to impersonate George Gershwin in the life story of that composer. He composed and performed background music for industrial shorts for such organizations as Standard Oil of New Jersey and the American Telephone & Telegraph Company.

He has been intimate since childhood with Dorothy Fields, her brother, the late Herbert Fields, Rodgers & Hart, Arthur Schwartz, E. Y. Harburg, Vincent Youmans, both of the Gershwins and Jerome Kern, and has a supply of intimate anecdotes about all of these personalities. As a matter of fact, he was a classmate of both Harburg and Ira Gershwin, and at a tender age wrote a show with Herbert Fields and Lorry Hart which, unfortunately, due to exigencies created by World War I, was never produced. He has also enjoyed the friendship of such Viennese composers as Robert Stolz, Ralph Benatzky and the late Oscar Straus and Emerich Kalman. He has an almost inexhaustible fund of information concerning Operetta and musical comedy, both American and European, with a playing knowledge of the repertoire.

He has been the director of the Editorial Department of BMI since the creation of the organization. He supervised all of the publications of BMI in the hectic, early days of the struggle to create a pool of performable music. His duties also entail the clearance of all compositions submitted by affiliated publishers for plagiarism, poor taste, and possible unfair commercial practice. The mechanics of clearance is based on a combination of one of the widest knowledges of repertoire in the music industry, plus a thorough acquaintance with the copyright law and its application. In addition, he screens all publisher applications. This latter chore was assigned to him as a result of

Rettenberg is used as a consultant by BMI publishers and writers, as well as their attorneys, and many advertising agencies, in problems arising from plagiarism claims. This has brought him into the Federal Courts, not only as an expert witness, but also as an attorney for the cross-examination of expert witnesses.

Despite the many tasks which crowd his daily routine, he has found time for composition, having published volumes of incidental music, popular songs, novelty instrumentals for piano and orchestra, pieces for string orchestra, and three widely-used military marches for band. He has to his credit, as well, a couple of country tunes which have been recorded.

Some notes on the Selections

GEORGE GERSHWIN

SOON - from "Strike Up the Band" (1927), a beautiful song which, for some unknown reason, did not begin to achieve popularity until years after the production closed.

FEELING I'M FALLING - from "Treasure Girl" (1928); introduced by Gertrude Lawrence in a show which never quite made it as a follow-up for Miss Lawrence to the enormously successful, "Oh, Kay!"

"FUNNY FACE" MEDLEY -- Includes He Loves and She Loves, the title song, and How Long Has This Been Going On, one of Gershwin's less-performed, but most attractive songs.

I WAS SO YOUNG - an interpolated number in "Good Morning, Judge," written in late 1918 before Gershwin had yet composed a complete score for Broadway.

MAYBE - also from "Lady Be Good," one of Gershwin's prettiest ballads.

VINCENT YOUMANS

RICE AND SHOES - from "Two Little Girls In Blue" (1920), a fine example of early Youmans; and further interesting because the lyrics were written by Arthur Francis, a pen name used at the time by Ira Gershwin, formed from the names of a younger brother and sister.

KEEPIN' MYSELF FOR YOU - another little-performed, very good song, written for the RKO film production of the stage success, "Hit The Deck."

ARTHUR SCHWARTZ

IS THERE SOMEONE LOVELIER THAN YOU? - from "Revenge With Music" (1934), one of Arthur Schwartz's finest songs.

JEROME KERN

ALL THE THINGS YOU ARE - from "Very Warm for May" (1939). Here Mr. Rettenberg plays the original verse of the song, which was written as a duet, and which seems to have been completely neglected.

NOBODY ELSE BUT ME - recovered from a set of unpublished manuscripts of Mr. Kern, this song was introduced, after his death, in the 1946 revival of "Show Boat." It served as a replacement for the series of invitations in which Norma Terriss appeared when the show opened at the Ziegfeld Theater in 1927.

THE SONG IS YOU - This is one of the most beautiful of the Jerome Kern songs from "Music In The Air," the production, which Mr. Kern himself dubbed "A Musical Adventure." It was written for Tulio Carminati, who, in the role of a music teacher, sang it to a beloved pupil.

"LEAVE IT TO JANE" MEDLEY - First heard in 1917, and recently successfully revived off-Broadway, this set contains "The Siren's Song," "The Sun Shines Brighter," and "The Crickets Are Calling."

RICHARD RODGERS

IT MIGHT AS WELL BE SPRING - from "State Fair," the film success of 1945, featuring Dick Haymes and Jeanne Crain.

MY ROMANCE - from "Jumbo," the combination circus and musical comedy produced by Billy Rose at the old New York Hippodrome in 1934. A beautiful melody, one of the best in the Rodgers and Hart repertoire.

ISN'T IT ROMANTIC? - from the film "Love Me Tonight" (1932), a song which grew to popularity well after the motion picture itself was forgotten.

THERE'S A SMALL HOTEL - This is a charming duet introduced by Ray Bolger and Doris Carson in the Rodgers and Hart success of 1936, "On Your Toes." In this recording we hear what is now the almost completely forgotten verse of the song.