

**A SURVEY OF THE  
OPERETTAS OF  
EMMERICH KÁLMÁN**

**A Monograph**

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## **Abstract**

The purpose of this document is to introduce singers, teachers, and devotees of musical theater to the prolific stage output of Hungarian composer Emmerich Kálmán (1882-1953), who ranks with Johann Strauss II and Franz Lehár as one of the most important and most-often performed among the composers of Viennese operetta. Although today relatively unknown in this country, Kálmán's operettas have been performed consistently in Europe for almost a century. Most of his twenty-two works provide excellent vehicles for both collegiate and professional companies that wish to explore the genre of operetta. Following a biography and brief analysis of his compositional style, each of his operettas will be discussed and detailed with a cast list, synopsis, and list of musical numbers (verse and refrain). The author's hope is that readers will be able to use this document as a resource in selecting repertoire for individual students, college opera productions, and professional opera and operetta companies.

# Chapter 1.

## Introduction

The year 2003 marked the fiftieth anniversary of the death of Emmerich Kálmán. Although Kálmán composed in other styles, the bulk of his compositional output lies in the genre of operetta. In the United States, there are very few venues where operetta can be heard today. Opera programs such as The Ohio Light Opera, The Santa Fe Opera, and The Brevard Music Center are among the few companies that program operetta as a part of their standard repertoire. Operetta continues to be a mainstay of the performance venues in Europe, where the works of Emmerich Kálmán occupy a very important place. Historians estimate, for example, that at least one of his operettas, *Die Csárdásfürstin*, has been performed more than 100,000 times since its 1915 premiere.<sup>1</sup>

Emmerich Kálmán was born in Siófok, Hungary in 1882 and died in Paris in 1953. His early compositions include the following: 1) a symphonic poem, *Endre és Johanna* (1906); 2) a few pieces for strings; 3) a large-scale work for orchestra and chorus; *Mikes Búcsúja* (1906); 4) piano pieces; 5) a handful of art songs (1902-7); and 6) the cabaret songs (1907). None of these early works proved successful for Kálmán. It was only with his early attempts at operetta that he began to achieve great acclaim. His success was immediate and profound as he quickly became recognized as a master of Viennese operetta, joining the ranks of his contemporary, Franz Lehár, and his predecessor, Johann Strauss II. Kálmán's output of twenty-two operettas lies between

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<sup>1</sup> Michael Miller, Operetta Archives, interview by author, 10 August 2003, audio recording, library of author.



that of Strauss, who wrote fifteen, and Lehár, who composed thirty-seven. Today, Kálmán's operettas still enjoy a multitude of performances each season throughout Europe.<sup>2</sup>

Originally, the author intended to focus solely on his 1912 work, *Der Zigeunerprimás*. As more research was completed and once the author made the acquaintance of both the composer's daughter, Yvonne, as well as Michael Miller of Operetta Archives, she decided it was necessary and more beneficial to complete a more extensive survey of all his operettas. Given that Kálmán's operettas are performed frequently in Europe, the author believes that such a survey will create greater interest in his works and will result in more frequent programming of his operettas in this country. Although Kálmán has been the subject of several biographies in German and Russian, this survey is the first significant English-language treatment of the composer's stage works.

The monograph is presented in seven chapters. Chapter One is a brief introduction to the subject matter. Chapter Two provides biographical information, based on books, articles, and interviews with various experts including his daughter Yvonne. Chapter Three focuses on Kálmán's overall compositional style. Chapters Four, Five, and Six focus on individual operettas and include background information, lists of characters, orchestration, plot synopses, and musical numbers. Chapter Seven is a brief summary of this author's work.

This study is intended to introduce and educate the reader about Kálmán's contribution to the genre of operetta. Two of his most popular works, *Gräfin Mariza* and *Die Csárdásfürstin*, are periodically revived and recently, other operettas such as *Die Herzogin von Chicago*, *Die Bajadere*, *Der Zigeunerprimás*, and *Ein Herbstmanöver* have been granted American stage premieres in their original versions. The author recently worked with the late Dr. James Stuart,

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<sup>2</sup> Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.

founder of The Ohio Light Opera, on a literal English translation from the German for *Der Zigeunerprimás*.

## Chapter 2.

### Biographical Information

Emmerich Kálmán was born Kálmán Imre on October 24, 1882 in Siófok, Hungary, on the eastern shore of Lake Balaton. His father was a successful businessman, and both parents encouraged the development of their son's musical talents, which were apparent at a very early age. His sister Vilma was both a violinist and a pianist. In addition, every year, throughout the late 1880s, Emmerich attended operas and operettas at Siófok's Summer Festival where works such as Offenbach's *La Belle Hélène* and Johann Strauss's *Die Fledermaus* (the latter of which was his initial introduction to Viennese operetta) had a lasting impression on him.<sup>3</sup>

With his fascination for music becoming increasingly evident, Emmerich was sent in 1892 to the Budapest Academy of Music where, in later years, fellow students included Bela Bartók, Zoltan Kodály, and Ernst von Dohnányi. He studied composition with Hans Kössler, and, at this time in his studies, had his heart set on a career as a concert pianist. This dream was shattered as a result of at least two factors: 1) too much practice, which brought on an injury to his hand (perhaps arthritis and/or nerve damage); and 2) his father's severe business losses which caused the family to move to Budapest and Emmerich to begin teaching music as a way of supporting the family. This sequence of events set him on a new career path in composition. In addition, after the turn of the century, Emmerich became a music critic for one of the most important Hungarian newspapers, Pesti Napló.

Between the years 1902 and 1906, Kálmán composed his first works and won several composition prizes. Among these works were orchestral tone poems, several pianoforte pieces and art songs. This author had the great pleasure of performing a group of twenty songs by

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<sup>3</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 5-6.

Kálmán, in their American premiere, with her husband, Brian Woods, on a concert in Pittsburg, Kansas, on March 12, 2004. These songs are lovely, lyrical and tuneful, and contain compositional elements later found in his operettas. Although Kálmán won scholarships to study in Bayreuth, Munich, and Berlin and was enjoying artistic satisfaction, he was unable to find a publisher and was not enjoying financial success. His goal of becoming a symphonic composer was thwarted continually as “those tunes kept getting in the way.”<sup>4</sup> It became increasingly evident to him that such success could only be found in the theater—he himself was reputed to have said, “If it goes on like this, I shall have to write an operetta.”

Stopping off in Vienna on his way home, he attended several performances of Lehár’s new *Merry Widow* and was captivated by its caressing airs, sweeping waltzes and unusual orchestration. Back in Budapest, he resolved to quit his newspaper job and devote himself entirely to operetta.<sup>5</sup>

I’ll go to Vienna...and do the same as Lehár!...Everybody burst with laughter, but I went ...all the same. I thought it would be just for a couple of weeks—and this couple of weeks turned out to be 24 years.<sup>6</sup>

Kálmán’s prediction of a theatrical future came true February 22, 1908 with the debut in Budapest of his first operetta, *Tatárjárás*. The merits of this show spread rapidly and renowned Vienna theater managers Wilhelm Karczag and Karl Wallner, along with the popular operetta composer Leo Fall, attended a performance. Kálmán’s gift as an operetta composer was immediately recognized and they invited him to bring his work to Vienna’s Theater an der Wien. With librettist Robert Bodanzky, he created a German-language version of *Tatárjárás*, titled *Ein Herbstmanöver*. Prior to this production, Hungarian operettas had not attracted much international attention.

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<sup>4</sup> Michael Miller, *Play Gypsies! Dance Gypsies! A Musical Tribute to Emmerich Kálmán*, UCLA Concert Program, December 17-18, 2003.

<sup>5</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 5-6.

<sup>6</sup> *Ibid*, 37.

Unlike these earlier works, the success of which had been large but limited almost entirely to their country of origin, Kálmán's piece found a considerable audience not only in Hungary but beyond its frontiers. Eleven months after its Budapest premiere, ...*Ein Herbstmanöver* scored a major Viennese success,...setting the show off on an international career which took the...work to London (*Autumn Manoeuvres*) and New York (*The Gay Hussars*) as well as to Moscow, Berlin and most other European theatre capitals.<sup>7</sup>

This first work brought its composer immediate financial success, very important to him because of the struggles his family had endured. When Kálmán was young and visiting some friends, he learned that his father had lost all of the family fortune. His mother called these friends to see if he could continue to stay with them while they tried to recover their losses.

Not for long, however, was Imre's boyhood to remain so carefree or so rustic. One day, when he was eleven and away on a visit, he received a special-delivery letter from his brother Béla; a financial speculation of their father Károly, had gone disastrously wrong. The family had lost everything, even the piano, and had gone to live with relatives in Budapest. Could Imruska stay on with the Nagy family for another week or so, until...Just as Imre finished the letter, Mrs. Nagy came to ask him to vacate his room by three, as another guest was expected. Ashamed, he showed her the letter. And then? A few meaningless words of consolation, a last lunch, a last look at the slumbering countryside, interrupted by the crack of the coachman's whip—and Imre was whisked away from his boyhood forever.<sup>8</sup>

As a result of this experience, Kálmán was never again able to trust people. In addition, he would never be able to let this and other experiences out of his mind and he would continue to be very careful with his money.<sup>9</sup> Not only did this affect his personal life, but this experience would color all of his future works.

Looking at the Kálmán operettas to follow, with their dashing cavaliers and careless romancers, one finds a melancholy tingeing their insouciance. Imre

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<sup>7</sup> Kurt Gänzl, *The Encyclopedia of the Musical Theatre*, 2<sup>nd</sup> ed., (New York: Schirmer Books, 2001), 1050.

<sup>8</sup> Charles Kálmán, "Bitters in the Sweet," *Opera News*, 20 February 1965, 10.

<sup>9</sup> Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.

later confessed that a great deal of this resulted from the shock of his father's bankruptcy. It is this dash of bitters in the sweet, the unexpected change from major to minor, that has made his melodies so appealing.<sup>10</sup>

In addition to his great success as an operetta composer, Kálmán also found other joys in his life. It was in 1908 that he met his first love, Paula Dworzak, with whom he would spend the next twenty years of his life.

His second operetta, another Hungarian work, *Az Obsitos*, was premiered in 1910, and revised for Vienna in 1911 as *Der gute Kamerad*. On October 11, 1912, *Der Zigeunerprimás* premiered at the Johann Strauss-Theater. Very successful, it was the composer's first work written expressly for Vienna and his first to explore the Viennese style at great length. This operetta was granted over 300 performances in its first run and was so successful that it was brought to Broadway as *Sari* in 1914. Kálmán continued composing until World War I, premiering *The Blue House* in London in late October, 1912 and *Der kleine König* in Vienna a month later. Unfortunately, the climate of Vienna changed abruptly with the onset of the war. Many of the theaters in Europe, including those in Vienna, closed temporarily. With the scheduled reopening of the Theater an der Wien in autumn of 1914, Kálmán, wishing to be patriotic, halted work on what would eventually be his most popular show, *Die Csárdásfürstin*, and reworked one of his earlier operettas, *Der gute Kamerad*, which dealt with the horrors of war. He made a variety of changes, added new music, altered the characters, and added a happy ending, making it more accessible to wartime audiences. Under the title *Gold gab ich für Eisen*, the show was only mildly successful as people, so affected by the war, wanted to go to the theater to escape the war and be entertained, not to see it reenacted on stage. This work was produced in New York in 1916 as *Her Soldier Boy* and in London in 1918 as *Soldier Boy*.

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<sup>10</sup> Charles Kálmán, "Bitters in the Sweet," *Opera News*, 20 February 1965, 10.

In 1915, Kálmán went to Bad Ischl, an Austrian retreat for artists, with the intention of finishing *Die Csárdásfürstin*. Once again progress on this work was halted—this time, with news of the death of his brother, Béla. This loss in Kálmán’s life would be the first of many, and played a significant role in molding his evolving compositional style. Many of the subjects he composed for involved tragedy, heart-break, and struggles. Before completing *Die Csárdásfürstin*, Kálmán composed what would be his last Hungarian operetta, *Zsuzsi kisasszony*, which premiered early in 1915. Interestingly, this work went straight to Broadway the next year, rather than following the traditional route through European theatrical capitals. As *Miss Springtime*, it scored a big success and became a popular vehicle for touring companies throughout America. Finally, on November 17, 1915, the much awaited *Die Csárdásfürstin* premiered at the Johann Strauss-Theater in Vienna, became one of the most successful operettas of all times, and ensured Kálmán’s position as one of the preeminent composers of Vienna’s Silver Age of Operetta. The show was performed as *The Riviera Girl* in New York in 1917 and as *The Gipsy Princess* in London in 1921. This operetta continues to be immensely popular and, recently in Tokyo, one of its third-act numbers was encored for twenty-six minutes. 1917 also saw a revision in Vienna of *Zsuzsi kisasszony* as *Die Faschingsfee*. Over the next seven years, Kálmán premiered only two operettas, but both were immense international hits. *Das Hollandweibchen* opened in Vienna in 1920, and was performed that same year in London as *A Little Dutch Girl*. It played the United States in 1925 as *The Dutch Girl*, but closed out-of-town before reaching Broadway. In 1921, *Die Bajadere* premiered at the Carl-Theater in Vienna and represented Kálmán’s first foray into American jazz idioms and popular dances. The show traveled to New York in 1922 for a modest run at the Knickerbocker Theater as *The Yankee Princess*. In addition, *Die Bajadere* was the beginning of a long working relationship with

librettists, Julius Brammer and Alfred Grünwald. With the pair, Kálmán would compose five operettas, including some of his most successful works: *Gräfin Mariza*, *Die Zirkusprinzessin*, *Die Herzogin von Chicago*, and *Das Veilchen vom Montmartre*.

1924 heralded the premiere of another of Kálmán's successful operettas, *Gräfin Mariza*, which debuted on February 28 at the Theater an der Wien. Almost every number in the show became an instant hit. *Gräfin Mariza* was performed as *Countess Maritza* in 1926 in New York, and as *Maritza* in 1938 in London. Along with *Die Csárdásfürstin*, it represents the pinnacle of Kálmán's achievement as a composer and a perennial entry on most musicians' lists of the ten greatest operettas. Yvonne Kálmán, the composer's daughter, is a tireless champion and promoter of her father's works, attends international productions of his shows year round, and continues to be thrilled by the enthusiastic response at every performance. More recently, in the summer of 2003, when *Countess Maritza* was produced at The Ohio Light Opera, every performance was met with an enthusiastic reaction and loud ovations, as the audience confirmed its choice of the show as the most popular of the company's Viennese operetta offerings.

The next few years were busy ones for Kálmán. *Die Zirkusprinzessin* premiered in Vienna in 1926, and then as *The Circus Princess* in New York in 1927. *Golden Dawn*, with lyrics by Oscar Hammerstein II, opened in New York in 1927 and was filmed three years later. 1928 saw the premiere in Vienna of the composer's most jazz-influenced operetta, *Die Herzogin von Chicago*, the American version of which, *The Duchess of Chicago*, opened in Newark the following year, but failed to catch the eye or ear of Broadway producers. In addition, in 1928, Kálmán suffered more loss in his life with the death of his love, Paula Dworzak, of whom he had been a constant companion for almost twenty years. In an interview with the author, Yvonne shared some very special insights into her father's personality. She said that Paula had been the



love of his life. As she lay dying, she told him to find a young woman and have a family. At first, he was afraid to get too close to anyone, as he did not want to be hurt again. Paula's wishes came true the next year, as he met, fell in love with, and married Vera Makinska, who would become the mother of his three children, Charles (1929), Elisabeth (1931), and Yvonne (1937). According to Yvonne, her father was a very shy man, who enjoyed wearing beautiful clothes, evening walks with his youngest daughter, cigars, and coffee. Among his other loves were dachshunds, movies, the Marx Brothers, boxing, and Hungarian food. A devoted family man, he enjoyed having dinner parties and was very generous with family and friends. In addition, he often met and encouraged young composers.<sup>11</sup> One of these composers was George Gershwin, who came to Vienna to meet Kálmán.

One afternoon in 1928, after the Sachertorte had been devoured and before the customary mochas, George Gershwin played through some of his pieces, including *Rhapsody in Blue*. "Gentlemen," Kálmán announced to his somewhat mystified Viennese colleagues, "you're going to remember this fellow the rest of your lives."<sup>12</sup>

With the dawn of the sound-film era and the perception that operetta was becoming old-fashioned, Kálmán and his composer colleagues faced increasing challenges in holding their audiences. Nevertheless, in 1930, *Das Veilchen vom Montmartre*, Kálmán's most musically international operetta (which incorporated mannerisms and influences from other opera composers), opened in Vienna to great acclaim. Its popularity took it to the United States later that year as *Paris in Spring* and to London in 1932 as *A Kiss in Spring*. In 1931, Kálmán wrote the music for his first and only film operetta, *Ronny*, which enjoyed successful runs in Germany, Austria, France, and the United States.

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<sup>11</sup> Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.

<sup>12</sup> Charles Kálmán, "Bitters in the Sweet," *Opera News*, 20 February 1965, 10.

On October 24, 1932, the occasion of his 50<sup>th</sup> birthday, Kálmán received many special recognitions including the highest order of the corporative state, the Kruckenkreuz; the appointment as knight of the French Legion of Honor; and a private audience with King Gustav V of Sweden.<sup>13</sup> 1932 also witnessed the premiere of *Der Teufelsreiter* in Vienna. Over the next few years, with increasing political tension in Austria, Kálmán's compositional pace slowed, and he was forced to premiere his next operetta, the 1936 *Kaiserin Josephine*, in Zurich.

In 1938, war came to Kálmán's life once again with the Nazi occupation of Austria. As much as he loved Vienna, he had never become a citizen, which ultimately saved his life. Because of his Hungarian nationality, the Nazis were not able to force him to stay. With the help of the Hungarian administrator of the Third Reich, Kálmán and his family fled to Paris. They then escaped through Portugal and Mexico to the United States. While in America, he had a very humbling and moving experience. A man came to his door wishing to speak with him. When he saw Kálmán, he took hold of his hands and began to weep. He told him that the composer was the reason he was alive. He had been in a concentration camp, loved Kálmán's music, and knew it all. Every time his name was on the list to be killed, he would play this music, captivate the Nazis, and keep himself alive.<sup>14</sup> The composer was welcomed into the United States in 1940, settled briefly in Manhattan, and then in Los Angeles, where Louis B. Mayer of M-G-M had contracted for film versions of several of his operettas. Hopes for realizing these projects were dashed when the United States went to war with Germany, and the production of films based on German subjects was unacceptable. Kálmán and his family returned to New York, where he conducted his own works in live concerts and radio broadcasts.

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<sup>13</sup> Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.

<sup>14</sup> Ibid.

During his time in this country, Kálmán met such composers as Arnold Schönberg, Erich Wolfgang Korngold, and Oscar Straus. He was awarded honorary doctoral degrees by The New York College of Music and Columbia University. In 1943, Kálmán collaborated with famed librettist Lorenz Hart on the operetta *Miss Underground* which, as a result of Hart's untimely death, was never produced.

In 1945, tragedy struck yet again when Kálmán discovered that his sisters, Ilonka and Emilia, had been deported and murdered by the Nazis. This devastating news triggered his first heart attack, from which he recovered and resumed composing. Fortunately in this same year, his second Broadway operetta, *Marinka*, premiered at the Winter Garden in New York City, and settled in for a five-month run. In increasingly declining health, Kálmán soon began work on what was to be his last operetta, *Arizona Lady*, a heartfelt tribute to his adopted country. Although he had enjoyed his life in the United States, he still felt that his true home was in Europe. It was in Paris, with his wife, Vera, with whom he lived out the rest of his life, dying on October 30, 1953, leaving his final stage-work incomplete. His son Charles, to this day a successful composer living in Munich, finished *Arizona Lady*, which premiered on radio in January, 1954 and then on stage the following month in Bern.

Had he lived till New Year's Day, he could have heard the Munich radio carry the premiere of his last work, *Arizona Lady*. In this, one of his most interesting scores, he brought some themes of his own life, for the little heroine is a rancher of Hungarian descent living among immigrants in America.<sup>15</sup>

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<sup>15</sup> Charles Kálmán, "Bitters in the Sweet," *Opera News*, 20 February 1965, 11.

## Chapter 3.

### The Compositional Style of Emmerich Kálmán

#### Musical Elements

Kálmán's compositional style and musical development fall naturally into three time periods. His earliest stage works were most influenced by the gypsy folklore and music of his native Hungary. Once he settled for good in Vienna, he adapted quickly to the prevailing musical idiom of Viennese operetta, as established before him by such masters as Johann Strauss II, Franz Lehár, Oscar Straus, and Leo Fall. By the beginning of the 1920s, he had developed an intense interest in American culture, in particular jazz, a musical form that he used in all of his later operettas. His continual success through a fifty-year composing career owes much to his distinct and, in many ways, unique ability to cumulatively integrate into his works these three sets of influences. Many of his works, beginning with his first operetta, *Ein Herbstmanöver*, include a csárdás:

A Hungarian dance composed of stylized folk elements and believed by its aristocratic promoters to have been danced by the daughters of the rustics in country inns on Sunday afternoon... Characterized by simple duple time, frequent syncopations and typical cadential formulae, it is related to the quick (friss) part of the mature, late period "verbunkos." The csárdás retained its binary patterns at first, but later became multipartite and eventually acquired a slow introduction. During the 1850s its pace was considerably quickened, giving rise to fast (sebes) and slow (lassu) variants of the dance... Liszt first used it in his Hungarian Rhapsodies.<sup>16</sup>

This dance has been incorporated into many operettas, most prominently in Rosalinda's Act II aria from Strauss's *Die Fledermaus*. Kálmán's most notable use of the csárdás occurs in the finale of Act I of *Gräfin Mariza*, where it is first introduced as underscoring and then returns in the form of an aria sung by the title character (Example 1).

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<sup>16</sup> Hugh Ottoway, "csárdás," in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed.

**Presto** (Csárdás) (*Zigeuner kapelle auf der Bühne allien!*)  
*langsam beginnen, immer schneller werden*

Ohr!  
fad!

*p* V. Orch.

10  
*cresc.*

Example 1. Nr. 7 Act I Finale, measures 89-105  
*Gräfin Mariza*  
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Even when Kálmán was not specifically writing Hungarian dances, he could not escape infusing his music—whether it be waltzes, marches, or fox-trots—with a distinct Hungarian sound, the result of the sights and sounds of his early childhood years in the back country of Hungary:

The oldest stratum of Hungarian music is represented by folk music discovered after 1905 by Bartók and Kodály, ... This music is pentatonic, with characteristic rhythms and melodies.<sup>17</sup>

The typical keys are major and minor...and they may be combined with Mixolydian and Aeolian...other modal keys may also appear, and indeed occasionally even the scale which is characteristic of the older Hungarian folksongs-pentatony. There is one thing,...the minor scale with two augmented seconds, the so called 'Hungarian scale' or 'gypsy scale'."<sup>18</sup>

By the time Kálmán was invited to Vienna in 1908 to adapt his Hungarian operettas for German-language audiences, he had been exposed to a great deal of Viennese operetta during his years growing up in Siófok and studying in Budapest. At this time, Vienna was the operetta capital of the world and its musical elements were certainly germinating in his mind as he transitioned at the end of the first decade of the twentieth century from serious composition to operetta. Any composer writing operettas for Vienna had to understand that the Viennese public was obsessed with the waltz and that if a stage work was to be successful, it would be so because of its hit waltz tunes. Although he wrote in a multitude of musical styles, the centerpiece of virtually all of Kálmán's operettas was the traditional Viennese waltz defined as:

A dance in triple time which became the most popular ballroom dance of the 19<sup>th</sup> century. Not only has it proved the most celebrated and enduring of dance forms, but its influence on musical history has probably been greater than that of any other (with the possible exception of the minuet). It attracted the attention of major composers of the 19<sup>th</sup> and early 20<sup>th</sup> centuries, and was accepted into all forms of musical composition. ... Later the waltz in a pronouncedly nostalgic vein was the foundation of operettas such as ... Kálmán's *Die Csárdásfürstin*...<sup>19</sup>

Kálmán's waltzes—from *Ein Herbstmanöver* to *Arizona Lady*—vary from slow, seductive, and haunting to quick and energetic. One such example, closer to the later of these two extremes, is from *Die Csárdásfürstin* (Example 2).

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<sup>17</sup> B.S. trans. W.A., "Hungarian music," in *Harvard Dictionary of Music*, 4<sup>th</sup> ed.

<sup>18</sup> Bálint Sárosi, *Gypsy Music*, (Budapest: Corvina Press, 1978), 27.

<sup>19</sup> *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v., "waltz."

*Tempo di Valse*

*pp*

Fl.

Hfe.  
Cel.

Fl.

Example 2. Nr. 13 Act II Finale, measures 1-16  
*Die Csárdásfürstin*  
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In addition to the waltz, Kálmán also made extensive use of the ever-popular march:

Music with strong repetitive rhythms and an uncomplicated style usually used to accompany orderly military movements and processions.<sup>20</sup>

The Act I men's trio from *Das Veilchen vom Montmartre* is a perfect example (Example 3).

<sup>20</sup> *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v., “march.”

4 **a tempo**

War - um sol - len wir nicht fröh - lich sein, wir sind

War - um sol - len wir nicht fröh - lich sein, wir sind

frei, wir sind jung, wir sind schön! Gib't zum Früh - stück oft nur

frei, wir sind jung, wir sind schön! Gib't zum Früh - stück oft nur

Son - nen - schein, sind wir trotz - dam der Stolz der Bo-héme!

Son - nen - schein, sind wir trotz - dam der Stolz der Bo-héme!

*p* *sfz*

Kl. Tr. Trpt. Pos. gr. Tr. Kl. Tr. gr. Tr. Fl. Picc. Gl.

Example 3. Nr. 1 ½ March Trio, measures 51-67  
*Das Veilchen vom Montmartre*  
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Already two decades before he ever set foot in America, Kálmán had become one of the first European operetta composers to bring American jazz into his stage works. Jazz is:

A kind of indigenous American music of the 20<sup>th</sup> century, originally identified with social dancing, featuring rhythmic patterns to the ‘jazz beat’...Jazz music is closely aligned with ragtime (the names are sometimes interchangeable) and blues.<sup>21</sup>

His 1921 *Die Bajadere* contained fox-trots and a shimmy that became a worldwide hit, and the storyline of his 1928 *Die Herzogin von Chicago* concerned the conflict between an East European crown prince who insisted on waltzes and csárdáses and a visiting American millionairess who wants to sing and dance only the Charleston and the fox-trot. The fox-trot is:

A social dance of the 20<sup>th</sup> century. The foxtrot and such ephemeral dances as the ‘horse trot’, ‘fish walk’, ‘turkey trot’, ‘grizzly bear’, ‘bunny hug’, and other canters or ‘trots’ had their origins in the one-step, two-step and syncopated ragtime dances in the USA shortly after 1910. The basis of them was a slow gliding walk at two beats per step and a fast trot at one beat per step. The tempo varied between 30 and 40 bars per minute, and the dance could be done to almost any popular tune in simple duple metre with regular four-bar phrases...During the 1920s it developed into two distinct styles, a slow dance in the English style (later called simply the ‘foxtrot’ in English-speaking countries and France and the ‘slowfox’ in German-speaking countries) and the quick-step (in German-speaking countries called the ‘foxtrot’). ...The foxtrot continued to absorb elements from and to give rise to other dances, including the black bottom, Charleston and shimmy.<sup>22</sup>

One of the most charming and engaging examples of the slow-fox is from *Die Herzogin von Chicago* (Example 4).

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<sup>21</sup> J.W.W., “jazz,” in *Harvard Dictionary of Music*, 4<sup>th</sup> ed.

<sup>22</sup> Gerard Béhague, “slow-fox,” in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed.

2

Gemächlich

*rit.*

Ein klei - ner - Slow - fox mit Ma - ry bei wär so mein

Cel.

Solo Vl. (bei der 2. Strofe)

1. Vl.

*p rit.*

Vlc.

1. Sax.

3. Sax.

Beck.

Sher - ry, - das wär so mein I - de - al!

Klav.

3. Sax.

Es tanzt der Flirt und der Hus - band mit Ma - ry zur

Solo Vl.

Str.

1. Trp. sord.

1. Pos. sord.

Beck.

2. Hr.

2

*rit.* **Gemächlich**

Ein klei - ner - Slow - fox mit Ma - ry bei wär so mein

Sher - ry, - das wär so mein I - de - al!

Es tanzt der Flirt und der Hus - band mit Ma - ry zur

1. VI.  
*p rit.*  
Vlc.

Cel.

Solo VI. (bei der 2. Strofe)

1. Sax.

3. Sax.

Beck.

Klav.

3. Sax.

Solo VI.

Str.

1. Trp. sord.

1. Pos. sord.

Beck.

2. Hr.

Example 4. Nr. 11b Song and Dance, measures 24-48  
*Die Herzogin von Chicago*  
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When Kálmán was forced to flee to the United States at the beginning of World War II, his love for American music intensified. His 1945 Broadway operetta, *Marinka*, sounded much more like an American musical comedy than his more traditional works. Critics noted, for example, that its "Cab song" was reminiscent in style of "The surrey with the fringe on top" from *Oklahoma!*, and that "Old man Danube" certainly drew its inspiration from "Ol' man river" from *Show Boat*.<sup>23</sup> To a lesser extent, Kálmán made use of another dance that had become popular in America, the tango, which is:

A Latin American song and dance genre... the prevailing duple metre (2/4), ... dotted eighth, followed by a sixteenth note, followed by two eighths, or dotted sixteenth, followed by eighth, by dotted sixteenth, followed by two eighth notes.<sup>24</sup>

These tango dance rhythms are shown in Sándor's Tango Song in *Der Teufelsreiter* in Example 5.

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<sup>23</sup> Michael Miller, Operetta Archives, interview by author, 10 August 2003, audio recording, library of author.

<sup>24</sup> Wiley Hitchcock, "tango," in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed.

*a tempo*  
**Sándor:**

Als mich Dein Blick leucht-end ge-tro-fen, wagt' ich ein Glück mir zu er-hof-fen,  
Dich hab' ich leib, hieß und un-end-lich, Lieb-ste, drum gib Ant-wort mir end-lich,

Str.  
*p a tempo*

Hrf.

glanb-te mit fro-hem Ban-gen, Du hät-test auch gleich Feu-er ge-fan-gen.  
laß' mich nicht län-ger war-ten, vor mein-es Glück-kes lok-ken-dem Gar-ten!

1. Ob. 1. Fl. Kl. 1. Ob. 1. Fg.  
*poco a poco rit.*

Hrf. Hrf. Hrf.

Example 5. Nr. 15 Tango Song, measures 10-17  
*Der Teufelsreiter*  
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As mentioned above, Kálmán scored a notable hit in *Die Bajadere* with his Act III shimmy-duet which is:

A dance popular in the USA in the 1910s and particularly in the 1920s. ...The shimmy thus consisted of shaking the shoulders and torso; another name for it, in fact, was the shake. West Africans consider its probable origins to be in the Shika dance of Nigeria; like so many other American dances, it rose to national popularity from the American black subculture.<sup>25</sup>

Kálmán expertly incorporated this dance into his music as seen in Example 6 from *Die Bajadere*.

<sup>25</sup> Andrew Lamb, "shimmy," in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed.

**Langsam, bequem.**  
Louis

Fräulein, bitte, wollen sie Shim-my tan-zen? Shim-my, Shim-my, ist der  
Clou vom Gan-zen, Shim-my, Shim-my, ist der Schla-ger die-ser Ball-sal-son!

Example 6. Nr. 15 Duet, measures 23-30  
*Die Bajadere*  
Copyright by Drei Masken-Verlag. Printed with permission.

Kálmán's operetta *Die Herzogin von Chicago* displays several wonderful examples of his affinity for these American dance forms. The operetta begins with a large ensemble number based on the American dance, the Charleston (Example 7). The Charleston is:

A ballroom dance of American origin. It is said to have begun about 1920 as a vigorous social dance among blacks in Charleston, South Carolina...As a stage dance its movements included vigorous side kicks, flailing of the arms and swinging of the torso; its violence led to its being banned in some ballrooms...It was fast, about 50-60 bars per minute, with a characteristic syncopated ragtime rhythm.<sup>26</sup>

<sup>26</sup> *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed., s.v., "Charleston."



heut! Charle - ston, Charle - ston

heut, tanzt man heut! Charle - ston, Charle - ston, Charle - ston,

al - les schreit! Bob - by —

al - les schreit, al - les schreit! Bob - by — Bob - by —

Example 7. Nr. 1 Introduction, measures 41-56  
*Die Herzogin von Chicago*  
 Copyright by W. Karczag. Printed with permission. (con't)



Yim - my — ihr seid die Herrn. — mor - hen —

Yim - my — ihr seid die Herrn. — mor - gen —

viel - leicht schon

ist was — and' res mo - dem. — doch heut noch

ist was — and' res mo - dem. — doch heut noch

Bck.  
kl.Tr.  
gr.Tr.

Example 7. Nr. 1 Introduction, measures 41-56  
*Die Herzogin von Chicago*  
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## Developing the Character: Kálmán's Formula

In creating and musically defining their characters, Kálmán and his librettists followed the standard "formula" of the Silver Age of Viennese Operetta, that period beginning effectively with Lehár's 1905 *Die lustige Witwe* (*The Merry Widow*) and extending through the 1930's, when much of the operetta talent in Vienna was forced to flee. Almost without fail, Kálmán's works include the following: a romantic leading duo (soprano and tenor), a comic ingenue duo (soprano and tenor), and a variety of comic and serious characters. The music for the romantic duo always contains rich sonorities in the tradition of romantic music: heavily orchestrated; extreme vocal demands with a high tessitura for the soprano as well as coloratura; and an extremely wide range for the tenor, often containing sections more suitable to the baritone range. There are some exceptions to this in which the leading man is a baritone (*Ein Herbstmanöver*, for example). The central plot revolves around the romantic pair and, more often than not, is of the formulaic type: man and woman fall in love, man and woman split over some misunderstanding, man and woman reconcile. Among the more well-known and theatrically enduring of these romantic pairs in Kálmán's work are Sylva Varescu and Prince Edwin (*Die Csárdásfürstin*), Countess Mariza and Count Tassilo (*Gräfin Mariza*), Prince Radjami and Odette Darimonde (*Die Bajadere*), and Mister X and Princess Fedora (*Die Zirkusprinzessin*). The secondary plot, almost always frivolous, falls on the comic or ingenue duo, whose music is lighter and livelier, and most often written in duet form. They tend to have lighter operatic voices and are more suitably cast with soubrette sopranos and character tenors or baritones. They are almost always called upon to dance. A few examples of these duos include Marietta

and Napoleon St. Cloche (*Die Bajadere*), Zsupán and Lisa (*Gräfin Mariza*), and James Bondy and Princess Rosemarie (*Die Herzogin von Chicago*).

### Evolution of Kálmán's Use of the Finale

In his earliest works, Kálmán closed his acts with little or no finale. In his first operetta, *Ein Herbstmanöver*, for example, the finales consist of little more than a reprise of an aria or a duet. Therefore, one could say, his early compositional style mimicked that of the opera composers prior to Mozart. It was only as his compositional style evolved that his finales grew into large-scale musical numbers, containing not only reprises but also new numbers that furthered the development of characters and situations. *Gräfin Mariza* (1924) offers a prime example of this. The first-act finale includes large ensemble numbers, recitative-like sections, and one of Kálmán's most famous solo arias "Komm Zigány, komm Zigány, spiel mir ins Ohr." The extended Act I finale of *Das Veilchen vom Montmartre* (1930) introduces one of his most dreamlike quartets, "Du guter Mond schaust zu," in which three impoverished artists welcome the mistreated street singer Violetta into their home. Act II closes with one of the composer's most energetic ensembles, "Carrambolina, Carramboletta!" in which all agree to retire to the café for a night of kissing and singing. In understanding Kálmán's increasing awareness of the importance of a developed finale, and his eventual mastery of it, it is revealing to note the number of pages devoted to his finales in the published piano/vocal scores of several of his operettas:

1909	Ein Herbstmanöver	Act I (8 pages),	Act II (8 pages)
1911	Der gute Kamerad	Act I (8 pages),	Act II (12 pages)
1912	Der kleine König	Act I (18 pages),	Act II (15 pages)
1921	Die Bajadere	Act I (26 pages),	Act II (25 pages)
1924	Gräfin Mariza	Act I (29 pages),	Act II (20 pages)
1954	Arizona Lady	Act I (40 pages)	

## Methodology

The operettas are presented in three groups representing Kálmán's three compositional periods: early (1908-1914), middle (1915-1927), and late (1928-1954). For each work, the following is provided: 1) Background-a summary of its inception, performance history, and important characteristics; 2) A list of characters with their voice types, and orchestration; 3) a synopsis of the libretto and 4) A list of the musical numbers (verse and refrain, by character in the original language) as appropriate to the operetta. It was through careful study of each score that the author arrived at many of her conclusions about the voice types employed. Each score carefully was disseminated by playing and singing them and by listening to recordings. Through this process the author was able to determine the voice types used in each score and also able to describe the vocal characteristics of the voice types used. In addition, through this process and through research, for the purpose of organization, the author chose to divide Kálmán's composing into three periods. In order to write the synopses, the author worked with translations, sometimes translating portions herself, sometimes using translations of others. Once a basic English translation was established, the author wrote her own version of the existing story.

## Chapter 4.

### The Early Operettas (1908-1914)

#### *Tatárjárás and Ein Herbstmanöver*

*Az Obsitos and Der gute Kamerad*

*Der Zigeunerprimás*

*The Blue House*

*Der kleine König*

*Gold gab ich für Eisen*

Tatárjárás

(The Tartar Invasion)

Vígszínház, Budapest, February 22, 1908

Libretto by Karl von Bakonyi and Andor Gábor

Producer: Gábor Faludi

Ein Herbstmanöver

(Autumn Maneuvers)

Theater an der Wien, Vienna, January 21, 1909

Libretto by Robert Bodanzky

Producers: Wilhelm Karczag and Karl Wallner

*Tatárjárás* was Emmerich Kálmán's first foray into operetta. It was written in his native Hungarian and is rooted in Hungarian traditions. The three-act opera enjoyed great success with the first fifty performances sold out. After three weeks, Kálmán was invited to take his score to Vienna to share the operetta with the Viennese public.<sup>27</sup> The success of this version, titled *Ein*

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<sup>27</sup> Charles Kálmán, "Bitters in the Sweet." *Opera News*, 20 February 1965, 11.

*Herbstmanöver*, convinced Kálmán to compose additional works in this genre.<sup>28</sup> Within six months of its initial performances in Vienna, the operetta was performed on Broadway as *The Gay Hussars*, but managed, without any namr recognition of its foreign composer, only a forty-four performance run. In 1912, the operetta was performed in London under the title *Autumn Manoeuvres*, but with barely more success than on Broadway. Nevertheless, in non-English-speaking countries, the work was immensely successful and, within ten years, had been performed more than 600 times in Vienna and 1000 more in Germany and the rest of Austria.<sup>29</sup> Additional performances occurred in Italy, Sweden, Denmark, France, Russia, Poland, Czechoslovakia, and Australia.<sup>30</sup> Every verse and refrain that Kálmán wrote for *Tatárjárás* was used in *Ein Herbstmanöver* with slight revisions, key changes, and changing in the voicing. Many dance forms favored by Kálmán are present in this operetta and include: marches (Example 8), waltzes, and the czardas.

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<sup>28</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 83.

<sup>29</sup> Otto Keller, *Die Operette in ihrer geschichtlichen Entwicklung* (Leipzig: Stein-Verlag, 1926), 427-8.

<sup>30</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 147.

Leicht etwas gemütlich

Marosi.

Zie-hen die Hu - sa - ren ein, hört man Frau'n und Mädchen schrei'n: Ju - che, das Mi - li - tär!

Soprano  
Alto  
Tenor.  
Baß.

Fl. Kl. 1. Ob. p f

Example 8. Nr. 4 March Song, measure 13-19  
*Ein Herbstmanöver*  
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### Characters - Tatárjárás and Ein Herbstmanöver

<b>Feldmarschalleutnant von Lohonyay</b> (Lohonyay)*	Speaking Role
<b>Treszka</b> , his daughter	Soubrette Soprano
<b>Baronin Risa von Marbach</b> (Riza)*	Lyric Soprano
<b>Rittmeister von Emmerich</b> , of the Hussars (Imrédy)*	Speaking Role
<b>Oberleutnant von Lörentthy</b> , of the Hussars (Lörentey)*	Lyric Baritone
<b>Leutnant Elekes</b> , of the Hussars	Speaking Role
<b>Wallerstein</b> , reserve-cadet-sergeant-major	Tenor or Baritone
<b>Marosi</b> , volunteer of the Hussars (Mogyoróssy)*	Soprano (pants role)
<b>Virág</b> , sergeant	Speaking Role
<b>Turi</b> , Hussar	Tenor

<b>Fekete</b> , Hussar	Speaking Role
<b>Molnár</b> , infantryman	Speaking Role
<b>Starke</b> , land steward	Speaking Role
<b>Lajos</b> , farm hand	Speaking Role
<b>Herr von Steinhof</b>	Speaking Role
<b>Frau von Bergen</b>	Speaking Role
<b>Komtesse Olga</b>	Speaking Role
<b>Oberst Wulff</b>	Speaking Role
<b>Oberleutnant Sturmfried</b>	Speaking Role
<b>Leutnat Felseck</b>	Speaking Role
<b>Leutnant Juriczicz</b>	Speaking Role
<b>Kadett-Offiziers-Stellvertreter Fritsche</b>	Speaking Role
<b>Leutnant Köppler</b>	Speaking Role
<b>Ein Adjutant</b>	Speaking Role
<b>Der Dorfrichter</b>	Speaking Role
<b>Ein alter Herr</b>	Speaking Role
<b>Ein Korporal</b>	Speaking Role
<b>Erster Infanterist</b>	Speaking Role
<b>Zweiter Infanterist</b>	Speaking Role
<b>Dritter Infanterist</b>	Speaking Role
<b>Women, Men, Peasants, Soldiers</b>	

(\*) Hungarian character names from *Tatárjárás*  
Note<sup>31</sup>

Orchestration - Ein Herbstmanöver  
2222/423/Pc/Tp/Hp/Strings  
Stage Music-2 Clts/Tpt/Strings 1/1/1/1<sup>32</sup>  
Synopsis - Tatárjárás and Ein Herbstmanöver  
Time: Beginning of the twentieth century

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<sup>31</sup> Determination of voice types for each operetta was made by the author through extensive study of the scores.

<sup>32</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 10.



Act One takes place at the castle of the widow Baroness Risa. She is entertaining her guests with information about the Hussars of the Fourteenth and Eighteenth Regiments, who will be quartered on her property during their autumn exercises. As she moves down the list, she comes across the name of her childhood sweetheart, First Lieutenant von Lörenthy, whom she abandoned to marry another. She is flustered and moves quickly to the next name. After arriving at the castle, von Lörenthy refuses to take one step into the widow's home, and instead, will sleep in the stables. Meanwhile, Risa welcomes the Hussars to her home. As they are introduced, von Lörenthy and Risa have a bitter exchange. Von Lörenthy speaks of both his stolen love and stolen home—Risa's estate once belonged to his father. As the Hussars prepare for a night's rest, von Lörenthy begins to tell the story of his lost love. He is interrupted by Risa, who finishes the story, by telling of a young girl's foolishness and her new hopes for forgiveness. She concludes by singing of how her love has grown stronger.

Act Two begins inside the castle of Baroness Risa. All the guests have gathered for a ball. Several of the Hussars enter, including the teenaged Lieutenant Marosi, who is in love with Treszka, the daughter of the Field Marshall Lohonay. Marosi tells von Lörenthy that his men have lost the exercises, that the Field Marshall is furious, and that he wants answers. Risa realizes the gravity of the situation and encourages von Lörenthy to leave, but he refuses. Finally, Lohonay enters and says that they will all answer for their behavior in the morning; he threatens to strip Lörenthy of his rank.

Act Three begins the following morning as the Hussars prepare to meet with the Field Marshall. Risa enters and encounters a heart-broken Treszka, who has accepted a marriage offer from von Lörenthy who, as Lohonay's prospective son-in-law, is no longer subject to harsh action. Treszka realizes, however, that von Lörenthy only proposed to get back at Risa. She

announces to all that she is too young for Lörenthy and that Risa is the wife for him. The curtain falls as a smiling Lohonay threatens to reinstate von Lörenthy's punishment.

## Musical Numbers - Tatárjárás

### **Mogyoróssy Belépője**

*Verse* *Voltam szorgalmas kis katona Nem csuktak áristomba soha,*  
*Refrain* *Mer így van ez: A hadnagy úr Ha megvadul Szörnyen hangos legény*

### **Dal a Csókos Juliskáról**

*Verse* *A kis Julis csak azt kívánja Tudni, módfelett*  
*Refrain* *Adj egy édes csókot drága kis baba,*

### **Kettős**

*Verse* *A boldogság szent lángja éget*  
*Refrain* *Akkor találtam rád szerelmem a mikor elvesztettelek*

### **A Tartalékos Hadnagy Kupléja**

*Verse* *Cédulát kapsz és berukolsz étlen szomjan marsolsz drukolsz.*  
*Refrain* *Szegény tartalékos had nagy vagyok kérem*

### **Kaszárnya Nóta**

*Verse* *Négyszögletes az Erzsébet promenád, promenád.*  
*Refrain* *Ejjel két nagy szobor, fehér szobor néz le rátok*

### **Kolón Induló**

*Verse* *Fürge dalra sebesen fordul most a furcsa tánc jobbra balra kanyarog fordul mint a hosszú lánc.*  
*Refrain* *Ha kérjük reméljük velünk jön rögtön, s táncol egy kicsit.*  
*Verse* *Mit szeme, szája sa szive kívánhat, nóta, kacaj,*  
*Refrain* *Itt a fülébe a szél dudorászna, mig idefenn vár szívesen*

### **Hajrá! Előre!**

*Verse* *Sárgarépa, citrónád, megjöttek a katonák, sej, haj, a katonák.*  
*Refrain* *Hajrá előre a sik mezőre rohamra rajta rajta rajta.*

### **Tánc Keringő**

*Verse* *Egy fordulóra ringatva szól a lány keringé*  
*Refrain* *Majd a tánc forog nő a mámorod*

### **Riza Keringő**

*Verse* *Óh holdas este mért vagy szívem veszte óh holdas est.*

Refrain *Emlékszik e dalra szíve dalára*

## Musical Numbers - Ein Herbstmanöver

### Overture

#### Act I

#### 1. Scene and Song of Risa (Risa, Chorus)

Verse *Seht hier dies Büchlein bescheiden und grau, guckt es alle genau Euch nur an.*

Refrain *Schwärmst Du ein Bißchen fürs farbige Tuch, schaff Dir schnell nur die Lektüre an.*

#### 1 ½. Exit (Risa, Chorus)

Refrain *Schwärmst Du ein bißchen fürs farbige Tuch, schaff Dir schnell nur die Lektüre an.*

#### 2. Entrance Song (Marosi)

Verse *Ich bin ein kernig fester Soldat,*

Refrain *Mein Leutenant, da lach' ich nur, hat lang' nicht die Figur;*

#### 3. Song (Lörenthy)

Verse *War einst verblendet,*

Refrain *Seh' ich dich strahlen, erdulde ich Qualen, o Mondenschein.*

#### 4. March Song (Marosi, Chorus)

Verse *Ziehen die Husarin ein,*

Refrain *Heissa, Husaren, strömt jetzt in Scharen,*

#### 4a. Exit (Marosi, Chorus)

Verse *Also gleich vergessen ist selbst der schönste Civilist,*

Refrain *Heissa, Husaren, stürmt jetzt in Scharen,*

#### 5. Entrance-Couplet (Wallerstein)

Verse *So ein Pech muß mir passieren,*

Refrain *Leutnant der Reserve werd ich, mit Vergeben,*

#### 6. Melodrama and Soldier Song (Turi, Chorus)

Verse *Heute ist ein Schwalbenweiberl auf das Dach geflogen,*

Refrain *'s schönste Leben hat ja immer der Soldat!*

#### 7. Finale-Duet (Risa, Lörenthy)

Refrain *Seh' ich dich strahlen, erdulde ich Qualen, oh Mondenschein!*



*Refrain*      *Heissa, Husaren, stürmt jetzt in Scharen*

**17a. Final Song II**      (Risa, Treszka, Marosi, Lörenthy, Chorus)

*Refrain*      *Komm', mein süßes Katzi, schenk' mir einen Kuß,*

Note<sup>33</sup>

*Az Obsitos*  
*(Soldier on Leave)*

Vígszínház, Budapest, March 16, 1910

Libretto by Karl von Bakonyi

Producer: Gábor Faludi

*Der gute Kamerad*  
*(The Good Comrade)*

Bürgertheater, Vienna, October 27, 1911

Libretto by Victor Léon and Karl von Bakonyi

Producer: Oskar Frons

Encouraged by the warm international reception to his first operetta, *Ein Herbstmanöver*, Kálmán began work in 1909 on a second work, *Az Obsitos (Soldier on Leave)*, which his librettists called a "play with songs." The wartime theme of the show influenced Kálmán to compose a serious musical score, inspired more by Hungarian folk music (Example 9) than by the Viennese waltzes that had made *Ein Herbstmanöver* so popular with the operetta public.

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<sup>33</sup> English performing edition by Steven Daigle, 2002.

# Adagio

Az - ó - ta vár - juk ró - la hoz hirt a kó - sza szél ván -  
dor ma - dár Az ut po - rá - ban öt re - mél - jük  
ti - zen - öt é - ve ti - zen - öt é - ve ti - zen - öt é - ve már.

*pp* *cresc.*  
*f* *cresc.*  
*p rubato* *rit.*

Example 9. Nr. 5 Song, measures 30-39

*Az Obsitos*

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Kálmán's new operetta ran for only twenty-five performances in Budapest and left its composer disenchanted. By chance, however, in the audience one evening was librettist Victor Léon, who had coauthored Lehár's 1905 smash hit, *Die lustige Witwe (The Merry Widow)*. Léon was impressed with Kálmán's music and offered to translate and adapt the show for presentation in Vienna. Léon suggested that Kálmán use fewer Hungarian elements and return to using the traditional Viennese dances found in *Ein Herbstmanöver*. The composer himself conducted the Vienna premiere at the Bürgertheater, with Léon as the director, and with the title changed to *Der gute Kamerad (The Good Comrade)*. Although criticized by the public and press for falling far short of his earlier show, Kálmán nevertheless, with the guidance of the more theatrically experienced Léon, had learned a great deal about the integration of music and story and the importance of musically developing the finales. The lessons that Kálmán learned through this experience would serve him well in subsequent shows.

After fifty-three performances in Vienna and mild international interest, *Der gute Kamerad* disappeared from sight for a few years until Vienna theater manager Wilhelm Karczag called on Léon to update the libretto for the current war-time Europe. In 1914, theaters in Vienna had been closed because of the war, but it was later decided that reopening them would boost local morale. With a patriotic (but unglamorous) title, *Gold gab ich für Eisen (I Gave Gold for Iron)*, and featuring Betty Fischer and Hubert Marischka (the future stars of Kálmán's *Gräfin Mariza*), the show re-opened the Theater an der Wien after a four-month closure, running for eighty-two performances. The operetta's patriotic theme proved attractive for a number of theaters around the world, who adapted the story for their own national benefit.

## Characters - Az Obsitos and Der gute Kamerad

<b>Karoline von Gubendorf</b> , the lady of the castle ( <b>Nemzetes asszony</b> )*	Soprano
<b>Marlene</b> , her daughter ( <b>Málcsi</b> )*	Lyric Soprano
<b>Martin Freiherr von Schenkenbach</b> , District Commissioner ( <b>Buzogány Márton</b> )*	Tenor
<b>Vitus Rabenlechner</b> , wealthy farmer ( <b>Tihamér</b> )*	Tenor
<b>Walpurga</b> , his daughter ( <b>Prioska</b> )*	Soprano
<b>Xaver</b> , her brother ( <b>Balint</b> )*	Tenor
<b>Alwin von Kammerer</b> , officer of the Hussars ( <b>Andris Dömötör</b> )*	Lyric Tenor
<b>Stanzi</b> , housekeeper ( <b>Százszorszep</b> )*	Soprano
<b>Ramsauer</b> , overseer ( <b>Beczirker</b> )*	Speaking Role
<b>Portiuncula Immaculata</b> , his daughter ( <b>Öreg paraszt</b> )*	Soprano
<b>Der Pfarrer</b>	Speaking Role
<b>Der Häuseltoni</b>	Speaking Role
<b>Das Klarlweib</b>	Speaking Role
<b>Der Ebenmann</b>	Speaking Role
<b>Der Heugeigenmicherl</b>	Speaking Role
<b>Peasants, Soldiers</b>	

(\*) Hungarian character names from *Az Obsitos*

Orchestration – *Der gute Kamerad*  
2222/423/Pc/Tp/Hp/Strings<sup>34</sup>

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<sup>34</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 10.



## Synopsis - Az Obsitos and Der gute Kamerad

Time: 1859, the end of the Italian War

Act One of both *Az Obsitos* and *Der gute Kamerad* takes place in the Austrian village of Gubendorf over a period of two days. Karoline (Nemzetes asszony) and her daughter Marlene (Málcsi) have been awaiting, with great anxiety, the return of Franz, their son and brother, from war. Not only are they concerned for his safety, but Marlene is engaged to be married and cannot without Franz's blessing. As he lay dying on the battlefield, Franz had asked his best friend Alwin (Andris) to go to his mother and sister to tell them that he loves them. Alwin travels to see them, but is stopped by a neighbor who tells him that Karoline will be devastated at the news of her son's death. Alwin arrives at Karoline's home, pretending to be Franz (as Franz has been gone for fifteen years, no one realizes the deception).

Act Two begins as Alwin becomes acquainted with Marlene, and they begin to fall in love. Of course, Marlene is disturbed by her unnatural feelings for someone whom she assumes is her brother. Finally, unable to continue lying, Alwin reveals his true self, and confesses his love for Marlene. Karoline and Marlene are very sad to learn the truth about Franz, but they accept Alwin into the family as Marlene's sweetheart.

## Musical Numbers - Az Obsitos

### 1. Huszár Induló

*Verse*            *Gazda asszony hadla rétest nem lehet abbol károd*

*Refrain*          *Ej haj gyere ide pajtás itt vannak már*

### 2. Finom Nóta

*Verse*            *Apám nem volt drótostót Hanem gazdag boltos volt*

*Refrain*          *Óh milyen oh milyen finomak vagyunk*



**3. Song**

(Marlene)

*Das Lied war so, das er immer uns 'rer Mutter lieb und herzig vorsang.**Verse Franzerl war heut' ein schlimmes Buberl,**Refrain Mutterl, Mutterl, Franzerl kommt schon wieder***3 ½ . Minuet****4. Duet**

(Walpurga, Vitus)

*Verse Parlez vous français? Oui, oui, weißt es eh!**Refrain Bäff heißt Ochs! Und Wasch? Heißt Kuh!***5. Trio**

(Walpurga, Potriuncula, Martin)

*Verse Grüß Gott, schöne Fräul'n Walpurga! Ich wünsch' Euch recht guten Tag!**Refrain Wo ich geh, ' wo ich steh, ' ach, Walpurga!***6. March and Ensemble**(Marlene, Walpurga, Karoline, Stanzi,  
Alwin, Vitus, Chorus)*Verse Vater diene bei Husaren, war ein tapfer Reiter**Refrain Guck, guck Siehst du sie marschieren, im Schritt und Tritt.***7. Trio**

(Walpurga, Xaver, Vitus)

*Verse Gott im Himmel! Gott im Himmel! Dös war furchtbar schauderlich!**Refrain So was, No du bistDenn kein Mensch sieht dir so etwas an***8. Scene of Alwin**

(Alwin)

*Verse Sieh, ' da grüßt das Haus mit Blütenranken!**Refrain Mutterl, Mutterl, Franzerl kommt schon wieder!***9. Finale I**

(Alwin, Vitus, Karoline, Marlene, Stanzi)

*Mutterl, Mutterl, Franzerl kommt schon wieder**Verse Auf dem Felde der Eher, liegt mein Kamerad,***9 ½. Orchestral Interlude****Act II****9 ¾ . Minuet****10. Duet**

(Stanzi, Vitus)

*Verse I hab' für'n Kopf nix g'lernt**Refrain Stell's linke Haxel vor und so halt'st die Händ',***11. Duet**

(Walpurga, Xaver)

*Verse Gott, bist du ein schöner Mensch da gibt's nix zum reden**Refrain Gott, hast du ein herzig's G'frießerl Gott, das Goscherl is so süß und schön!*

**12. Dance-Duet**

(Marlene, Alwin)

*Verse* *Sag', Brüderchen, ist es nicht sonderbar, wir sind fast wie fremde Leute**Refrain* *Spürst du nicht, fühlst du nicht, sanft meine Hand,***13. Duet**

(Marlene, Alwin)

*Verse* *Der Hochzeitstanz den die Mutter getanzt.**Verse* *Ein selges Glück es jauchzt mir zu und dieses Glück heißt Marlene!***14. Finale II**(Vitus, Pfarrer, Martin, Alwin, Stanzi, Marlene,  
Karoline, Xaver, Walpurga, Chorus)*Nun, lieber Franz,*Note<sup>35</sup>*Der Zigeunerprimás*  
*(The Gypsy Primás)*

Johann Strauss-Theater, Vienna, October 11, 1912

Libretto by Julius Wilhelm and Fritz Grünbaum

Producer: Erich Müller

In 1912, Vienna was the operetta capital of the world—its chief composers met regularly at the Café Museum. Although Kálmán had won praise for his first two operettas, *Ein Herbstmanöver* and *Der gute Kamerad*, there remained doubt among this elite group that Kálmán's success would be long-lived and the group of composers felt unsure that Kálmán deserved a place along side the established masters. The doubts were quickly dispelled with the composer's next work, *Der Zigeunerprimás*, his first operetta written specifically for Vienna. The title role, that of Pali Rácz, an aging gypsy fiddler and based on an actual historical violinist, was played by Alexander Girardi, the most famous star in the history of Viennese operetta. Singing the last great role of his life, Girardi found himself playing a character who could not come to grips with the fact that his glory days were over; a situation very close to that confronting Girardi himself at this stage of his career. The operetta was a huge hit and has since

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<sup>35</sup> English performing edition by Steven Daigle, 2005.

been recognized as one of Kálmán's greatest achievements. Music critic and Mahler biographer Richard Specht, an avowed operetta hater, wrote after seeing the show:

Should I be called upon to name the master among the many composers of operettas, I should name Kálmán. His music is built straight, refreshing, gracious, of a natural musical color. All the others make efforts, look around and try—but he invents in a dream... While his colleagues cannot find their way out of the stinking atmosphere of the French immoral comedy, he goes to the woods, he listens to the song of the sole gypsy and lets the tunes... enter his heart... His colleagues may be more complicated, more skillful technicians—but they aim at the effect which comes to Kálmán all by itself.<sup>36</sup>

*Der Zigeunerprimás* contains some of Kálmán's most beloved melodies, including "Mein alter Stradivari," (Example 10) "O komm mit mir, ich tanz mit dir," and "Hazazaa," the last of which was written by the composer for the initial Hungarian production and featured the most celebrated star of the Budapest operetta stage, Sári Fedak.

When theatrical producer Henry Savage imported Kálmán's 1914 version of *Der Zigeunerprimás*, under the title *Sari*, he had no idea that five months, 151 performances, and thousands of sheet music sales later, Kálmán's name would have joined the ranks of Franz Lehár, Oscar Straus, and Leo Fall as the most marketable of the Viennese operetta composers on Broadway. American composers were now exposed to Kálmán's operettas and gathered inspiration from the tuneful melodies and harmonic and rhythmic devices.

Jerome Kern, who at this time was writing songs for interpolation into imported Broadway operettas (including those of Kálmán), did not contribute to *Sari*, but must have seen the show. The opening musical phrase ("Some day, when I'm awfully low") from Kern's song, "The way you look tonight" from the 1936 film *Swing Time*, are almost identical to the opening of the refrain of "Lang, lang, währt der Sommer nicht," the Act II duet between Juliska and Laczi.<sup>37</sup>

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<sup>36</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932, 101.

<sup>37</sup> Michael Miller, Operetta Archives, interview by author, 10 August 2003, audio recording, library of author.

The show's title role on Broadway was assumed by Hungarian soubrette, Mizzi Hajos, who won instant fame; so much so that she changed her name a few years later to simply Mitzi, claiming that American audiences didn't know how to pronounce either of her Hungarian names. The Act I "Hazazaa" number nearly stole the show (Example 11). The following appeared in a New York Times advertisement for the show:

Queen Mary forbade the tango, but she wouldn't stop the Hazazaa—she couldn't stop laughing long enough to give the order.<sup>38</sup>

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<sup>38</sup> *New York Times* (New York), 25 January 1914.

Tempo di Valse lento.

Ráez

Mein al - ter Stra - di - va - ri, der hat noch nie ge - brummt,

*p dolce wiegend*

Ráez

der hat mir höch - stens zärt - lich und still ins Ohr ge - summt.

Ráez

Dem fällt's nicht ein, zu strei - ten, der war halt noch nie em - pört,

Ráez

mein al - ter Stra - di - va - ri, der weiß halt, was sich g'hört!

Example 10. Nr. 9 Stradivarius Song, measures 48-80.

*Der Zigeunerprimás*

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Quasi marcia moderato.

*dolce ten.* *ten.*

Sári. Ha - za - zaa spürt man von da bist da, da zap - peln

Cymbal. *p dolce* Ob. Trp. Cassa.

al - le mit bei - den Fü - ßen, woll'n sie auch nicht, sie mis - sen! Belde. Ha - za - zaa

Ob. Trp. Pos.

spürt man von da bis da, da lernt man la - chen und wei - nen mit bei - den Bei - nen,

Ob. Trp. Horn.

Example 11. Nr. 5 Hazazaa, measures 29-44  
*Der Zigeunerprimás*  
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das ist der Ha - za - zaa!

Pos.

Example 11. Nr. 5 Hazazaa, measures 29-44  
*Der Zigeunerprimás*  
 Copyright by Josef Weinberger Ltd. Printed with permission. (con't)

### Characters - Der Zigeunerprimás

<b>Rác Pali</b> , gypsy violinist		Lyric Baritone
<b>Laczi</b> *		Lyric Tenor
<b>Sári</b> *		Soubrette Soprano
<b>Pista</b> *		
<b>Ferko</b> *		
<b>Gyuri</b> *		
<b>Boldizar</b> *	*his children	
<b>Andris</b> *		
<b>Jóßka</b> *		
<b>Marci</b> *		
<b>Erzsi</b> *		
<b>Honka</b> *		
<b>Etelka</b> *		
<b>Kata</b> *		
<b>Piroska</b> *		
<b>Rozsika</b> *		
<b>Klári</b> *		Speaking Role
<b>Rác Juliska</b> , his niece		Lyric Soprano
<b>Gaston, Graf Irini</b>		Lyric Tenor
<b>Die Gräfin von Irini</b>		Speaking Role
<b>König Heribert VII</b> , disguised as Graf Estragon		Baritone
<b>Exzellenz Mustari</b>		Baritone

<b>Monsieur Cadeau</b>	Tenor or Baritone
<b>Fekete Józka</b>	Baritone
<b>Babári Sándor</b>	Speaking Role
<b>Banda Lajcsi</b>	Speaking Role
<b>Vörös Ferkó</b>	Speaking Role
<b>Balog Károly</b>	Speaking Role
<b>Dombovári Kálmán</b>	Speaking Role
<b>Pongrácz Imre</b>	Speaking Role
<b>Pierre, servant</b>	Speaking Role
<b>Gypsies, peasants, musicians, servants, men and women of the society</b>	

Orchestration –Der Zigeunerprimás  
 2 (Picc) 222/423/Tp/Pc/Hp/Cimb/Strings  
 Stage Music-2 Clt/Pft<sup>39</sup>

### Synopsis - Der Zigeunerprimás

Time: First decade of the twentieth century

Act One begins in the home of Pali Rácz, renowned, but aging, gypsy violinist and orchestra leader. As the curtain rises, he bemoans his lost youth as his eldest daughter, Sari, sets the table for her father's sixteen children. Pali is concerned for the welfare of his son, Laczi, who is also a violinist, but prefers the “modern music” of Handel and Wagner rather than the old-fashioned gypsy tunes of his father. Pali fears that his son's talent is not great enough for success and thinks that his son will meet with heartbreak. In addition, Pali is also an unknowing rival with his son for the affection of his niece Juliska. Juliska is in love with Laczi, and yet she is engaged to Pali. Pali’s lack of confidence in his son’s talent, as well as his affection for Juliska, has caused great strife in his relationship with his son. Pali receives a visit from an old friend, Gaston, Graf Irini, who is hoping to convince Pali to come to his home in Paris and play a

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<sup>39</sup> Publication issued to commemorate the centenary of the composer’s birth. “Emmerich Kálmán: 1882-1982.” London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 13.

concert for the King of Massillia. Pali would love to play, but because of a past heartbreak, does not wish to return to Paris. Laczi offers to go in Pali's place, which causes Pali to become angry; harsh words are spoken and Laczi runs away.

Act Two takes place in the Parisian palace of Count Gaston Irini. Pali has decided to come to Paris and is preparing for his concert. Laczi arrives at the palace as well, and he and Juliska pledge their love. Pali and Laczi meet and, again, exchange harsh words. The act comes to a close when, at the concert, Pali cannot be found and Laczi is asked to perform in his place. All applaud him, including the late-arriving Pali, who embraces him. Unfortunately, later on, when Pali plays, his dated folk style is not appreciated by the audience, and he is left alone with his gypsy friends.

Act Three begins in the home of Countess Irini, Gaston's grandmother. She is with friends, and Gaston tells of his love for Sári, who arrives later and admits her love of Gaston to the Countess. In addition, Sári tells her of the romantic triangle among Laczi, Pali, and Juliska. Pali arrives and discovers the Countess, his long-lost heartbreak from his young days in Paris. Pali resigns himself to the love between Laczi and Juliska and, facing the reality of advancing years, begins to put his old Stradivarius in the fire. He is stopped by the Countess, who encourages him to pass on his great love to his son.

## Musical Numbers - Der Zigeunerprimás

### Overture

### Act I

#### 1. Introduction and Musical Scene (Rác, Boys)

*Verse*            *Aufhör'n, aufhör'n, kutya láncos, wos ist dos für Kratzerei!*

*Refrain*        *Was Du in stillen Stunden horst, in dir, das wird zum Lied?*

**2. Song** (Rácz)  
*Verse* Vor paar Jahren noch ein König,  
*Refrain* Ach, wie ändert sich die Zeit, alter Rácz, du tust mir leid!

**3. Song** (Sári, Children)  
*Verse* Auf dem gold'nem Throne saß mit seiner Krone  
*Refrain* Ein Soldat, ein Magnat, und ein Jäger mit Gewehr,

### **3a. Melodrama**

**4. Duet** (Juliska, Laczi)  
*Verse* Laut dringt der fromme Chor bis hinauf zum Wolkentor,  
*Refrain* Du, du, du, lieber Gott, schaust zu,

**5. Duet** (Sári, Gaston)  
*Verse* Sie wüßten eine Braut für mich?  
*Refrain* Du reizendes Täubchen gukuruku, ich lieb' dich,

**Duet (written for Budapest production)** (Sári, Gaston)  
*Verse* Sonntag, wann die Meß' vorüber,  
*Refrain* Hazazaa spürt man von da bist da,

**6. Finale I** (Juliska, Sári, Laczi, Gaston, Rácz,  
Fekete, Klári, Chorus)  
*Vater, du beleidigst mich, hast mich immer nur verkannt!*

## **Act II**

### **6 ½ . Entr'acte**

**7. Dance and Chorus** (Estragon, Chorus)  
*Refrain* Stolz wie ein Held zwingst du die Welt  
*Verse* Meine Verehrten, besten Dank für diese Ovation!

**8. Song** (Sári, Women's Chorus)  
*Ich armes Mädels aus den Ungarland*

**Trio (written for Budapest production)** (Juliska, Sári, Cadeau)  
*Verse* Und wenn mir einer tausend Franks bezahlt, daß wieder bald ich reis'  
*Refrain* Dritter Klasse, dritte Klasse, Eisenbahn,

### **8a. Stage Music**

**9. Stradivarius Song** (Gaston, Estragon, Rácz, Mustari)  
*Verse* Manchmal fällt die Wahl mir schwer: Geigen oder Frauen?



*Kommen Sie in zwölf Jahren wieder!*

Note<sup>40</sup>

*The Blue House*

London Hippodrome, October 28, 1912

Libretto by Austen Hurgon

Producers: Frank Allen and Edward Moss

In 1912, Kálmán was asked to submit a one-act operetta to be used as part of a large musical revue at London's Hippodrome. Kálmán was provided the book and lyrics of Austen Hurgon, who had gained fame five years earlier for his libretto to Paul Ruben's hit show, *Miss Hook of Holland*. Hurgon had, within the previous year, already penned the books for two one-act Hippodrome shows: Leo Fall's *The Eternal Waltz* and *Arms and The Girl* by Fall's lesser-known brother, Richard. *The Blue House* opened to generally favorable reviews and ran more than a month, but was criticized for its storyline and was soon forgotten:

In producing *The Blue House*, the management of the Hippodrome is said to have had one fear—that some inquisitive critic might chance upon a plot.<sup>41</sup>

Despite efforts by operetta scholars, the music and libretto for *The Blue House* have never been found. It remains a mystery whether Kálmán wrote new music for this show or adapted songs that he had written for his then-current shows in Vienna.

As it was customary for Viennese operettas of the day to be translated into English and presented on the London stage, it is perhaps unlikely that Kálmán would have extracted tunes from his current shows that might soon be brought in whole to London. But we may never know.<sup>42</sup>

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<sup>40</sup> English performing edition by James Stuart, 2001.

<sup>41</sup> *The London Times* (London), 29 October 1912.

<sup>42</sup> Michael Miller, Producer, Operetta Archives, interview by author, 18 December 2003, audio recording, library of author.

What little is known about the show appears in a few London newspaper reviews and theater listings from the time, and the Hippodrome program which, unfortunately, does not list any of the musical numbers. It has been determined that the show lasted about an hour, it featured American musical comedy stars Shirley Kellogg and Bert Coote (whose son Robert originated the role of Colonel Pickering in *My Fair Lady*), and its hit song was a ragtime number sung by Miss Kellogg.

### Characters - The Blue House

**The Honorable Chippendale St. Arch**, proprietor  
**Major Claude E. Starkey**  
**Lady Anastasia Dilling**  
**O'Connor, Linkman**  
**Miss Cornelia Van Huyt of U.S.A.**  
**Hippodrome Beauty Chorus of U.S.A.**  
**The 12 Pinafores Babies**  
**Lady Billing**  
**Lady Ana**  
**Miss Pick**  
**Miss Jones**  
**Miss Green**  
**Miss Bliss**  
Note<sup>43</sup>

### Synopsis - The Blue House

Time: 1912

The operetta centers around a Laundromat, called The Blue House, in London's West End. It is owned by an aristocrat, The Honorable Chippendale St. Arch. The owner is met with

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<sup>43</sup> There is no existing material denoting the voice types of the characters in this show.

a problem one day when his manageress does not show up for work. Thankfully, an American musical actress arrives to pick up her laundry and volunteers to work for him. The day continues to worsen when the engine-room staff, at the command of their union, goes on strike and refuses to work.

### Musical Numbers – Blue House

1. *Sentimental song by the door-keeper as he requests an increase in salary.*
2. *Quartet by engine-room staff as they announce a strike.*
3. *Two songs (one, a ragtime two-step titled "Everybody") by the American musical comedy star.*

Note<sup>44</sup>

#### *Der kleine König* *(The Little King)*

Theater an der Wien, Vienna, November 27, 1912

Libretto by Karl von Bakonyi, Franz Martos, and Robert Bodanzky

Producer: Wilhelm Karczag

Within the span of six weeks in the fall of 1912, three Kálmán operettas opened in Europe: *Der Zigeunerprimás* and *Der kleine König* in Vienna, and *The Blue House* in London. *Der kleine König* is one of the composer's more obscure works, having met with only minimal success in its initial run, but nevertheless picked up by theaters in Germany, Russia, Italy, Hungary, and Czechoslovakia, where it was very well received. The failure of the work to catch

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<sup>44</sup> The music and libretto for this show are lost. The above listings are taken from the opening-night review in *The Times* on October 29, 1912, and an article in *Variety* on November 22, 1912.



on in Vienna can perhaps be pinned on the withdrawal soon after the opening of its leading soprano, Mizzi Günther, who took ill. As the original "Merry Widow" in Franz Lehár's 1905 production, her absence from the cast would have been, by itself, devastating enough to the box office. Doubly damaging was her agreement with her leading man, Louis Treumann (who had done similar honors for *The Merry Widow*) that they would always perform together and that if one left the show, so would the other. With both of them gone, *Der kleine König* had little hope for a sustained run. Broadway producer Charles Frohman secured the rights for the show and engaged Harry B. Smith to do the translation (as he would later do for Kálmán's *Countess Maritza* and *The Circus Princess*), but nothing ever came of the effort. There was, however, a Hungarian-language production in New York City in 1921. Kálmán reused much of the music from *Der kleine König* for his 1936 show, *Kaiserin Josephine*. This operetta contains an excellent example of Kálmán's use of the tango (Example 12).

**Der König**

1. Der Tanz ist heute ein Kulturbegegriff, in allen Weltteilen tanzt alt und jung, bei  
 2. Menschenherz, das ist ein eigen Ding, beim Tanzen schlägt es gar oft so verliert, und

*stacc.*

2. Fg. 1. Fg.

Geigenklang und bei der Flöte pfeift da kommt der Mensch gar so leicht in Schwung,  
 wenn es so nach unsern Herzen ging, die ganze Welt sich den Tanz er gibt.

*stacc.*

Ob. 1. Viol. Hr.

Example 12. Nr. 14 Tango, measures 8-16  
*Der kleine König*  
 Copyright by W. Karczag. Printed with permission.

### Characters - Der kleine König

<b>Der König</b>	Lyric Tenor
<b>Feldmarschall General Lincoln</b>	Baritone
<b>Admiral Montbrison</b>	Baritone
<b>Ein Polizeichef</b>	Speaking Role
<b>Der Hofmarschall</b>	Speaking Role
<b>Der Hauptmann</b>	Speaking Role
<b>Der Oberst</b>	Speaking Role
<b>Ein alter Staatsrat</b>	Speaking Role
<b>Leutnant Lancelot</b>	Tenor
<b>Anita Montorini, opera singer</b>	Lyric Soprano
<b>Fürstin Cascara</b>	Speaking Role
<b>Gräfin Belmont</b>	Speaking Role

<b>Huck</b>	Tenor
<b>Zaza, ballerina</b>	Soprano
<b>1. Türsteher</b>	Speaking Role
<b>2. Türsteher</b>	Speaking Role
<b>Ein alter Lakai</b>	Speaking Role
<b>Marquis Despransures</b>	Speaking Role
<b>Gräfin Rivoira</b>	Speaking Role
<b>St. Albano</b>	Speaking Role
<b>Graf Montesier</b>	Speaking Role
<b>Ein Unteroffizier</b>	Speaking Role
<b>1. Soldat</b>	Speaking Role
<b>2. Soldat</b>	Speaking Role

Orchestration – Der kleine König  
 2222/423/Pc/Tp/Hp/Strings  
 Stage Music-0020/2231/Pc/Pft/Strings 2/1/1/1/1<sup>45</sup>

### Synopsis - Der kleine König

Time: 1912

Act One takes us to the small studio of "the little king." A lovely ballerina, Zaza, arrives, having caught the attention of the king while at the changing of the guard. At that time, the fun-loving king had crossed paths with a beggar, Huck, and bestowed on him the position of baron. For now, however, the king is nowhere to be found. Rumor has it, that he is at the opera house, where the famous singer, Anita Montarini is playing the role of Carmen. The police chief runs into the palace, all agitated, and reports that the daughter of one of the chief revolutionaries is within the city walls. The young king finally appears, admitting that he has been to the opera and been totally enchanted by Anita. He has invited her to supper and awaits her decision. His intention is to bring her into a position of nobility. As the angry Zaza leaves, the marshall, with

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<sup>45</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 12.

great uproar, brings a message that Admiral Montbrison has brought a group of discontented citizens to air their complaints before the king. He refuses to give them audience and they pour out into the streets singing their freedom song. Anita appears, obviously sympathetic to their cause, telling them that she is the daughter of a hero who, as a martyr, will give his life for freedom. She wants to exploit this opportunity to be alone with the king in order to kill him. She has asked the unsuspecting old marshall to bring to the king a basket of roses in which she has placed a bomb. But when she gazes upon the young, elegant, gallant monarch, she softens, and extinguishes the bomb's fuse. She leaves, but not before presenting the king with a glowing red rose from the basket.

Act Two takes place in the music salon of the palace. Huck and Zaza, now engaged, praise the joys of court life. Huck brings news that the soldiers outside are gathering to celebrate the anniversary of the revolution. Anita recognizes the impending danger to the king and offers to help him escape, but he will not leave his country. The king is denounced by the assembled crowd and it is revealed to him that Anita is a paid agent of the revolution. She refuses him an explanation but, with mixed emotions, tries to convince him to flee. Steadfast on preserving the monarch's life, she begs the Marshall to save the king by convincing him to sign a declaration of abdication. The Marshall opens the palace gates to the revolutionaries and orders the king's troops to lay down their arms. The abandoned king has no choice but to renounce his throne and accept an offer of safe passage.

Act Three is set in the garden of a villa overlooking the French coast. The exiled king has taken up residence. The merry Huck has been formulating plans to recapture the palace, but his wife Zaza attempts to twist his head back on straight. Anita has also come to the villa, with

all prior misunderstandings and intrigues resolved. She and the king will create there, a new kingdom, one founded on love and one from which no one should ever be forced away.

## Musical Numbers - Der kleine König

### Overture

### Act I

#### Nr. ½ . Melodrama

- 1. Song** (Zaza, Lancelot, Men's Chorus)  
*Verse* *Der König, der ritt zur Wachtparad' heut' um halb neun,*  
*Refrain* *Ein reizendes Mäd'el blond wie Gold, ein reizendes Mäd'el, wie ihr's wolt',*
- 2. Entrance** (König, Lancelot, Marschall, Chorus)  
*Verse* *Als Helden im Feindesfeuer, so sah ich den kleinen König schon,*  
*Refrain* *Ein glorreicher Sieg, ein ruhmreicher Tag,*  
*Verse* *Liebe ist der Mai, der einmal nur erblüth, ist das große Los, das einmal man zieht!*
- 3. Entrance** (Huck, Chorus)  
*Verse* *Gänzlich unverhofft kommt per Zufall oft irgend einer zu der Grandcarriere.*  
*Refrain* *Es wär mein Glück ein wirklich fix und fertiges,*
- 4. Dance-Duet** (Zaza, Huck)  
*Verse* *Wenn die ganze Welt zu Ende du gehst, findest du keinen Mann wie mich,*  
*Refrain* *Wenn einmal der Rechte kommt, der dem Weib zum Manne frommt,*
- 5. Ensemble** (Montorini, Montbrison, Chorus)  
*Verse* *Wartet nur, bald zu End' ist die Zeit, eure Macht langt nicht weit,*  
*Refrain*
- 6. Finale I** (Montorini, König, Chorus)  
*Verse* *Hinweg jetzt mit der ganzen Königswürde.*  
*Refrain* *Gäbs nur ein Stübchen für uns zwei allein.*

### Act II

#### Nr. 6 ½ . Entr'acte

#### 7. Orchestral Introduction

**8. Song** (Zaza, Chorus)  
*Verse* *Musik des Lebens Würze ist, sagte Papa*  
*Refrain* *Komm', Lilly, komm', Lilly, setz' dich zum Klavier,*

**8 ½ . Exit** (Zaza, Chorus)  
*Komm' Lilly, komm' Lilly, setz' dich zum Klavier!*

**9. Dance-Duet** (Montorini, König)  
*Verse* *Lieblich spielen die Geigen, laden lokkend zum Reigen,*  
*Refrain* *Ja, so 'ne klei'ne Extratour ist immer was intrassantes!*

**10. Wedding Duet** (Zaza, Huck)  
*Verse* *Im ersten Jahr wollen wir wohnen*  
*Refrain* *Herrgott, ich heirat' so gerne,*

**11. Dance-Duet** (Montorini, König)  
*Verse* *Liebchen, komm und pack' den Koffer ein,*  
*Refrain* *Steh' ich auf der weiten Welt ganz allein,*

**12. Song** (Montorini)  
*Verse* *Seht mich hier knien, bittend für ihn,*  
*Refrain* *Krone und Land nichts ist als Tand,*

**13. Finale II** (Montorini, Zaza, König, Huck,  
Lancelot, Montbrison, Chorus)  
*Der König wünscht für heute Abend das beste Amusement,*

### Act III

#### **Nr. 13 ½ . Entr'acte**

**14. Tango** (Zaza, König, Huck, Four Women)  
*Verse* *Der Tanz ist heute ein Kulturbegriff,*  
*Refrain* *Ihr Mädels, dreht Euch nur schnell und gings im Tanze zur Höll,*

**15. Men's Chorus** (Chorus)  
*Verse* *Als Helden im Feindesfeuer so sah ich den kleinen König schon,*  
*Refrain* *Der König, der führt die Husaren als ging es zum Tanz mit seinen Scharen*

**16. Reprise** (Zaza, Huck)  
*Verse* *Am Sonntag, da ziehst du den Frack an,*

**17. Final Song** (Montorini, Zaza, König, Huck)  
*Verse* *Steh ich auf der weiten Welt ganz allein,*

*Gold gab ich für Eisen*  
(*I Gave Gold for Iron*)

Theater an der Wien, Vienna, October 18, 1914

Libretto by Victor Léon

Producer: Wilhelm Karczag

This work represents the attempt by Kálmán and his librettist, Victor Léon, to recast their earlier operetta, *Der gute Kamerad*, as “morale-boosting wartime propaganda”<sup>46</sup> during the early days of World War I. Most of the music from this earlier work was reused, although Kálmán did write several new songs, changed the voicings of several of the existing ones, and expanded the finale to accommodate the new, and much happier, ending that Léon created. Unfortunately, people were interested in going to the theater to be entertained, not to be exposed to the realities of war.<sup>47</sup> As a result, the work was not an immediate success, running up only 82 performances in Vienna.

When the show opened on Broadway in 1916 as *Her Soldier Boy*, most of Kálmán's music had been replaced with that of Sigmund Romberg, Clifton Crawford, Augustus Barratt, and Felix Powell, the last of whom contributed the show's hit tune, "Smile, smile, smile," whose refrain is the familiar "Pack up your troubles in your old kit bag."<sup>48</sup>

The show ran on Broadway for a highly-respectable 198 performances—it is anybody's guess how long it might have run if they had retained all of Kálmán's music. Two years later, the show opened in London as *Soldier Boy*, and Kálmán was not even credited as a composer. *Gold gab ich für Eisen* remains one of its composer's least well known works, with no evidence that it has

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<sup>46</sup> Kurt Gänzl, *The Encyclopedia of the Musical Theatre*, 2<sup>nd</sup> ed., (New York: Schirmer Books, 2001), 1050.

<sup>47</sup> Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.

<sup>48</sup> Michael Miller, Operetta Archives, interview by author, 30 May 2004, audio recording, library of author.

been performed anywhere in the world within the last 70 years. Although much of the score was serious in nature, reflecting the wartime setting, Kálmán did contribute a number of catchy, upbeat songs.

### Characters - Gold gab ich für Eisen

<b>Karoline von Gubendorf</b> , the lady of the castle	Soprano
<b>Marlene</b> , her daughter	Lyric Soprano
<b>Baron Schenkenbach</b> , county court captain	Baritone
<b>Vitus Rabenlechner</b> , wealthy farmer	Tenor
<b>Walpurga</b> , his daughter	Soprano
<b>Xaver</b> , her brother	Soprano (pants role)
<b>Alwin von Kammerer</b> , cavalry captain*	Lyric Tenor
<b>Franz Baron Gubendorf</b> , cavalry captain*	Tenor
<b>v. Steinfeld</b> , first lieutenant*	Speaking Role
<b>Graf Neusiedeln</b> , lieutenant*      *of the 17 <sup>th</sup> Hussars	Speaking Role
<b>Stanzi</b> , housekeeper	Soprano
<b>Das Klariweib</b>	Speaking Role
<b>Die Berghöflerin</b>	Speaking Role
<b>Die Einödbäuerin</b>	Speaking Role
<b>Kathi</b>	Speaking Role
<b>Mariedl</b>	Speaking Role
<b>3 kliene Bauernmädel</b>	Speaking Role
<b>Hasenschwandtner</b> *	Speaking Role
<b>Stirl</b> *      *peasants	Speaking Role
<b>Graffelman</b> *	Speaking Role
<b>Heugeigenmichel</b> *	Speaking Role
<b>Ein Husarenwachtmeister</b>	Speaking Role
<b>Peasants, Soldiers</b>	

### Orchestration – Gold gab ich für Eisen

2222/423/Tp/Pc/Hp/Cel/Strings  
 Stage Music-2 Clt/2Horn/2 Tpt in F/2 Tpt in C/Bsn/Pc<sup>49</sup>

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<sup>49</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 9.



## Synopsis - Gold gab ich für Eisen

Time: 1914, the beginning of World War I

The prologue of *Gold gab ich für Eisen* takes place on a battlefield in enemy lands. Franz, the son of Karoline and the brother of Marlene, has been fatally wounded. As he lies dying, he asks his best friend, Alwin, to go to his mother and sister and give them his love. Alwin promises to fulfill his friend's wishes.

Act One begins six weeks later in the Austrian village of Gubendorf, situated near the Hungarian border. Karoline and her daughter, Marlene, have been awaiting the return of Franz. They are anxious over his arrival because Marlene is engaged to be married, but cannot without her brother's blessing. Alwin travels to see them, but is stopped by a neighbor who tells him that Karoline will be heartbroken upon learning that Franz has not come himself. Alwin arrives, pretending to be Franz, and because he had been gone for fifteen years, no one realizes the deception.

Act Two begins with Alwin and Marlene becoming acquainted, and eventually falling in love. Marlene, however, is disturbed by her unnatural feelings for her "brother." Finally unable to continue the charade, Alwin reveals his true self and confesses his love for Marlene. Marlene tells him that they must sacrifice their love; that she does not wish to hurt her mother by telling her the truth about the death of Franz. Alwin does not feel that he can keep the secret, and at just the moment he is about to reveal all to Karoline, Franz returns. Although Alwin believed Franz to be dead, it seems he was only wounded. All rejoice, and Alwin and Marlene are able to openly admit their love.

## Musical Numbers - Gold gab ich für Eisen

### Prologue: "Alarm."

**1. Overture and Melodrama** (Men's Chorus)  
*Heil, Heil! Gut und Blut dem Kaiser! Heil Vaterland!*

**2. Song and Duettino** (Franz, Alwin)  
*Verse Franzerl war heut' ein schlimmes Buberl,*  
*Refrain Mutterl, Mutterl, Franzerl kommt schon wieder,*

**3. Finaletto** (Franz, Alwin)  
*Verse Grüße mir das Haus in Blütenranken,*  
*Refrain Mutterl, Mutterl, Franzerl kommt schon wieder!*

### Act I: "Der gute Kamerad"

**4. Melodrama, Aria and Song** (Marlene, Women's Chorus)  
*Verse Östreich wird die Frauen preisen nehmt den edlen Ring von Eisen,*

**4a. Song** (Marlene)  
*Mein Vaterland, du bist in Not, ringsum von Feinden schwer bedroht,*  
*Refrain Den Ring, das Kreuz, und hier vom Arm das gold'ne Band,*  
*Refrain Gold gab ich für Eisen,*

**5. Song** (Marlene)  
*Verse Das Lied war so,*  
*Verse Franzerl war heut' ein schlimmes Buberl,*  
*Refrain Mutterl, Mutterl, Franzerl kommt schon wieder,*

### **5 ½ . Minuet**

**6. Quintet** (Vitus, Stirl, Graffelmann,  
Heugeigenmichel, Hasenschwandtner)  
*Verse Dös is Politik hab' dafür ein Blick,*  
*Refrain Siehst, dös heißt man Politik.*

**7. March Song** (Walpurga, Xaver, Vitus)  
*Verse Ich bin wohl der Jünste, doch nicht der Geringste*  
*Refrain Für mein Öst'reich, da tu ich halt Alles!*

**8. March and Ensemble** (Xaver, Marlene, Walpurga,  
Karoline, Stanzi, Vitus, Chorus)  
*Verse Alle Herzen höher schlagen, denkt man unsrer Heere,*  
*Refrain Tromtrom, hat die Trommel g'schlagen, hurra, zur Schlacht!*

**9. Scene of Alwin.** (Alwin)  
Verse *Sieh, da grüßt das Haus mit Blütenranken!*  
Refrain *Mutterl, Mutterl, Franzerl kommt schon wieder!*

**10. Finale I. Melodrama** (Marlene, Karoline, Stanzi, Alwin, Vitus)  
*Mutterl, Mutterl, Franzerl kommt schon wieder.*  
Verse *Auf dem Felde der Ehre,*

**Act II: “Franzerl kommt schon wieder...?”**

**10 ½ . Entr’acte**

**10 ¾ . Minuet**

**11. Duet** (Stanzi, Vitus)  
Verse *Ich hab’ für’n Kopf nix g’lernt,*  
Refrain *Stell’s linke Haxel vor und so halt’s die Händ’,*

**12. Dance-Duet** (Marlene, Alwin)  
Verse *Wer gern tanzt, dem paßt jedes Tänzchen gar bald!*  
Refrain *Das Leben ist doch wunderschön, wenn Wünsche in Erfüllung geh’n,*

**13. Duet** (Walpurga, Xaver)  
Verse *Die Weiber, die Weiber und die von Wien gar...*  
Refrain *Daß wir Männer so merkwürdig schwach sind,*

**14. Duet (Zeppelin Polka)** (Xaver, Vitus)  
Verse *Zeppelin, das ist ein Mann, so gibts keinen Zweiten,*  
Refrain *Kommt ein Vogerl hergeflogen und das nennt sich Zeppe-Zeppelin!*

**15. Dance-Duet** (Marlene, Alwin)  
Verse *Sag’, Brüderchen, ist es nicht sonderbar,*  
Refrain *Spürst du nicht, fühlst du nicht sanft meine Hand,*

**16. Duet** (Marlene, Alwin)  
Verse *Der Hochzeitstanz, den die Mutter getanzt*  
Refrain *Ein sel’ges Glück, es jauchzt mir zu, und dieses Glück heißt Marlene!*

**17. Finale II** (Marlene, Walpurga, Karoline, Stanzi,  
Xaver, Alwin, Franz, Vitus, Baron,  
Chorus)  
*Ich bin ihr Bruder nicht!*

**Chapter 5.**  
**The Middle Period Operettas**  
**(1915-1927)**

*Zsuzsi Kisasszony*

*Die Csárdásfürstin*

*Die Faschingsfee*

*Das Hollandweibchen*

*Die Bajadere*

*Gräfin Mariza*

*Die Zirkusprinzessin*

*Golden Dawn*

*Zsuzsi Kisasszony*  
*(Little Miss Susie)*

Vígyszínház, Budapest, February 27, 1915  
Libretto by Miksa Bródy and Ferenc Martos  
Producer:

The third and last of Kálmán's Hungarian operettas, *Zsuzsi kisasszony* opened in Budapest in 1915 and ran for 78 performances. Its subsequent history is an interesting one. If it had been like Kálmán's former shows, *Zsuzsi kisasszony* would have been translated into German, presented first in Vienna and Europe, and then, in an English translation, in London and America. However, given the huge success of *Sari*, American theatrical producers were anxious to bring a new Kálmán work to Broadway. In this case, they engaged P. G. Wodehouse who, in

his lyrical theater debut, collaborated with Guy Bolton and Herbert Reynolds on an English libretto based on the original Hungarian story. *Miss Springtime*, with four interpolated songs by Jerome Kern, became one of the longest running imported shows of the decade and solidified Kálmán's position as Broadway's leading foreign composer. Kálmán, well aware of the show's success in America, set his sights on a Vienna production. Having higher expectations for this work than what was indicated by its respectable, but non-stellar, reception in Budapest and the European market's slow response, Kálmán worked with librettists Arthur Willner and Rudolf Österreicher in creating an entirely new story, titled *Die Faschingsfee*. Using much of the same music as *Zsuzsi kisasszony*, the new version enjoyed great success in Vienna and inspired a Hungarian production, entitled *A farsang tündére* (*The Carnival Fairy*). This new version had the effect of relegating the original *Zsuzsi kisasszony* into oblivion. The Hungarian language and setting of this piece is complemented by examples of music with distinct Hungarian flavoring (Example 13).

Szélesen.  
Peterfy.

En-ged-je meg-zo-rit nom hom-lo-kát, sze-mét, En-ged-je meg-zo-rit nom hom-lo-kát, sze-mét,

Be szép lesz majd a vi-szont-lá-tás, Ha kis-se fáj is most a vá-lás!

Example 13. Nr. 6 Duet, measures 9-16  
*Zsuzsi Kissazsony*  
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### Character Zsuzsi Kisasszony

**Zsuzsi**  
**Falsetti**  
**Péterfy**  
**Dinye**  
**Szerafina**  
**Pribiscey**  
**Polgármeister**  
**Orvos**  
**Igazgato**  
**Lauffen**  
**Fabrikantengattin**

Lyric Soprano  
 Tenor  
 Lyric Tenor  
 Tenor  
 Soprano  
 Tenor  
 Baritone  
 Tenor  
 Tenor  
 Tenor

## Synopsis - Zsuzsi kisasszony

Time: 1915

Act One takes place in a small town in Hungary. There is much excitement about as the volunteer fire brigade is dedicating its flag, and guests are streaming in from Budapest.

Everyone eagerly awaits the arrival of native son Falsetti, the famous opera tenor. He arrives with Lauffen, a composer and diplomatic consul, whose wife Szerafina has tender feelings for Falsetti. Zsuzsi, the foster daughter of the postmaster Pribiscey, helps her father in the post office and is in love with Péterfy, the local newspaper editor. Falsetti, however, is much taken with her and invites Zsuzsi to come with him to Budapest, where he will try to mold this small-town postal maid into an artist.

Act Two is set in Budapest, where Zsuzsi has settled in at Falsetti's apartment. She grows increasingly disenchanted with him, as he pays her little attention, focusing his time instead on preparing for his new role as Otello. On top of this, the jealous Szerafina exposes Falsetti to Zsuzsi by claiming that he brought her to Budapest on a bet that he could seduce the innocent girl. In the meantime, Péterfy's colleague, Dinye, steals the good-luck charm of the highly superstitious Falsetti. Without this charm, he fears that he will be unable to sing.

The setting for Act Three returns to the small town. Falsetti, devastated, announces that he will no longer sing but will return to his former profession. Zsuzsi makes up with Péterfy and Dinye, seeing how the situation has developed, returns the good-luck charm to Falsetti. The tenor soon regains his self-confidence and gets back his voice, as peace and serenity return to the small village.

## Musical Numbers - Zsuzsi kisasszony

### Act I

#### **1. Introduction and Song** (Péterfy, Dinye)

*Verse* *Lágy álmok ejjelén ha a szél se zúg*  
*Refrain* *Volt egyszer hol nem volt volt egy leány*  
*Verse* *Hajnal csillag fõnn az égen, várlak rózsám réges régen olyan rég hogy majd leszakad a lábom,*  
*Refrain* *Hej cicám, mégse járja tán*  
*Refrain* *Jaj Zsuzsikám, jaj Zsuzsikám*

#### **Second Scene**

#### **2. Ensemble** (Pribiscey, Dinye, Chorus)

*Verse* *Szép katomásan járunk, Mert fegyelem van nálunk*  
*Refrain* *Be szép csodás a tûzoltobrigád,*

#### **3. Song** (Zsuzsi)

*Verse* *Be gyönyörű be sugárzó álmom volt ma piros hajnalon,*  
*Verse* *Hajnal csillag fenn az égen várlak rózsám réges régen olyan rég hogy majd leszakad a lábom,*  
*Refrain* *Hej cicám, mégse járja tán*  
*Refrain* *Jaj Zsuzsikám, Jaj Zsuzsikám*

#### **4. Ensemble and Song** (Dinye, Pribicsey, Polgármeister, Falsetti, Chorus)

*Verse* *Itt jön ime városunknak büszkesége hőse,*  
*Refrain* *Ha már rabja minden ország mindenűnnen*  
*Verse* *Egy vágyam van csupán Gyermekded bár salóm*  
*Refrain* *Ime a bámulatra méltó tulvilógitoroku földöntuli fenomen,*

#### **5. Trio** (Szerafín, Lauffen, Dinye)

*Verse* *Mondd csak hűtlen casfa némben tegnap este, hol voltál*  
*Refrain* *Nagysád rájár még önre a rúd*

#### **6. Duet** (Zsuzsi, Péterfy)

*Verse* *Engedje megszoritnom kis fehér kezét*  
*Refrain* *Szem párod az a csillagsugár*

#### **7. Finale I** (Pribesey, Dinye, Zsuzsi, Falsetti, Serafín, Lauffen, Polgármeister, Chorus)

*Be szép csudás a tûzoltobrigád*



## Act II

### **8. Duet**

(Zsuzsi, Falsetti)

*Verse* Sétál a korzón a szende kis leány  
*Refrain* Az édes Légy az ici pici parocskám,

### **9. Quintet**

(Zsuzsi, Falsetti, Dinye, Orvos, Igazgato)

*Verse* Bár fajnak hátul a vesék  
Hóditás a taglejtése mú  
*Refrain* Előre előre hát az angyalát

### **10. Song**

(Péterfy)

*Verse* Holdfényes illatos nyáréjszakák  
*Refrain* Édesebb szebb ott a nyár

### **11. Duet**

(Zsuzsi, Péterfy)

*Verse* Istenemre édes kincsem  
*Refrain* Csillag száll az égen

### **12a. Trio**

(Szerafin, Dinye, Pribicsey)

*Verse* Vér piros az ajkad Julikám  
*Refrain* Gondolj rám drága Juliám!

### **12b. Melodrama**

### **13. Duet**

(Zsuzsi, Dinye)

*Verse* Ejhaj lesz itt ma nagy ricsaj  
*Refrain* Ihaja csuhaja  
*Refrain* Ripityom be nagy a kedvem ma

### **14. Finale II**

(Péterfy, Lauffen, Szerafin, Zsuzsi, Falsetti, Chorus)

*Igenis! De ha tudta!*

## Act III

### **15. Refrain**

(Chorus)

*Refrain* Jaj Zsuzsikám, Jaj Zsuzsikám

### **16. Song**

(Zsuzsi, Dinye)

*Verse* Mig az ember nem vén S vőlegények nem vén  
*Refrain* Agglegény agglegény mért ne lennék

### **17. Song**

(Falsetti)

*Verse* Hogyha egyszer hogyha egyszer meghalok  
*Refrain* Csirizem dikicsem

## 18. Finale

(All)  
*Die Csárdásfürstin*  
(*The Gypsy Princess*)

Johann Strauss-Theater, Vienna, November 17, 1915

Libretto by Victor Léon and Béla Jenbach

Producer: Erich Müller

By 1915, with seven operettas written of which several were highly successful, Kálmán was acknowledged as one of Vienna's leading operetta composers, a position he shared with Franz Lehár, Leo Fall, and Oscar Straus. By the time *Die Csárdásfürstin* (*The Gypsy Princess*) had completed its 533-performance run in Vienna, Kálmán had become number one. The operetta swept through Europe as *Csárdásfürstinnan* in Sweden, *Varietéfürstinnan* in Finland, *Księżniczka czardasza* in Poland, *A Csárdáskirálynő* in Hungary, *сильва* in Russia, and *La Principessa della Czarda* in Italy, and enjoyed success which was similar to Lehár's *Die lustige Witwe* (*The Merry Widow*) a decade earlier. Broadway's contribution, *The Riviera Girl*, opened on September 24, 1917 at the New Amsterdam Theater, with Wodehouse and Bolton providing the English translation (as they had for *Miss Springtime*) as well as Jerome Kern contributing an additional musical number. Due to the continuation of World War I, producers Marcus Klaw and Abe Erlanger encouraged their two librettists to minimize any association of the work with Eastern European sources. The locale of the plot was shifted from Budapest and Vienna to Monte Carlo and virtually all of the characters were assigned new names. However, despite these efforts, the show closed after 100 performances. Wodehouse and Bolton thought that the show deserved better and blamed themselves for the shorter-than-expected run:

The Kálmán score was not only the best that the gifted Hungarian ever wrote but about the best anybody ever wrote...Which seems to place the responsibility for its deplorable failure on Broadway squarely on the shoulders of the boys who wrote the book. They feel, looking back, that where they went wrong was in

being perhaps a little too ingenious in devising a plot to replace that of the original Viennese libretto...<sup>50</sup>

It matters little, for *Die Csárdásfürstin* has gone on to become the most performed of Kálmán's operettas. Given its immense popularity over the years in Russia—much more so than *Die lustige Witwe* and *Die Fledermaus*—it has been suggested that it might be the most performed operetta of all time. Musical elements contributing to the shows great success include: csárdáses (Example 14, Example 15, Example 16), popular tunes, marches, waltzes (Example 17), and big ensemble scenes.

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<sup>50</sup> Guy Bolton and P. G. Wodehouse, *Bring on The Girls: The Improbable Story of Our Life in Musical Comedy* (Limelight Editions, 1953), 79.

Andante (sehr langsam)

Solo VI.  
1. Ob.  
*p*  
Fag. Corni.  
Hf.

*pp*  
2. 3. Pos.  
Hf.

Trombidolee  
*pp*  
Pos.  
Tamtam

1. Clar.  
1. Viol. gliss.  
Kl.  
*molto rit.*

Kl.  
Ve.  
1. Viol. gliss.  
Kl.  
*rit.*  
Tymp.

Example 14. Prologue measures 8-22  
*Die Csárdásfürstin*  
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*p*

nicht zum spie - len, zum zum scher - zen sie ihr Herz dir gibt. nicht zum spie - len,

Kl.

*p*

Fag.

1. Ob.

Hfe.

nicht zum scher - zen sie ihr Herz dir gibt. Willst du dir die Zeit ver - trei - ben

Kl.

1. Ob.

Hfe.

such' ein and' - res Schät - zen - lein. Bist du mein, mußt mein du blei - ben, mußt mir dei - ne

Pos.

Seel ver - schrei - ben, muß ich Him - mel dir und Höl - le sein!

Example 15. Nr. 1 Song, measures 25-44  
*Die Csárdásfürstin*  
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mf  
Ol - la - la! So bin ich ge - baut. Ol - la -

Picc. Ob.  
Holz

mf

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a mezzo-forte (mf) dynamic. The lyrics are "Ol - la - la! So bin ich ge - baut. Ol - la -". The bottom staff is the piano accompaniment, also marked mf. It features a rhythmic pattern of eighth and sixteenth notes. Instrumentation labels include "Picc. Ob." (Piccolo Oboe) and "Holz" (Woodwinds).

la! Auf zum Tanz! Küss' mich, denn küss' mich, denn wer am be - sten

Holz  
Horner

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics "la! Auf zum Tanz! Küss' mich, denn küss' mich, denn wer am be - sten". The piano accompaniment continues with the same rhythmic pattern. Instrumentation labels include "Holz" (Woodwinds) and "Horner" (Horns).

küs - sen, küs - sen kann, nur der wird mein Mann!

Corni  
Tromp.  
Pos. *cresc.*  
Fl.  
Picc. Hfe.

Detailed description: This system contains the final two staves. The vocal line concludes with the lyrics "küs - sen, küs - sen kann, nur der wird mein Mann!". The piano accompaniment features a crescendo. Instrumentation labels include "Corni Tromp. Pos." (Cornets, Trumpets, Trombones), "Fl. Picc." (Piccolo Flute), and "Hfe." (Harp).

Example 16. Nr. 1 Song, measures 45-60  
*Die Csárdásfürstin*  
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3.

Tempo di Valse lento *p*

Ma - chen wir's den Schwal - ben nach

ach!

Tempo di Valse lento *wirgend kl. p*

baur' wir uns ein Nest bist du lich und

Pl. *Celento f*

4

bist du brav half zu dir ich fest!

Example 17, Nr. 8 Duet, measures 28-45  
*Die Csárdásfürstin*  
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## Characters - Die Csárdásfürstin

<b>Leopold Maria</b> , Prince of Lippert-Wylersheim	Baritone
<b>Anhilte</b> , his wife	Speaking Role
<b>Edwin Ronald</b> , their son	Lyric Tenor
<b>Komtesse Stasi</b> , niece of the princess	Soubrette Soprano
<b>Graf Boni Káncsiánu</b>	Tenor
<b>Sylva Varescu</b>	Lyric Soprano
<b>General Rohnsdorff</b>	Speaking Role
<b>Eugen</b> , his son, head lieutenant	Speaking Role
<b>Feri von Kerekes</b> , called Feri bácsi	Tenor or Baritone
<b>Botschafter Mac Grave</b>	Speaking Role
<b>Sektionschef von Billing</b>	Speaking Role
<b>Gräfin Tscheppe</b>	Speaking Role
<b>Baronin Eisner</b>	Speaking Role
<b>von Merö*</b>	Speaking Role
<b>von Szerenyi*</b> *cavaliers	Speaking Role
<b>von Endrey*</b>	Speaking Role
<b>von Vihar*</b>	Speaking Role
<b>Juliska*</b>	Speaking Role
<b>Aranka*</b>	Speaking Role
<b>Cleo*</b>	Speaking Role
<b>Rizzi*</b> *variety girls	Speaking Role
<b>Selma*</b>	Speaking Role
<b>Mia*</b>	Speaking Role
<b>Daisy*</b>	Speaking Role
<b>Vally*</b>	Speaking Role
<b>Miksa</b> , head waiter	Speaking Role
<b>Hotel groom, gypsy violinist, cavaliers, society people, gypsy band, footmen, waiters</b>	

## Orchestration – Die Csárdásfürstin

2222/423/Pc/Hp/Cel/Strings (Reduced orchestration available in conjunction with English Operatic Society version.)<sup>51</sup>

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<sup>51</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 8.



## Synopsis - Die Csárdásfürstin

Time: 1915

Act One takes place in Budapest at the Orpheum Theater. Cabaret star Sylva Varescu is giving her final concert before departing for an American tour, accompanied by her friend, Count Boni Káncsiánu. Boni and his friend, Feri, are throwing a farewell party for Sylva. She is fond of both, but her heart lies with Prince Edwin, whose family is not happy about their son's involvement with a cabaret singer. Edwin receives a letter from his parents requesting his immediate return. The defiant Edwin asks Sylva to stay in Budapest; he proposes to her in front of their friends. Unfortunately, the proposal was not his to give, as his parents have already promised him to his childhood sweetheart, Countess Stasi.

Act Two takes place eight weeks later in the palace of the Prince Lippert-Weylersheim in Vienna. Edwin, with the planned royal wedding imminent, confronts Stasi. They speak of their mutual fondness, but neither wishes for the marriage to occur. Returned from America, Boni and Sylva arrive at the palace, with her playing the role of his wife. The guests all remark on the resemblance of Countess Káncsiánu to the cabaret singer, Sylva Varescu. Edwin and Sylva vent their anger—he over her "marriage" to Boni and she over his upcoming wedding to Stasi. But relations soon thaw and they begin again to enjoy being together. Boni and Stasi, in the meantime, have become fond of one another. Boni agrees to relinquish Sylva, but when Edwin claims that he is in love with the Countess Káncsiánu (evidently embarrassed to mention her real profession), Sylva is heartbroken and leaves the palace.

Act Three takes place in a Viennese hotel, where Boni, Sylva, and Feri are trying to cheer themselves up with song and dance. Edwin's father appears, furious at the breakup between his son and Stasi. Feri tries to placate the father with news that he himself was once in love with a

cabaret singer. When he produces a photograph, Edwin's father turns ashen—it is his wife, who in her younger days was a singing star at the Orpheum Theater. There can be no more objection to the marriage between Edwin and Sylva, as all celebrate.

## Musical Numbers - Die Csárdásfürstin

### Overture

### Act I

#### 1. Song of Sylvia with Chorus (Sylva, Boni, Feri, Young Soloists)

*Heia, heia, in den Bergen ist mein Heimatland!*

*Verse Wenn ein Siebenbürger Mäd'el sich in dich verliebt,*

*Refrain Ollala! So bin ich gebaut.*

#### 2. March-Ensemble (Boni, Feri, Eight Men)

*Verse Alle sind wir Sünder, es wär' uns zwar gesünder,*

*Refrain Die Mäd'is, die Mäd'is, die Mäd'is vom Chantant,*

#### 3. Duet (Sylva, Edwin)

*Sylvia, ich will nur dich!*

*Verse Sich verlieben kann man öfters.*

*Refrain Mädchen gibt es wunderfeine doch wer liebt,*

#### 4. Song (Boni, Eight Women)

*Verse Aus ist's mit der Liebe bei mir ein für alle mal,*

*Refrain Ganz ohne Weiber geht die Chose nicht,*

#### 5. Song-Ensemble (Sylva, Edwin, Boni, Feri)

*Verse O jag' dem Glück nicht nach auf meilenfernen Wegen,*

*Refrain Heissa, so verliebt zu sein, kann's was Schönres geben!*

*Refrain Ja so ein Teufelsweib fängt dich mit Seel' und Leib,*

#### 6. Finale I (All Soloists, Chorus)

*Ich Edwin Ronald Karl Maria Fürst Lippert Weylersheim*

### Act II

#### 6 ½ . Entr'acte

#### 7. Waltz (Chorus)

*Erstrahlen die Lichter im hellen Glanz, dann fliegen wir Mädchen zum Tanz!*

- 8. Duet (Swallow-Duet)** (Stasi, Edwin)  
*Verse* *Ich warte auf das große Wunder tra-la-la, von dem man so viel spricht.*  
*Refrain* *Machen wir's den Schwalben nach baun' wir uns ein Nest*
- 9. Duet** (Sylva, Edwin)  
*Verse* *Heller Jubel, Händedrucke, frohes Lachen, heiße Blicke und Zigeuner,*  
*Refrain* *Weißt du es noch?*
- 10. Quartet** (Sylva, Stasi, Edwin, Boni)  
*Verse* *Liebchen, mich reißt es, Liebchen, du weißt es. Glühend, sprühend zu dir.*  
*Refrain* *Hurrah, hurrah! Man lebt ja nur einmal und einmal ist keinmal nur einmal lebt man ja!*
- 11. Duet** (Stasi, Boni)  
*Verse* *Mädel guck: Männer gibts ja genug,*  
*Refrain* *Das ist die Liebe, die dumme Liebe,*
- 12. Duet** (Sylva, Edwin)  
*Verse* *Tanzen möcht ich jauchzen möcht ich in die Welt es schrein,*  
*Refrain* *Tausend kleine Engel singen habt euch lieb.*
- 13. Finale II** (All Soloists, Chorus)  
*Das Glück wohnt überall, denn überall wohnt Liebe.*
- Act III**
- Nr. 13 ½ . Intermezzo**
- 14. Trio** (Sylva, Boni, Feri)  
*Verse* *Nimm Zigeuner deine Geige laß seh'n was du kannst,*  
*Refrain* *Jaj Mamán, Bruderherz ich kauf' mir die Welt!*
- 15. Duet and Reprise** (Stasi, Boni)  
*Verse* *Mädel guck: Männer gibts ja genug,*  
*Refrain* *Das ist die Liebe, die dumme Liebe,*
- 16. Final Song** (Sylva, Stasi, Edwin, Boni)  
*Refrain* *Tausend kleine Engel singen: Habt euch lieb!*

Note<sup>52</sup>

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<sup>52</sup> English performing edition by Nigel Douglas, 1981.

*Die Faschingsfee*  
(*The Carnival Fairy*)

Johann Strauss-Theater, Vienna, September 21, 1917  
Libretto by Arthur Willner and Rudolf Österreicher  
Producer: Erich Müller

Although Kálmán's music for the Vienna production of *Die Faschingsfee* was basically the same as that for his 1915 Hungarian operetta, *Zsuzsi kisasszony*, its assignment to characters differed radically. The hit song in Vienna, "Lieber Himmelvater sei nicht böß!" began life in Budapest as a duet. The charming trio "Romeó és Julia," in *Zsuzsi* became a duet, "Loreley, schöne Zaubermaid," and the sedate duet "Suszter Nota," morphed into the trio, "Falsch war wie die Klapperschlange." By the time the show had opened in Berlin one year following the Vienna premiere, the score had undergone yet another transformation, this time even more drastic than the first. In the first act, only the opening, part of the finale, and a duet remained from the original Hungarian version; in the second act, only two songs survived. Yet, with all these changes, the show never failed to draw huge audiences. The Vienna press claimed that *Die Faschingsfee* was less mature than its predecessor, *Die Csárdásfürstin*, apparently unaware that most of its music had actually been written first. A recent recording of the complete show, its first ever, reveals a masterful score that is deserving of modern revival:

From a musical standpoint the score of *Die Faschingsfee* was outstanding because it disclosed the Kálmán waltz technique at its peak. On first attempting the transition from his rhapsodic Magyar roots to a Viennese melody pattern, Imre had obeyed traditional rules. His early waltzes thus alternated their main theme in the opening and the third quarter. But his strong original flair soon became evident in bold departure from standard precedents. The fabulous *Sari* waltz repeated its opening measures in four successive modulations, while in *Csárdás Princess* [*Die Csárdásfürstin*] a similarly sweeping effect was attained by exact duplication of certain tone designs. As he began formulating his own rules, Imre swung suddenly in yet another direction: the grande valse of *Faschingsfee* ran through forty measures of mounting rhythm without repetition of a single

thematic phrase—a masterful demonstration of architectonics and melodic resourcefulness.<sup>53</sup>

One such waltz is shown here in example 18.

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<sup>53</sup> Bertita Harding, *Play, Gypsy! The Life of Emmerich Kálmán*, undated, unpublished manuscript, 4.

**5 Valse. (langsam)**

1. Vlk.  
2. Al.

Küß mich still und wenn's auch ein - mal nur

*p* Str. Fag. Celesta

wär, küß mich still, ich will von

**6 *f* Sehr breit**

1. Vlk.  
2. Al.

dir sonst nichts mehr! Wie ein Mär - chen -

Holz.

*f* Hr.

traum, wie der Wel - le Schaum

*p*

Example 18, Nr. 10 Duet, measures 26-57  
*Die Faschingsfee*  
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1. Vlk.  
2. Al.

*pp* ist das Al - les nun ver - weht *ppp rit.* Lie - be kommt und

Hfe.

1.  
geht.

Example 18, Nr. 10 Duet, measures 26-57

*Die Faschingsfee*

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### Characters - Die Faschingsfee

<b>Fürstin Alexandra Maria</b>	Lyric Soprano
<b>Herzog Ottokar von Grevingen</b>	Speaking Role
<b>Graf Lothar Meredith</b>	Tenor
<b>Herr von Dierks</b>	Tenor
<b>Graf Eberhard</b>	Speaking Role
<b>Hubert von Mützelberg</b>	Tenor
<b>Victor Ronai, painter</b>	Lyric Tenor
<b>Andreas Lubitschek, animal painter</b>	Tenor
<b>Dr. Julius Pappritz, author</b>	Baritone
<b>Richard Goetz, cabaret singer</b>	Speaking Role
<b>Gideon, sculptor</b>	Tenor
<b>Meringer, lyric poet</b>	Baritone
<b>Lori Aschenbrenner, chorister</b>	Soprano
<b>Gusti</b>	Speaking Role

**Poldi**  
**Franzi**  
**Der Inspizient**  
**Anna**, waitress  
**Jean**, servant  
**Ein Chauffeur**

Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role

Orchestration – Die Faschingsfee  
2 (picc) 222/423/Tp/Pc/Hp/Cel/Strings<sup>54</sup>

### Synopsis - Die Faschingsfee

Time: 1917

Act One is set in an artist's café in Munich. Victor Ronai is an accomplished painter and he and his friends are celebrating, as he has just won a merit prize of 50,000 marks offered by Count Lothar Meredith. Among the guests is Hubert, a man-about-town who angers his girlfriend, Lori, when he leaves her to head off for an embassy ball. Victor witnesses an obnoxious gentleman bothering a beautiful woman. He rescues her, but discovers that the assailant is none other than his benefactor, Meredith. The prize is withdrawn; Victor takes it all in stride and tells the woman that all he wants is the opportunity to see her again. She responds that the possibility exists, kisses him, and leaves the café.

Act Two takes place three weeks later in Ronai's studio. Victor, unable to shake the memory of the woman he rescued, has painted her from memory as "The Carnival Fairy." He is surprised to discover that his prize money has been restored to him, by Lothar, he assumes. Hubert knows, however, that it came from his cousin, Princess Alexandra, the woman from the

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<sup>54</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 9.



café. Through a series of misunderstandings, the furious Lori concludes that Hubert has given the money to Alexandra; Victor becomes angered at Alexandra's refusal to explain the situation, and becomes even more angry when her elderly fiancé, Duke Ottokar, arrives and criticizes his painting. Victor throws the painting into the fire, as Alexandra and the Duke leave the studio.

Act Three takes place immediately after in the Regina Hotel. Victor, after learning from Hubert that it was Alexandra who restored his prize money, is ashamed of his earlier suspicions. The Duke gradually realizes that "youth calls for youth" and that Alexandra really belongs with the younger Victor. He releases her from their engagement, and bids the younger couple well in their new life together.

## Musical Numbers - Die Faschingsfee

### Overture

### Act I

#### 1. Carnival Music

#### 2. March Song (Viktor, Lubitschek, 5 Women, 5 Men)

*Verse*            *Ging ich in der Früh' mit einem kleinen, leichten Schwips nach Haus,*  
*Refrain*          *Heut flieg ich aus, komm' nicht nach Haus'!*  
*Refrain*          *So ein volles Portmonai, bringt die Firma in die Höh,*

#### 3. Entrance of Alexandra (Alexandra, 6 Men)

*Refrain*          *Zuckermäus, in deinem Auto drinn siehst du aus,*  
*Verse*            *Punkt neun, da fuhr mein Kavalier*

#### 4. Duet (Alexandra, Hubert)

*Verse*            *Ohne Schuld sind doch wir armen Frauen,*  
*Refrain*          *Fräulein, gestatten Sie, daß ich sie begleit',*

#### 5. Duet (Alexandra, Viktor)

*Verse*            *Nichts ist netter, nichts pikanter,*  
*Refrain*          *Seh'n sich zwei nur einmal, ist's beinahe keinmal',*

#### 6. Trio and Chorus (Lori, Hubert, Lubitschek, 16 Women)

*Verse*            *Zuerst, da wird hereinspaziert,*

*Refrain*      *Halloh! Halloh! Theaterluft, Kulissenduft,*

**7. Finale I**      (Alexandra, Anna, Viktor, Hubert, Meredith,  
Dierks, Lubitschek, Götz, Pappritz,  
Meeringer, Dillmann, Gideon, First Cavalier,  
Second Cavalier, Chorus)

*Aber bitte, nur nicht gar so scheu!*

*Verse*      *Immer Sie seh'n, immer Sie seh'n!*

*Refrain*      *Liebe, ich seh'n mich nach dir!*

## **Act II**

### **Entr'acte**

**8. Ensemble**      (Viktor, Lubitschek, Götz, Gideon, Pappritz,  
Meeringer, Dillmann, Chorus)

*Verse*      *Hier lebt sich's fein, ein wahres Paradies!*

*Refrain*      *Ich hab's ja immer profezeit: Daß es noch kommt zu Prunk und Pracht,*

*Refrain*      *Heil! Heil dir, du König der Boheme!*

**9. Song**      (Viktor, Lori, Lubitschek, Pappritz, Götz,  
Meeringer, Chorus)

*Verse*      *Wenn man recht verliebt ist,*

*Refrain*      *Komm doch, komm doch, Faschingsfee, ich frag' nicht wer du bist,*

**10. Duet**      (Alexandra, Viktor)

*Verse*      *Sehr geehrter Herr, Sie sind gewiß erstaunt, daß ich an Sie noch schreib'!*

*Refrain*      *Küß' mich still und wenn's auch einmal nur wär',*

**11. Song**      (Alexandra)

*Verse*      *Was sonst verboten, aus Gründen der Moral*

*Refrain*      *Lieber Himmelvater sei nicht böse!*

**12. Duet**      (Lori, Hubert)

*Verse*      *Hätt' ich doch gefolgt dem Großpapa,*

*Refrain*      *Loreley, schöne Zaubermaid,*

### **12a. Melodrama**

**13. Ensemble and Song**      (Alexandra, Lubitschek, Chorus)

*Hollaho, hollaho, wir kommen zurecht,*

*Verse*      *Wo Zigeuner lustig fideln ihre alten Liebesliedeln,*

*Refrain*      *Schwül ist die Nacht, Mondschein, der lacht,*

**14. Finale II**      (Alexandra, Viktor, Hubert, Herzog, 6  
Men, Chorus)

*Jetzt weiß ich auch was dieses ganze Heimlichthun bedeuten soll!*

### **Act III**

#### **Entr'acte**

#### **15. Ensemble** (Hubert, Chorus)

*Verse Unerhört, wenn das noch lange währt*

*Refrain Pardon, verehrte Damen, daß so spät ich erst kam her,*

#### **16. Song** (Alexandra)

*Verse Als der liebe Gott um seiner Schöpfung Ruf zu gründen,*

*Refrain Was Männer lieben an einer Frau,*

#### **17. Dance Trio** (Lori, Meredith, Hubert)

*Verse Hat man zwei Äuglein so strahlend und keck,*

*Refrain Tanz! Mädchen tanz!*

#### **18. Final Song** (Alexandra, Lori, Viktor, Hubert, Meredith, Lubitschek)

*Sei die Meine, Du, die Eine, die ich im Herzen ersehnt,*

Musical Numbers - Die Faschingsfee (original Vienna version)

### **Act I**

#### **1. Prelude, Carnival Procession, and Melodrama**

*Volk von München, wache jetzt endlich doch auf!*

#### **2. March Song** (Viktor, Lubitschek, 5 Women, 5 Men)

*Verse Ging ich in der Früh' mit einem kleinen, leichten Schwips nach Haus,*

*Refrain Heut flieg ich aus, komm' nicht nach Haus'!*

#### **3. Entrance of Alexandra** (Alexandra)

*Verse Wenn mir der Zufall Champagner kredenzt,*

*Refrain Liebe, ich sehn' mich nach dir!*

#### **4. Duet** (Lori, Hubert)

*Verse Nur im Mai da klopft dem Jüngling,*

*Refrain Fräulein, gestatten Sie, daß ich Sie begleit',*

#### **5. Melodrama and Duet** (Alexandra, Viktor)

*Verse War das ganze nur ein Traum, ein buntes Spielder losen Phantasie,*

*Verse Sonnenglut lag auf den Feldern, Sonnenglut lag in den Wäldern,*

*Refrain Susi, nur du, Susi, nur du, machst mich verrückt, raubst mir die Ruh'!*

## 6. Finale I

(Alexandra, Lori, Anna, Viktor, Hubert,  
Mereditt, Dierks, Lubjetzky, Götz, Pappritz,  
Meeringer, Dillmann, Gideon, First Cavalier,  
Second Cavalier, Chorus)

*Aber bitte, nur nicht gar so scheu!*

*Melodrama Leuten, wie Sie, helfe ich nie!*

*Verse Nun, lieber Freund, Sie she'n ich muß jetzt geh'n.*

*Refrain Komm, o komm', du wunderscham süße Nacht!*

## Act II

### Entr'acte

## 7. Introduction (Vienna version)

(Lubjetzky, Dillmann, Pappritz, Götz,  
Meeringer, Gideon, Chorus)

*Ja, Kinder, heut' flieg ich aus!*

*Heil! Heil dir, du König der Bohème!*

## 8. Waltz Song

(Viktor, Eight Women)

*Verse Seh' ich wo zwei schöne Augen, die so recht zum Lieben taugen,*

*Refrain Neulich sah ich eine, die wär' so die Meine,*

## 9. Song

(Alexandra, Viktor, Lubjetzkym, Pappritz,  
Götz, Meeringer, Dillmann, Gideon)

*Verse Was sonst verboten aus Gründen der Moral,*

*Refrain Lieber Himmelvater sei nicht bö's'!*

## 10. Quartet

(Alexandra, Lori, Hubert, Meredith)

*Verse Hopla! Heut' bin ich gut in Form!*

*Refrain Zukkermaus! du hast mir ein geheizt!*

## 11. Duet

(Lori, Hubert)

*Verse Hätt' ich doch gefolgt dem Großpapa,*

*Refrain Loreley, schöne Zaubermaid,*

## 12. Dance Duet

(Alexandra, Viktor)

*Verse Einmal nur, noch einmal reich' zum Tanz' ich dir jetzt meine Hand!*

*Refrain Küß' mich, holde Faschingsfee, ich frag' nicht, wer du bist!*

## 13. Finale II

(Alexandra, Viktor, Hubert, Meredith,  
Lubjetzky, Pappritz, Herzog, Servants,  
6 Men, Chorus)

*Jetzt weiß ich auch was dieses ganze Heimlichtun bedeuten soll!*

*Melodrama Ein Etwas stört in diesem Bild mich auch, ein Etwas wirkt darin so fremd,*



Verse *Zuerst, da wird hereinspaziert,*  
Refrain *Halloh! Halloh! Theaterluft, Kulissenduft,*

**7. Finale I** (Alexandra, Anna, Viktor, Hubert, Meredith,  
Dierks, Lubitschek, Götz, Pappritz,  
Meeringer, Dillmann, Gideon, First Cavalier,  
Second Cavalier, Chorus)

Aber bitte, nur nicht gar so scheu!  
Verse *Immer Sie seh'n, immer Sie seh'n!*  
Refrain *Liebe, ich seh'n mich nach dir!*

## Act II

### **Entr'acte**

**8. Ensemble** (Viktor, Lubitschek, Götz, Gideon, Pappritz,  
Meeringer, Dillmann, Chorus)

Verse *Hier lebt sich's fein, ein wahres Paradies!*  
Refrain *Ich hab's ja immer profezzeit: Daß es noch kommt zu Prunk und Pracht,*  
Refrain *Heil! Heil dir, du König der Boheme!*

**9. Song** (Viktor, Lori, Lubitschek, Pappritz, Götz,  
Meeringer, Chorus)

Verse *Wenn man recht verliebt ist,*  
Refrain *Komm doch, komm doch, Faschingsfee, ich frag' nicht wer du bist,*

**10. Duet** (Alexandra, Viktor)  
Verse *Sehr geehrter Herr, Sie sind gewiß erstaunt, daß ich an Sie noch schreib'!*  
Refrain *Küß' mich still und wenn's auch einmal nur wär',*

**11. Song** (Alexandra)  
Verse *Was sonst verboten, aus Gründen der Moral*  
Refrain *Lieber Himmelvater sei nicht böse!*

**12. Duet** (Lori, Hubert)  
Verse *Hätt' ich doch gefolgt dem Großpapa,*  
Refrain *Loreley, schöne Zaubermaid,*

### **12a. Melodrama**

**13. Ensemble and Song** (Alexandra, Lubitschek, Chorus)  
*Hollaho, hollaho, wir kommen zurecht,*  
Verse *Wo Zigeuner lustig fideln ihre alten Liebesliedeln,*  
Refrain *Schwül ist die Nacht, Mondschein, der lacht,*

**14. Finale II** (Alexandra, Viktor, Hubert, Herzog, 6

Men, Chorus)

*Jetzt weiß ich auch was dieses ganze Heimlichthun bedeuten soll!*

### **Act III**

#### **Entr'acte**

#### **15. Ensemble** (Hubert, Chorus)

*Verse Unerhört, wenn das noch lange währt*

*Refrain Pardon, verehrte Damen, daß so spät ich erst kam her,*

#### **16. Song** (Alexandra)

*Verse Als der liebe Gott um seiner Schöpfung Ruf zu gründen,*

*Refrain Was Männer lieben an einer Frau,*

#### **17. Dance Trio** (Lori, Meredith, Hubert)

*Verse Hat man zwei Äuglein so strahlend und keck,*

*Refrain Tanz! Mädchen tanz!*

#### **18. Final Song** (Alexandra, Lori, Viktor, Hubert, Meredith, Lubitschek)

*Sei die Meine, Du, die Eine, die ich im Herzen ersehnt,*

### *Das Hollandweibchen (The Little Dutch Girl)*

Johann Strauss-Theater, Vienna, January 31, 1920

Libretto by Leo Stein and Béla Jenbach

Producer: Erich Müller

Kálmán's 1920 operetta *Das Hollandweibchen (The Little Dutch Girl)* was the third in a series of eight consecutive major stage successes for the composer that began in 1915 with *Die Csárdásfürstin* and ended in 1930 with *Das Veilchen vom Montmartre*. The show ran for almost 400 performances, even more remarkable given that the collapse of the Austro-Hungarian Empire had left Vienna in ruins, with no evening lighting or public transportation, which necessitated a 4 P.M. curtain time. Within a few years, *Das Hollandweibchen* had played in theaters ranging as far as Australia, Mexico, Greece, South Africa, and Finland, as well as in all

major cities in Western and Eastern Europe. It scored one of its greatest triumphs in London, where the title role was assumed by famed opera star Maggie Teyte. The United States, slower than usual to import a Kálmán show, titled it *The Dutch Girl* and gave it performances in New Haven and Boston in 1925, in hopes that it would then move to Broadway. Although it is one of the composer's most delightful scores, Broadway producers did not pick up the option. The show, undeservedly, has seen only sporadic revivals in Europe in the years since. Its musical score, although containing one of Kálmán's most purely Hungarian numbers, the quartet "Lockend soll ertönen dir ein feurig Lied," and a few segments (including a clog dance) that conjure up the Dutch setting of the show, was principally one of Viennese waltzes and marches (Example 19).

Sterzl.  
 1. Wei - ber gibts zum Teu - fel ho - len, tau - send - weis, von dem Kopf bis  
 2. Ja, ten ist der Mann pla - to - nisch von Na - tur,

Stopp.  
 1. Ja, tau - send - weis!  
 2. Ja, von Na - turl!

Hofmarschall  
 1. Ja, tau - send - weis!  
 2. Ja, von Na - turl!

Minister.  
 1. Ja, tau - send - weis!  
 2. Ja, von Na - turl!

Kl. Fg.  
 Pos. Pk.  
 Str. arco  
 1. Fl.  
 4 Hr.  
 Gl. Hrfe.  
 Pos. Pk.

Example 19. Nr. 3 March Song, measures 7-22  
*Das Hollandweibchen*  
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zu den Soh - len, bild - haft! Schlank und rund sind ih - re Glie - der,

*f* Bild - haft.  
Bild - haft.

*f* Bild - haft.  
Bild - haft.

*f* Bild - haft.  
Bild - haft.

*f* Hrn. 3

Gl.  
Hfe.

1. Trpt. c. Sord.  
Pos. Pk.

Example 19. Nr. 3 March Song, measures 7-22  
*Das Hollandweibchen*  
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mar - mor - weiß, und die Au - gen fun - kein süß und

O, wie mar - mor - weiß!  
O, wie mar - mor - weiß!

O, wie mar - mor - weiß!  
O, wie mar - mor - weiß!

O, wie mar - mor - weiß!  
O, wie mar - mor - weiß!

Hrn.  
Gl.  
Hfe.  
Pos. Pk.

Example 19. Nr. 3 March Song, measures 7-22  
*Das Hollandweibchen*  
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Act Three takes place two days after that, at a pleasure palace, near the home of Princess Jutta. In order to trap the Prince, she disguises herself as a young waitress. He proceeds to fall in love with her. As he is expressing his love, she reveals herself, and immediately rejects him. The Prince must then use all of his charms to win back her love.

## Musical Numbers - Das Hollandweibchen

### Act I

**1. Introduction** (Elly, Salina, Stopp, Hofmarschall, Chorus)  
*Fürstin und Braut! Hold in deiner jugendlichen Blüte,*

### **1 ½. Exit**

**2. Duet** (Jutta, Elly)  
*Verse Jedes Mädchen träumt von Einem,*  
*Refrain Geliebter in der Ferne, dein Mädchel hat dich gerne!*

**3. March Song** (Sterzel, Stopp, Hofmarschall, the Minister)  
*Verse Weiber gibts zum Teufel holen, tausendweis,*  
*Refrain Mein Prinzip in der Lieb' ist die Mischung,*

**4. Duet** (Elly, Sterzel)  
*Verse Wenn im Wald froh erschallt der Vögelein Chor,*  
*Refrain So lang' es schöne Mädchen gibt,*

**5. Song** (Jutta, 6 Brides)  
*Verse Lacht uns der Mond heut' ins Brautkämmerlein,*  
*Refrain O du holde Zeit der ersten Liebe, wieg' ins Glück uns ein!*

**6. Finale I** (Jutta, Salina, Elly, Stopp, Hofmarschall, Fürst Adalbert, Chorus)  
*In Liebe grüßen wir dich, o junge Braut,*  
*Verse Lustig sitz' ich da, ein freier Knabe,*  
*Refrain Ach, wer weiß mir ein Mädchel, ein kleines,*

### Act II

### **6 1/2 . Entr'acte**

**7. Dance of the Dutch Women**

(Chorus)

*Hei! Ho! He! Nur lustig im Tanze dich dreh'!***8. Song**

(Paul, Tiedemann, Seeborg, 6 Men)

*Verse Lustig sitz' ich da, ein freier Knabe, kreuzfidel, daß keine Frau ich habe!**Refrain Ach wer weiß mir ein Mädels, ein kleines.***8 1/2 . Melodramatic Scene and Song**

(Jutta, Paul, Seeborg)

*Verse Stand das Fräulein am blauen Meere, blickt' ins Weite hinaus;**Refrain Geliebter in der Ferne, dein Mädels hat dich gerne!***9. Duet**

(Jutta, Paul)

*Stand das Fräulein am blauen Meere, blickt' ins Weite hinaus**Refrain Sei wieder gut, na, so schau, was liegt denn schon dran**Refrain Hollandweibchen mit dem Häubchen***10. Trio**

(Jutta, Elly, Stopp)

*Verse Amsterdam und Rotterdam, ganz Holland, das wird schau'n!**Refrain Das ist mal 'ne Sache, wie ich's gerne mache,***11. Duet**

(Jutta, Paul)

*Verse Wenn der Dudelsack erklingt, hält kein Teufel mich!**Refrain Hei, hei, hei! Überall bin ich dabei in toller Wirbelei!**Refrain Jedem werf' ich zu ein Blickchen, ein Blickchen, ein Blickchen,**Refrain Laß mich in deine Augen seh'n,***12. Duet**

(Elly, Sterzel)

*Verse Das hätt' ich mir nie gedacht,**Refrain Ein Glaserl Wein, ein Liedel und das bisserl Lieb',***13. Finale II**(Jutta, Elly, Paul, Sterzel, Stopp, Hofmarschall,  
Chorus)*Mein mußst du werden, mein mußst du bleiben,***Act III****13 ½ . Entr'acte****14. Musical Scene**

(Jutta)

*Refrain Hollandweibchen mit dem Häubchen sind nicht da zum Zeitvertreibchen,**Refrain Lass' mich in deine Augen seh'n,***15. Quartet**

(Jutta, Elly, Sterzel, Stopp)

*Verse Lockend soll ertönen dir ein feurig Lied,**Refrain Hörst du, es schlägt die Liebesstunde,*

**15 ½. Reprise** (Elly, Sterzel)  
*Refrain* *Ein Glaserl Wein, ein Liedel und das bisserl Lieb',*

**16. Final Song** (Jutta, Elly, Salina, Paul, Sterzel, Stopp,  
Hofmarschall, the Minister, Chorus)  
*Refrain* *Hollandweibchen mit dem Häubchen*

*Die Bajadere*  
(*The Bayadere*)

Carl-Theater, Vienna, December 23, 1921  
Libretto by Julius Brammer and Alfred Grünwald  
Producer: Sigmund Eibenschütz

It was with his 1921 operetta *Die Bajadere* that Kálmán began his highly rewarding (and profitable) collaboration with librettists Julius Brammer and Alfred Grünwald. Brammer (1877-1943), during his younger acting days, had actually played a minor character in the Vienna premiere of Kálmán's *Ein Herbstmanöver*. He joined forces with Grünwald (1884-1951) in 1907 and, over the next quarter century, they became the most popular and successful writing team of Vienna's Silver Age of Operetta. Their collaboration with Kálmán produced, in succession, *Die Bajadere*, *Gräfin Mariza*, *Die Zirkusprinzessin*, *Die Herzogin von Chicago*, and *Das Veilchen vom Montmartre*, a string of composer/librettist successes unparalleled, before or since, in Vienna. Even more so than its predecessors, *Die Faschingsfee* and *Das Hollandweibchen*, *Die Bajadere* avoided the Hungarian folk and gypsy rhythms that characterized the composer's earlier stage works. What replaced these was a dazzling array of exotic and Oriental rhythms, and Kálmán's first serious attempt to integrate American jazz rhythms and dance forms into his operettas: the two-step, the fox-trot (Example 20), the Boston, the slow-fox, and the shimmy. Although an immense worldwide hit in the 1920s, theater producers ever since have largely ignored the work, preferring the more Hungarian-flavored *Die Csárdásfürstin* and *Gräfin*

*Mariza*. Its production and recording in 1998 by The Ohio Light Opera validates Kálmán's own opinion that *Die Bajadere* represented him at his musical best. He initially planned to premiere the work at the prestigious Theater an der Wien (which had done the honors for several of his previous works), but the theater management would not accept his acting choices, so the 1921 opening occurred at the Carltheater which, over two years, presented more than 400 performances. Broadway producer Abe Erlanger, who had imported *Miss Springtime* a few years before, brought the show to the Knickerbocker Theater but, as happened so many times and usually to the detriment of the show, the story was significantly changed and presented under the title *The Yankee Princess*, perhaps with the goal of sparing Broadway audiences the trouble of figuring out what a "bajadere" is. The New York Times gave a favorable review, but the public lost interest after only 80 performances:

...Kálmán comes forward with his most ambitious piece...For in "The Yankee Princess" Kálmán had written a miniature grand-opera...somehow the word operetta is not quite accurate...much of the score...is quite gorgeous and of a character to cause most of our musical comedy composers...to blush with shame.<sup>56</sup>

The show was presented again in New York in 1925, but back in its original German version, and interestingly, appeared again two years later, under the title *Parisian Love*, in a Yiddish version on Second Avenue.

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<sup>56</sup> *The New York Times* (New York), 3 October 1922.



Marietta.

Tanz' mit mir, komm' her und tanz' mit mir!  
 Bist nie böse, und bist auch nie ner - vös,

Fl. I. II. VI. I. Fag. I. Fag. II.

Str. *p*

Laß dich nicht bit - ten, Klei - ner, du bist ein lie - ber, fei - ner,  
 bist nie - mals ei - fer - sich - tig, das ist ge - wiß sehr wich - tig,

Fl. I. II. Ob. I. Hrfe. Hrfe.

net - ter Jun - ge, ein Ka - va - lier!  
 la - che doch nicht so ma - li - tiös!

Clar. I. II. Hr. I. II.

Example 20. Nr. 8a, Song, measures 6-13  
*Die Bajadere*  
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## Characters - Die Bajadere

<b>Prince Radjami von Lahore</b>	Lyric Tenor
<b>Odette Darimonde</b>	Lyric Soprano
<b>Napoleon St. Cloche</b>	Lyric Tenor
<b>Louis-Philipp La Tourette</b>	Tenor or Baritone
<b>Marietta, his wife</b>	Soubrette Soprano
<b>Graf Armand</b>	Tenor
<b>Oberst Parker, an English resident of Lahore</b>	Tenor or Baritone
<b>Féfé, a young lady</b>	Speaking Role
<b>Odys</b>	Speaking Role
<b>Gattaux Rao</b>	Speaking Role
<b>Attha</b>	Speaking Role
<b>Lydana</b>	Speaking Role
<b>Ranja</b>	Speaking Role
<b>Sita</b>	Speaking Role
<b>Dewa Singh, house minister of Lahore</b>	Tenor or Baritone
<b>Der Adjutant des Prinzen</b>	Speaking Role
<b>Direktor Trebizonde</b>	Speaking Role
<b>Pimprnette, Chief of the Clack at the Théâtre Châtelet</b>	Tenor or Baritone
<b>Dr. Cohen, journalist</b>	Speaking Role
<b>Jonny, bartender</b>	Speaking Role
<b>Mary, barmaid</b>	Speaking Role
<b>Der Direktor der Bar</b>	Speaking Role
<b>Theater guests, guests of the prince, servants, attendants, etc.</b>	

## Orchestration –Die Bajadere 2222/423/Pc/Hp/Cel/Strings<sup>57</sup>

## Synopsis - Die Bajadere

Time: 1921

Act One begins after a performance in Paris by the great singing actress, Odette Darimonde, who is starring at the Châtelet in the operetta *La Bayadère*. After witnessing many of her performances, the young Indian Prince Radjami von Lahore has fallen helplessly in love

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<sup>57</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 8.

and asks the theater manager to arrange an introduction. He is anxious to make her his bride immediately, for his parents have an arranged marriage waiting for him back home. Odette makes it clear to him, however, that she has no interest in him. Radjami engages the help of a young man, Napoleon St. Cloche, to assist him in his cause. Napoleon has his own worries as he is trying to seduce a young married lady, Marietta, to whom he brags of world travels, tiger hunting in India, and, in fact, his acquaintance with the Prince. The Prince again expresses his love to Odette, hypnotising her with roses, and begs her to marry him. At an impromptu party he is throwing at his palace, she appears with roses in hand and seemingly under his spell.

Act Two takes place in the Parisian palace of the Prince. At the party, Radjami tells Odette that before the night is over, she will succumb to his advances, all this as she is teaching him to waltz. Fully intent on a wedding that evening, Radjami calls on his "friend" Napoleon to be a witness, so impressing Marietta that she agrees to divorce her husband, Louis-Philipp, and wed her persistent suitor. As the ceremony uniting Radjami and Odette proceeds, she awakens from her trance, mocks his arrogance in assuming that she would ever be his, and leaves him humiliated. The act ends as he promises all that she will indeed love him some day.

Act Three takes place at a little bar in Paris. Marietta and Napoleon are now married, but she has learned of his exaggerations and now finds him as boring as Louis-Philipp, who appears smartly dressed and newly appointed by Radjami as consul to India. Napoleon, who is just as bored with Marietta as she with him, tells Louis-Philipp that he can have her back. Radjami engages Pimprnette, the theater claque leader, to help him stage a scene whereby it appears as if Radjami has returned to India. Odette is grief-stricken. Radjami appears, assured finally of her love, as she falls into his arms.

## Musical Numbers - Die Bajadere

### Act I.

**1. Introduction** (Zaza, Armand, Chorus)

*Reizend war der erste Akt, spannend und exotisch,  
Lotosblume, ich liebe dich, spricht ein Falter aus Gold,*

**2. Duet** (Marietta, Napoleon)

*Verse Treu zu sein pflegt heut nicht mehr neu zu sein!*

*Refrain Muß es denn grad der eine sein?*

**2 ½. Musical Scene** (Radjami)

**3. Ensemble and Song** (Odette, Radjami, Chorus)

*Hold erklingt ihr Liebeslied sehnsuchtsvoll durch die Nacht.*

*Verse Wenn die bleiche Nacht hernieder sinkt,*

*Refrain O Bajadere, wie dein Bild mich berauscht,*

**4. Ensemble and Entrance of Odette** (Odette, Pimprinette, Direktor, Dr. Cohen, Chorus)

*Reizend war der zweite Akt,*

*Verse Wenn sie eine Ahnung hätten,*

*Refrain Ja, aber dann, ja dann kommt plötzlich der Moment,*

*Refrain Sterne der Bühne, sie strahlen so schön,*

**5. Duet** (Odette, Radjami)

*Verse Lotosblume, ich liebe dich, spricht ein Falter aus Gold.*

*Refrain Rosen aus Djeipur, hüllt mit süßen Duft sie ein,*

**6. Duet** (Marietta, Napoleon)

*Verse Reizend ist's, nach Müh' und Plag' abends auszugeh'n,*

*Refrain Wenn die Sterne am Himmel leuchten,*

**7. Finale I** (Odette, Marietta, Radjami, Napoleon, Louis-Philipp, Parker, Chorus)

*Das werd' ich nicht! Ich habe heut' noch etwas Bess'eres vor!*

### Act II

**7a. Entr'acte**

**8. Introduction, Dance und Fox Trot Song** (Marietta, Chorus)

*O Champagner, sperrst uns auf das Himmelreich,  
Seid begrüßt von uns, aus Hindostan,*

**8a. Song** (Marietta, Chorus)  
*Verse* *Tanz' mit mir, komm' her und tanz' mit mir!*  
*Refrain* *Du kleiner Tanzkavalier, was machst du für verliebte Augen.*

**9. Musical Scene and Duet** (Odette, Radjami)  
*Verse* *Du, du, du nur Du sollst das Glück meiner Seele nun sein*  
*Rechts herum und links herum,*  
*Refrain* *Man küßt auch in Benares, man liebt auch in Benares,*

**10. Duet** (Marietta, Napoleon)  
*Verse* *Bogenlampen glitzern durch den Winternachmittag,*  
*Refrain* *Die kleine Bar dort am Boulevard, so schick, sublime, und so intim!*

**11. Trio** (Marietta, Napoleon, Louis-Philipp)  
*Verse* *Na, ist sie nicht ein süßer Schatz, na, ist sie nicht mondän?*  
*Refrain* *Schatzi, ich möchte einen Zobel von dir!*

**12. Duet** (Odette, Radjami)  
*Refrain* *Weil wir oft lieben den Mann, den wir quälen,*  
*Du, du, du, nur du sollst das Glück meiner Seele nun sein*  
*Verse* *Komm, folg' mir in's Wunderland,*  
*Refrain* *Deine dunklen Augen strahlen durch die Nacht!*

**13. Finale II** (Odette, Radjami, Parker, Dew Singh, Chorus)  
*Wie, der Prinz will wirklich sich heute noch vermählen?*

### Act III

#### **13a. Entr'acte**

**14. Introduction and Melodrama** (Marietta, Napoleon, Chorus)  
*Refrain* *Die kleine Bar dort am Boulevard, so schick, sublim und so intime!*

**15. Duet** (Marietta, Louis-Phillip)  
*Verse* *Will man heutzutage schick und modern sein,*  
*Refrain* *Fräulein, bitte, woll'n sie Shimmy tanzen?*

**15 ½. Musical Scene** (Radjami)  
*Refrain* *Lotosblume, ich liebe dich, sprach ein Falter aus Gold.*  
*Refrain* *O bajadere, wie dein Bild mich berauscht,*

**16. Song** ((Napoleon)  
*Verse* *Als ich unlängst stand mit der Liebsten Hand in Hand,*  
*Refrain* *Ach hätt ich doch nicht "Ja gesagt",*

**16 ½. Reprise.** (Marietta, Napoleon, Louis-Phillip)



Romberg and Alfred Goodman. In 1938, *Maritza* debuted in London. “In a scientific work on operetta statistics by Professor Dr. Hans Koltzsch of Erlangen, the work is mentioned as the greatest success of the last twenty years.”<sup>59</sup> In an interview with Yvonne Kálmán, she told the author of a performance she recently attended, where almost every number was encored. Musical elements include Kálmán’s American influences such as the fox-trot (Example 21) and the shimmy, but overall, the piece is more Austro-Hungarian in nature, including elements such as the waltz (Example 22), the csárdás, and harmonic, melodic, and rhythmic devices. The libretto also calls for a gypsy band on stage. It was made into a silent film in 1925 and sound films in 1932, 1958, and 1973.

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<sup>59</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 153-154.

1. Strophe *Žsupan*  
2. Strophe *Beide*

ihm: Be - hüt dich Gott, komm' gut nach Haus!  
jetzt:

2. Kl. Vel. Fg. Fl. Ob. 2 Fl. Ob.

*pp*  
*molto rit.*

Str. 2 Hr.  
Hfe.

3

A - dieu. leb' wohl, auf Wie - der - seh'n, mit uns ist's aus! Ich geh' dort

1 Hr. Vcl. Vc.  
Hr.

hin wo and' - re hü - b - sche Mä - del sind, shat ei - ne and' - re Mut - ter

Gl. Fl. Picc.  
Hfe.

Example 21. Nr. 12 Duet, measures 25-41  
*Gräfin Mariza*  
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auch ein schö - nes Kind!

Fl. Picc.

Gl.

Hfe.

Fg.

3 Pos. kl.tr.

Example 21. Nr. 12 Duet, measures 25-41  
*Gräfin Mariza*

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4.

♩ Sehr langsam

auf: \_\_\_\_\_  
singt \_\_\_\_\_  
ohne sord.

Grüß mir die

sü - ßen, die rei - zen - den Frau - en im

Str. Klar.  
*p*  
Hfe.  
ohne Bässe

schö - nen Wien, grüß mir die

Cel.  
Ob. Vlc.  
Hr.  
Fg.  
Kb.

Example 22. Nr. 3 Song, measures 39-55  
*Gräfin Mariza*  
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Au - gen, die la - chen - den, blau - en, im Schö -

nen Wien, -

Example 22. Nr. 3 Song, measures 39-55  
*Gräfin Mariza*  
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### Characters - Gräfin Mariza

- |   |                   |
|---|-------------------|
| <b>Gräfin Mariza</b>                                | Lyric Soprano     |
| <b>Fürst Moritz Dragomir Poplolescu</b>             | Baritone          |
| <b>Baron Koloman Zsupán</b> , landowner in Varasdin | Tenor or Baritone |
| <b>Graf Tassilo Endrödy-Wittemburg / Béla Törek</b> | Lyric Tenor       |
| <b>Lisa</b> , his sister                            | Soubrette Soprano |
| <b>Karl Stephan Liebenberg</b>                      | Speaking Role     |
| <b>Fürstin Božena Cuddenstein zu Chlumetz</b>       | Speaking Role     |
| <b>Penizek</b> , her valet                          | Speaking Role     |
| <b>Tschekko</b> , an old servant of Mariza's        | Speaking Role     |
| <b>Borko</b> , gypsy                                | Speaking Role     |

<b>Manja</b> , a young gypsy girl		Soprano
<b>Juliska*</b>	*village children	Speaking Role
<b>Maruska*</b>		Speaking Role
<b>Katinka*</b>		Speaking Role
<b>Guests, men, women, dancers of the Tabarin, gypsies, peasant boys and girls</b>		

### Orchestration – Gräfin Mariza

2222/423/Pc/Hp/Cel/Strings (Reduced orchestration available in conjunction with English Operatic Society.)  
 Stage Music-2 Clt/Cimb/Pft/2 Vln/Vla/Vcl/Db<sup>60</sup>

### Synopsis - Gräfin Mariza

Time: 1920

The entire operetta takes place at Countess Mariza's estate near the Hungarian border. Manja, the gypsy girl, tries unsuccessfully to capture the attention of Béla Törek, the newly hired bailiff on Mariza's estate. Törek, in reality, is Count Tassilo, who, because of his late father's debts, has been forced to sell all his properties and take this job incognito in order to provide a dowry for his sister Lisa. Mariza is a wealthy widow who has become exhausted by the constant courting of men who are after her money. In order to escape this situation, she announces an engagement with a fictitious man. Unfortunately, the name, that she has created for her new fiancé, Baron Koloman Zsupán, actually belongs to a rich pig farmer from Varasdin. Although he is relentless in his claim, Mariza has little interest in him. She has been immediately attracted to her handsome new bailiff, but is offended by his superior manner. Törek is surprised to learn that Lisa is part of Mariza's entourage—he convinces his sister to keep his identity a secret. Mariza is throwing a party and, as a kind gesture, sends wine to the patio for her new bailiff.

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<sup>60</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 10.

Törek finds this condescending and laments, in song, his current state. When Mariza asks him to repeat the song for her guests, he refuses and she dismisses him. She quickly regrets her action and asks him to remain, as the act ends with both feeling the call of love.

As Act Two begins, Baron Zsupán tells Lisa that if not for his pursuit of Mariza, he would be spending his evenings with her. The feelings between Mariza and Törek intensify as they try to reconcile their assumed differences in station with their increasing desire to spend their lives together. Things turn sour, however, when Mariza is convinced by the jealous Prince Populescu that Törek is not who he says he is, has been spending a lot of time with Lisa (whom nobody realizes is his sister), and is only after her money. Mariza treats Törek horribly and again dismisses him from her employ. As he is leaving the estate, he greets Lisa as his sister. Mariza is shocked, but delighted in the realization that his heart is really hers.

In Act Three, Tassilo confronts Mariza and asks for a job reference. Both are too stubborn to admit their feelings. Tassilo's wealthy aunt Bozena arrives and informs him that she has bought back all his properties. As Lisa is departing with her brother, Zsupán intercepts her, confesses his love, and asks for her hand. Mariza enters and is finally convinced that Tassilo was not after her money. They too can look forward to a life together.

## Musical Numbers - Gräfin Mariza

### Overture

### Act I

- 1. Melodrama and Song** (Manja)  
*Refrain* Glück ist ein schöner Traum,  
*Verse* War einmal ein reicher Prasser: Gnädiger Herr!
- 2. Song** (Children, Tassilo)  
*Also los! Ganz famos!*



## 10b. Ball Music

### 11. Duet

(Mariza, Tassilo)

*Verse*        *Mein lieber Schatz, zieh an dein schönstes Kleid,*  
*Refrain*      *Sag ja, mein Lieb, sag ja, so lang das Glück dir noch nah.*

### 12. Duet

(Lisa, Zsupán)

*Verse*        *Junger Mann ein Mädchen liebt, das ihm den Laufpaß gibt!*  
*Refrain*      *Behüt dich Gott, komm ' gut nach Haus!*

### 13. Finale II

(Mariza, Tassilo, Zsupán, Populescu, Chorus)

*Hei, Mariza hei! Mariza heute mach dein Meisterstück!*

## Act III

### 13a. Entr'acte

### 13 ½. Melodrama

(Zsupán, Zigeuner)

*Refrain*      *Ich möchte träumen von dir, mein Pucikám,*

### 13 ¾. Gypsy music on the stage

### 14. Trio

(Mariza, Populescu, Zsupán)

*Verse*        *Ungarmädel Haut wie Rosen, g'stellt da fehlt dazu nix!*  
*Refrain*      *Braunes Mädel von der Puszta, heut' geht's dir gut!*

### 14 ½. Reprise

(Lisa, Zsupán)

*Refrain*      *Komm mit nach Varasdin!*

### 15. Song

(Tassilo)

*Verse*        *Fein könnt' auf der Welt es sein*  
*Refrain*      *Wer hat Euch erdacht, ihr süßen Frau'n, der Schöpfung Zierde,*

### 16. Final Song

(Mariza, Tassilo)

*Refrain*      *Ich trag mit starker Hand dich fortin's Märchenland.*

Note<sup>61</sup>

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<sup>61</sup> English performing edition by Nigel Douglas, 1983.

*Die Zirkusprinzessin*  
(*The Circus Princess*)

Theater an der Wien, Vienna, March 26, 1926  
Libretto by Julius Brammer and Alfred Grünwald  
Producer: Hubert Marischka

Following the near-unprecedented worldwide reception of *Gräfin Mariza*, Kálmán and his librettists, Brammer and Grünwald, were at a loss over what to do next—not only the subject matter, but also how to come up with a work that would be a worthy successor. In the words of the composer himself:

...we must write works that are supposed to be performed for a very long time...But the most difficult task we were confronted with was to write a new operetta after "*Countess Maritza*." After many weeks of meditation and pondering, I said to my fellow workers,..."I have an idea for an operetta...Where do you think the operetta shall play? Where? In the circus! I have already written operettas that play in a theater, before a theater, behind a theater—now I would like to write one that plays in a circus."<sup>62</sup>

Kálmán's daughter Yvonne related, in an interview with the author, that her father worked on the drafting and orchestrations for sixteen hours a day over eight months.<sup>63</sup> He must have been pleased by his efforts, for if *Die Zirkusprinzessin* was not another *Mariza*, it nevertheless enjoyed a run of more than 300 performances at the Theater an der Wien and, like so many of his works, played in theaters throughout the world. It is still found in the repertoire of opera houses in Germany and Eastern Europe.

The Broadway version of the operetta, *The Circus Princess*, opened in 1927 and ran for almost 200 performances. In fact, during the calendar year 1927, three Kálmán shows played on Broadway, a rare achievement for a European-based composer. The score contains a wealth of

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<sup>62</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 116.

<sup>63</sup> Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.



songs inspired by the composer's Viennese and Hungarian backgrounds, including one of his best-known and most frequently recorded tenor arias, "Zwei Märchenaugen" (Example 23). He also wrote for this show an aria, "Wo ist der Himmel so blau wie in Wien," that is a worthy successor to his beloved Vienna tribute song, "Grüß mir mein Wien," from *Gräfin Mariza* (Example 24).

The image shows a musical score for the tenor aria "Zwei Märchenaugen" from the operetta *Die Zirkusprinzessin*. The score is presented in three systems, each containing a vocal line and a piano accompaniment. The lyrics are: "Zwei Mär-chen - au - gen, wie die Ster-ne so schön, zwei Mär-chen - au - gen, die ich ein-mal ge - seh'n! Kann nicht ver - ges - sen ihr-en strahl-en-den Blick, kann nicht er - mes - sen mein ver - lor - en - es Glück." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Example 23. Nr. 4 Musical Scene, measures 132-148

*Die Zirkusprinzessin*

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Sehr Langsam

*p*

Wo ist der Him - mel so blau wie in Wien? Wo ist die  
 Wo ist der Him - mel so blau wie in Wien? Wo ist die

Str.  
 Hfe.  
*p rit.*

Luft so schön lau, wie in Wien? Wo gib't so die  
 Luft so schön lau, wie in Wien? Wo hat die

gol - di ge - sti - ße, her - zi - ge  
 Zel - tung be nich - tet, ein Frem - der ge -

Fag.

Example 24. Nr. 14 Song of Vienna, measures 40-55  
*Die Zirkusprinzessin*  
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g'wis - se Ma - derin und Frau'n, wie in Wien?  
sich - tet und der war aus Möd - ling bei Wien?

1.2.Hm. *vorwärts*

kl Tr.

Example 24. Nr. 14 Song of Vienna, measures 40-55  
*Die Zirkusprinzessin*  
Copyright by W. Karczag. Printed with permission. (con't)

### Characters - Die Zirkusprinzessin

<b>Fürstin Fedora Palinska</b>	Lyric Soprano
<b>Prinz Sergius Wladimir</b>	Tenor or Baritone
<b>Graf Saskusin, Rittmeister*</b> a Russian guard	Speaking Role
<b>v. Petrowitsch, Lieutenant*</b> Hussar regiments	Speaking Role
<b>Baron Peyer Brusowsky, aide of the Prince</b>	Speaking Role
<b>Direktor Stanislawski</b>	Baritone
<b>Mister X</b>	Lyric Tenor
<b>Luigi Pinelli, stage manager and clown</b>	Tenor
<b>Miß Mabel Gibson, circus rider</b>	Soprano
<b>Olly</b>	Speaking Role
<b>Sonja*</b>	Speaking Role
<b>Betty*</b> * dancers of the circus Stanislawski	Speaking Role
<b>Lilly*</b>	Speaking Role
<b>Suzanne*</b>	Speaking Role
<b>Daisy*</b>	Speaking Role
<b>Baron Rasumowsky</b>	Speaking Role
<b>Samuel Friedländer</b>	Speaking Role
<b>Carla Schlumberger, owner of the Hotel "Erzherzog Karl"</b>	Mezzo
<b>Toni, her son</b>	Tenor
<b>Pelikan, head waiter</b>	Speaking Role
<b>Maxi, apprentice</b>	Speaking Role
<b>Portier</b>	Speaking Role
<b>Michael, chamber servant of the Prince</b>	Speaking Role
<b>Kosakenhetman</b>	Speaking Role
<b>Mary, barmaid</b>	Speaking Role

**Lolotte**, flower maiden

Speaking Role

**Men and women of society, guests, officers, artists, Cossacks, pages, dancers, clowns, Circus Musicians, servants, elevator boys**

Orchestration – Die Zirkusprinzessin  
2 (Picc) 222/423/Tp/Pc/Hp/Bjo/Cel/Strings  
Stage Music-Clt/E flat Clt/2 Tpt/3 Flugel/Pc/Pft<sup>64</sup>

## Synopsis - Die Zirkusprinzessin

Time: 1912

Act One takes place in late winter in the foyer of the Circus Stanislawski in St. Petersburg. Its star performer is the mysterious, masked violinist/acrobat, Mister X. He has caught the attention of the wealthy widow, Princess Fedora, to whom the czar has recently voiced his wish that she remarry and insure that her assets stay within the country. Prince Sergius, the nephew of the czar, is determined to win Fedora for himself. He spots her in the audience and usurps the seat of her neighbor, Toni, the son of a Viennese hotel owner. Eventually, Mister X confronts Fedora and declares his love, hinting that maybe they have met before. Fedora is fascinated by the masked man and dismisses any effort by Sergius to win her attention. Insulted by her choice of a circus performer over him, Sergius swears revenge. He engages Mister X to attend his party that evening and, dressed as a baron, woo Fedora. Toni, meanwhile, has taken a liking to Mabel, a bareback rider and singer. The act ends as Fedora is introduced to the dashing "baron," whom she does not recognize as Mister X—they hit it off immediately.

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<sup>64</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 13.

Act Two takes place six weeks later in the palace of Prince Sergius in St. Petersburg. Sergius senses that his revenge plot is working and that Fedora has fallen in love with the baron. Indeed she has, but is puzzled by his disappearance for an hour every evening. Sergius has a forged letter from the czar delivered to Fedora, instructing her to come to the royal palace to meet her chosen husband. He then suggests to her that to thwart this forced marriage, she marry the baron immediately. Toni suggests that he and Mabel be married at the same time. As soon as the marriage ceremonies are completed, Sergius informs Fedora that her new husband is not a baron, and that she is nothing more than a "circus princess." She is horrified as the baron admits that he is really Mister X and that she had once been married to his uncle, causing his disinheritance. She asks for forgiveness, but he walks off.

Act Three takes place eight weeks later in Vienna, in the hotel "Erzherzog Karl." Toni and Mabel are now married, but he cannot break the news to his parents that their daughter-in-law is a circus performer. His mother gives in happily, however, when she discovers that she herself had once been in love with Mabel's father. Prince Sergius has escorted Fedora to the hotel restaurant with the intention of proposing. By fate, they are joined there at an adjacent table by Mister X. When Sergius goes off for a moment, Mister X confronts Fedora and the two admit their mutual love. By the time the Prince returns, Fedora and Mister X have agreed to marry.

## Musical Numbers - Die Zirkusprinzessin

### Act I

- 1. Overture and Ensemble** (Pinelli, Direktor, Stallmeister, Chorus)  
*Bravo, bravo, Herr Direktor, das Programm ist grandiose,*

## 1a. Melodrama (Entrance of Fedora)

**2. Song** (Fedora, Officers)  
*Was in der Welt geschieht, immer das selbe Lied,  
Verse Sicher hat der Teufel die Lieb' erfunden,  
Refrain Ja ist denn die Liebe wirklich gar so schön,*

## 2 ½. March of the Cossacks (16 Cossak girls)

**3. Duet** (Mabel, Toni)  
*Du mein süßer Wiener Frazt, du mein lieber blonder Schatz,  
Verse  
Refrain Ich weiß nicht, ich weiß nicht, was kann das nur sein?*

**Duet (alternate edition)** (Mabel, Toni)  
*Verse Wenn ein einsames Wienerkind  
Refrain Wo ist der Himmel so blau wie in Wien,*

**4. Musical Scene** (Mister X)  
*Es ist noch Zeit, ich komme noch nicht dran  
Verse Wieder hinaus ins strahlende Licht,  
Verse Wenn man das Leben durch's Champagnerglas betrachtet,  
Refrain Zwei Märchenaugen, wie die Sterne so schön,*

**5. Duet** (Fedora, Mister X)  
*Verse Ich liebe Sie, hat das noch nie ihr Herz tief gerührt?  
Refrain Leise schwebt das Glück vorüber und der Himmel öffnet sich weit,*

**6. Song** (Toni, Circus maidens)  
*Verse Wenn ich in den Zirkus gehe abends dann und wann,  
Refrain Die kleinen Mäderln im Tricot, mit ihrem reizenden Trousseau.*

## 6a. Stage Music Underscore

## 6b. Circus Music Underscore

**7. Duet and Finale I** (Fedora, Mabel, Mister X, Prinz, Toni, Circus maidens, Officers, Chorus)  
*Einmal da, einmal dort, was machtes!  
Verse Manchmal treibt das Schicksal Sachen wirklich zu gemein,  
Refrain Wer wird denn gleich weinen, mein Kind,*

## Act II

### Entr'acte

**8. Ensemble** (Prinz, Officers, Chorus)

*Freut euch des Lebens und harrt nicht vergebens*

**8a. March of the Hussars**

(Mister X, Prinz, Officers)

*Der Husar, ganz genau kennt er die Weiber bis auf's Haar*

*Verse Den Reitersmann, den schneidigen, darf keine Frau beleidigen,*

*Refrain Mädel, gib acht, schließ dein Fenster heute Nacht!*

**9. Duet**

(Fedora, Mister X)

*Wollen sie mir nicht gestehen,*

*Verse Im Boudoir der schönsten Frau zu Füßen,*

*Verse Im Süden, im Norden hab' ich geseh'n viel Frauen gar hold und schön.*

*Refrain Mein Darling, mein Darling muß so sein wie du,*

**10. Duet**

(Mabel, Toni)

*Verse Wieder blüht die Primel, wieder strahlt der Himmel,*

*Refrain Liese, Leise, komm mit mir auf die Wiese,*

**11. Duet**

(Fedora, Mister X)

*Verse Süßeste von allen Frauen, könntest du in's Herz mir schauen,*

*Refrain Ich und du, du und ich, deinen Arm schling um mich!*

**12. Duet**

(Mabel, Toni)

*Verse Iwan Peter Petrowitsch nahm ein junges Weibchen,*

*Refrain Mein süßer heißgeliebter Iwan du liegst den ganzen Tag am Diwan,*

**13. Finale II**

(Fedora, Mister X, Prinz, Pinelli, Officers,  
Chorus)

*Ein Hochzeitsfest, welche Pracht, Hochzeitsfest um Mitternacht.*

**Act III**

**Entr'acte**

**13a. Stage Music Underscore**

**13b. Stage Music Underscore**

**13c. Stage Music Underscore**

**14. Song of Vienna**

(Mister X)

*Verse Nimmt man Abschied von dieser Stadt,*

*Refrain Wo ist der Himmel so blau wie in Wien?*

**15. Duet**

(Mabel, Toni)

*Verse Glaubst du denn, ich werd' mich kränken?*

*Refrain Wenn du mich sitzen läßt fahr' ich so fort nach Budapest,*

**15a. Reprise** (Frau Schlumberger)  
*Der alte Herrgott, der weiß, was er tut,*

**16. Final Song** (Fedora, Mister X)  
*Mein Darling muß lieb sein, so lieb sein, wie du!*

### *Golden Dawn*

Hammerstein's Theater, New York City, November 30, 1927

Libretto by Oscar Hammerstein II and Otto Harbach

Producer: Arthur Hammerstein

Broadway producer Arthur Hammerstein, well-aware of the success that the Shubert brothers had achieved with their imported versions of Kálmán's *Countess Maritza* and *The Circus Princess*, traveled to Europe in early 1927 to commission the composer to write original music for an operetta that would, later that year, open his new theater on Broadway. Kálmán shared composing duties with Herbert Stothart, who had already contributed to several musicals on Broadway but would soon go on to a more prominent career as M-G-M's staff composer. Despite the fact that the libretto by Arthur's nephew, Oscar Hammerstein II, and Otto Harbach was tasteless and politically incorrect by today's standards, the show scored a mild success in a five-month Broadway run. Featured in a minor role was Archibald Leach, who would soon become Cary Grant. The show was filmed by Warner Bros. in 1930, ironically the only Kálmán show ever put on film by Hollywood. *Golden Dawn* opened in Wilmington, Delaware and moved to Broadway a month later.

### Characters - Golden Dawn

**Anzac\***

**Dago\***

\*Prisoners of the Germans



**Pigeon\***

**Mooda**, Dawn's mother and owner of the canteen

**Captain Eric**, commander of the district

**Shep Keyes**, an Askari sergeant

Bass Baritone

**Steve Allen**, an English rubber planter, now a prisoner

**Blink Jones**, his foreman

Tenor

**Sir Alfred Hammersley**

**Dawn**, Mooda's daughter

Soprano

**Johanna**, a German nurse

Soprano

**The Piper**

**Mombassa Moll**

**Hasmali**, a native priest

**Sister Hedwig**, head of the mission

**Colonel Judson**

**A witch doctor**

**A dancing girl**

**Ann Milford**

Soprano

**Dr. Milford**

**An old man of Africa**

**English, French, and Italian prisoners, German soldiers and Askari Guards,  
native men and women, women of Mombassa, nurses, and sisters**

Note<sup>65</sup>

## Synopsis - Golden Dawn

Time: 1917

The entire operetta takes place near a prison camp in German East Africa. The white girl Dawn has been brought up by her "mother" Mooda to believe that she is a member of the local African tribe. In Act One, their pagan god, Mulunghu, has chosen Dawn to be his goddess wife, a choice that greatly pleases Mooda. Shep Keyes, the feared native sergeant engaged by the Germans to keep order among his people and the prisoners, knows of Dawn's true origin and threatens to reveal it unless Dawn can be his. The German commander Eric informs the British

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<sup>65</sup> There is no information to determine the voice types of the remaining characters.

prisoners that, as part of an exchange, ten of them will be allowed to return home. Among the prisoners is English planter Steve Allen, who, as the object of Dawn's affection, is trying to convince her to back out of the wedding ceremony with Mulunghu. Dawn feels a loyalty to Mooda and ignores his pleas. When Steve is offered a chance to be one of the ten to return to Britain, he accepts. When news of this reaches Dawn, she becomes resigned to a life without the man she loves and agrees to be Thabu, wife of Mulunghu.

The first two scenes of Act Two take place two years later; the final two scenes, two months and four months after that, respectively. The prison camp is now controlled by the British, who have in their custody many prisoners-of-war, including Eric. A letter arrives from Steve back in England, claiming that he is on his way to Africa and will stay only long enough to bring Dawn home with him. Steve soon arrives, realizing little the difficulty in prying Dawn from Mulunghu. In fact, Dawn has been shut up in a cave and has not been seen in more than a year. Steve tries to explain to everyone that Dawn is really an English girl. When asked for proof, he is told to go see Mooda. She relates to him the story of how she was once married to a man who left her for a white woman, with whom he had a baby girl named Dawn. As revenge on her unfaithful husband, she abducted the child and raised her as her own. Dawn, meanwhile, is in trouble, for the natives have learned that she once loved and still loves a white man. As they converge to kill her, Shep intervenes and saves her life. When he claims her as his reward, Mooda steps in and kills Shep. Nuns cover her with robes as the skies open up with the first rain in months. Again, Dawn is a hero to the native population. She contemplates the possibility of remaining in Africa with her friends, but as soon as Steve joins her, she falls into his arms and knows that their life together will be back in their homeland.

## Musical Numbers - Golden Dawn

### Act I

#### **1. Introduction** (Piper, Anzac, Dago, Pigeon, Mooda, chorus)

*Verse* Play on, Piper! We'll keep singing

*Refrain* Mother Mooda, Mother Mooda, songs we are singing

#### **2. Ensemble** (Hasmali, Piper, Mooda, chorus)

*Verse* From Mulunghu I bring this word to you

*Refrain* We have chosen Dawn Thabu, we have chosen Dawn Thabu

#### **3. Song** (Shep Keyes)

*Verse* Listen, little whip, While yo' in my grip

*Refrain* Dey hear me crack my whip and dey crawl

#### **4. Song** (Captain Eric, chorus)

*Verse* What if you're defeated or victorious?

*Refrain* Africa! One god-awful spot!

#### **5. Song** (Dawn, Chorus)

*Verse* Someday maybe ask me question, why I'm glad or maybe why I'm sad

*Refrain* Who have brave and tender eyes? My Bwanna!

#### **6. Song ("It is war")** (Hannah, Dawn, Girls, Prisoners, Soldiers)

#### **7. Duet** (Hannah, Duke)

*Verse* Tho' I'm interested in the thing that you propose, sir,

*Refrain* Forever just "We two" A dream that we must see through,

#### **8. Song** (Dawn, Mooda, Piper)

*Verse* When you're dreaming, my baby, baby

*Refrain* To save a thousand souls, one soul I place apart

#### **9. Song** (Steve)

*Verse* If someone, love, can live in Africa, Africa I can love you

#### **10. Song** (Dawn)

*Verse* If "despair is folly" Yasmin say, I believe I ought to think that way,

*Refrain* Here in the dark let the world melt away,

#### **Finale I** (Dawn, Hasmaili, Mooda, Shep Keyes, Steve, Ensemble)

*Verse* Where is the maid who will marry the God, Marry the great Mulunghu?

*Refrain* "Mulunghu Thabu," that means you have given all your love to Mulunghu.

## Act II

**Song ("Hannah's Lament")** (Hannah)

**Duet** (Ann, Blink)

*Verse* *Now that you see why I am blue, You've got to agree, that you could do a lot.*

*Refrain* *I'll tell you what I need, I need your consolation*

**Song** (Ann)

*Just to test my love for you*

**Song** (Mombassa Moll)

*Verse* *Jungle shadows falling like a leopard crawling*

**Song** (Hannah)

*Verse* *What does it matter? It's all in the game, The game where passions burn.*

*Refrain* *It's always the way, That the man who will betray, Is the man you have foolishly trusted,*

**Chapter 6.**  
**The Late Period Operettas**  
**(1928-1954)**

*Die Herzogin von Chicago*

*Das Veilchen vom Montmartre*

*Ronny*

*Der Teufelsreiter*

*Kaiserin Josephine*

*Miss Underground*

*Marinka*

*Arizona Lady*

*Die Herzogin von Chicago*  
*(The Duchess of Chicago)*

Theater an der Wien, Vienna, April 5, 1928

Libretto by Julius Brammer and Alfred Grünwald

Producer: Hubert Marischka

By the final years of the 1920s, traditional operetta throughout Europe was facing significant competition from sound-films and the influences of jazz. Kálmán much more so than his composer contemporaries, Franz Lehár and Oscar Straus, had adapted throughout the decade to the evolving musical tastes. His 1928 operetta *Die Herzogin von Chicago* was both a musical and dramatic treatment of the conflict between old and new musical values. Breaking with the age-old “requirement” in Vienna for a waltz-based score, Kálmán made extensive use of Charlestons, Fox-trots, and other American dances. To emphasize this concession to American

jazz, Kálmán rather brazenly included, at the beginning of the first act, a “Beethoven fox-trot,” derived from the opening theme of the Fifth Symphony.<sup>66</sup> *Die Herzogin von Chicago* played in Vienna for 372 performances. The rights were bought by the Shubert organization for presentation in America, *The Duchess of Chicago*. After a short 1929 run in Newark that did not inspire a Broadway production, the work lay in total oblivion in this country until rediscovered in 1998 by Light Opera Works in Illinois. Thanks to its first-ever complete recording a few years later under the baton of maestro Richard Bonyngue, the show has received increased international attention in recent years, with showings in Vienna, Augsburg, and Dresden.<sup>67</sup> As the contrasting examples below illustrate, “Kálmán succeeded very well in this experiment of opposing two different worlds of harmonies against each other”<sup>68</sup> (Example 25 and 26).

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<sup>66</sup> Michael Miller, Operetta Archives, interview by author, 30 May 2004, audio recording, library of author.

<sup>67</sup> Ibid.

<sup>68</sup> Julius Bistrón, *Emmerich Kálmán* (Leipzig: Verlag W. Karczag, 1932), 119.

3 Valse lento *pp* 1.

strand!  
strand!

Wie - ner Mu - sik, Wie - ner Mu -

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a circled '3' and the tempo marking 'Valse lento'. The dynamics are marked 'pp' and '1.'. The lyrics 'strand! strand!' are written below the first two notes. The rest of the line has the lyrics 'Wie - ner Mu - sik, Wie - ner Mu -'. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The piano part features sustained chords in the upper register and a simple bass line.

3 Valse lento *pp*

Kl.  
Streich.  
Hfe.  
Klav.

Detailed description: This system shows the piano accompaniment for the second system. It is written for a grand staff (treble and bass clefs) and a separate bass staff. The tempo is 'Valse lento' and the dynamics are 'pp'. The score includes performance instructions for 'Kl.' (Clarinete), 'Streich.' (Streicher), 'Hfe.' (Hörn), and 'Klav.' (Klavier). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

sik. kann - test die Welt einst be - tö - nen!

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics 'sik. kann - test die Welt einst be - tö - nen!' are written below the notes. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The piano part features sustained chords in the upper register and a simple bass line.

Example 25. Nr. 2 Song, measures 65-74  
*Die Herzogin von Chicago*  
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Refrain

Vou-lez vous Hepp - sas - sa - chen, vou-lez vous mit Pa - pa - chen. Vou-lez vous fair

mit mir la dan - - - ce? Vou-lez vous petite ma - ria - ge a - vec moi sans

Mary

bla - ma - ge? Vou-lez vous futsch ist mein - e con - te - nan - ce! Oh Mon-sieur das

Beide

geht nicht so un, deux, trios! Oh son Coeur beernt lich-ter-loh oh, er ist en ra-ge!

Example 26. Nr. 17 Duet, measures 33-56  
*Die Herzogin von Chicago*  
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Orchestration – Die Herzogin von Chicago  
2 (Picc) 122/2 Alto Sax/Ten Sax/323/Tp/Pc/Hp/2 Bjo/Pc/Cimb/Pft/Strings  
Stage Music-5 Reeds/2 Tpt/Tbn/Bjo/Pc/Cimb/Pft<sup>69</sup>

## Synopsis - Die Herzogin von Chicago

Time: 1928

The prologue of *Die Herzogin von Chicago* takes place in a Budapest night club, where Sylvarien Crown Sandor Boris makes it clear that he detests American music and wants to hear nothing but the waltz and csárdás. The proprietor eagerly awaits the arrival of Mary Lloyd, a rich, spoiled Chicago hot dog heiress, who has traveled to Europe with her private secretary, James Bondy, and a group of wealthy girlfriends in the Young Ladies' Eccentric Club to see who can acquire the biggest "prize." As soon as Mary arrives, she is at odds with Sandor over the choice of music, as she wishes to hear only jazz and American dances. An auction ensues and Mary wins—the band will play the Charleston. She promises all that the Prince will be dancing to her tune before long.

Act One takes place at the palace of Prince Sandor in Sylvaria. He learns that Mary has arrived and intends to teach the Charleston to the locals—he responds by outlawing the dance. Mary convenes with the ministers of state and offers to buy the palace for a huge sum; they accept. Upon learning of this, the Prince is furious, although he is preoccupied with trying to avert his planned marriage with the lisping Princess Rosemarie. Bondy is very sympathetic with the Princess, as warm feelings begin to develop between the two. Sandor finally agrees to the sale of the palace, but only if the proceeds are used to improve the lot of his people. Mary cables

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<sup>69</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 11.

her father back in Chicago, telling him that not only has she bought a palace, but she will soon also buy a prince. In her time in Hungary, Mary has been dubbed the “Duchess of Chicago” and expects all to acquiesce to her wishes. The Prince has, nevertheless, fallen in love with Mary, and although she won’t admit it, she has fallen in love with him.

Act Two also occurs in the palace of Prince Sandor. For several weeks, she has been taking waltz lessons, and he has been learning the Charleston. Mary’s father arrives from America and takes great exception that his daughter—the Chicago sausage queen—might stoop so low as to someday marry a mere crown prince. But the pair are determined to pursue their romance. Things turn sour, however, whenever Sandor learns from Mary’s friends that her purchase of the palace and pursuit of him is part of a competition. When the time arrives to announce his wedding plans, he introduces Rosemarie as his bride. Mary explodes and orders a musical orgy of fox trots and Charlestons.

The epilogue returns to the Budapest night club of the prologue. When Sandor learns that Rosemarie has eloped with Bondy, he is distraught, even more so when he sees Mary arrive at the club with a stranger. His reaction, however, is all that Mary needs to see. The stranger reveals that he is a New York film studio manager, here in Europe to make a film on the Young Ladies’ Eccentric Club. Their competition was the first part of the film; Mary’s romance with Sandor was the second; and now they need the required happy ending. Mary and Sandor confess their love. When she asks if he will join her in a Charleston, he refuses, insisting that such music is old-fashioned. But a fox trot would be nice!

## Musical Numbers - Die Herzogin von Chicago

### **Prologue**

**1. Introduction** (Chorus)  
*Charleston, Charleston tanzt man heut!*

**1a. Stage Music**

**1b. Stage Music** (Jazz-Parody)

**2. Song (Song of Vienna)** (Prinz, Officers, Chorus)  
*Verse Das Wienerlied, so süß und weich ist wie ein Gruß von Himmelreich,*  
*Refrain Wiener Musik, Wiener Musik konntest die Welt einst betönen!*

**2a. Stage Music**

**3. Ensemble** (Mary, Chorus)  
*Verse Mary, so sprach mein Papa, Mary, wir haben es ja!*  
*Refrain Wir Ladies aus Amerika sind auch verliebt so hie und da!*

**4. Finale** (Mary, Prinz, Primas, Officers, Chorus)  
*Verse Bobby, jetzt spiel' mir was auf!*  
*Verse Ein Wienerlied so süß und weich ist wie ein Gruß von Himmelreich;*  
*Verse Siegreich blieb wieder der Charleston!*  
*Refrain Yazz, das ist die Mode, die Methode, immer nur Yazz,*  
*Verse Hör' ich deine Geige wieder, denk' ich an die alten Lieder,*  
*Refrain Das war'n noch Zeiten!*

**Act I**

**4a. Entr'acte**

**5. Hymn** (Chorus)  
*Machtvoll braust der Heimat Lied dir zu Ehren heut'!*

**5a. March Song** (Prinz, Children)  
*Verse Herr Erbprinz, wir stellen gehorsamst uns vor!*  
*Refrain Wenn die Garde schneidig durch die Stadt marschieret,*

**6. Duet** (Mary, Bondy)  
*Verse Lichtreklamen, Riesenlettern abends auf-und abwärtsklettern,*  
*Refrain Und in Chicago, wissen sie, was sich da tut!*

**7. Duet** (Rosemarie, Prinz)  
*Verse Wärest du kein Prinzeßchen, ein Mädels aus kleinem Gäßchen,*  
*Refrain O Rosmarie, o Ros'marie!*

**8. Musical Scene and Duet** (Mary, Prinz)  
*Vienna Musik, Vienna Musik!*

*Verse* *Komm, Prinzchen, komm her, o du gefällst mir, du gefällst mir sehr!*  
*Refrain* *Armer Prinz, armer Prinz, tust mir leid!*

**9. Duet** (Rosemarie, Bondy)  
*Verse* *Wenn ich eine kleine Frau hätt, ach die hätt es wirklich gut.*  
*Refrain* *Ach das wär' fein, Mister Bondy! Das wär' gut, Mister Bondy!*

**10. Finale I** (Mary, Prinz, Bondy, Bojazowitsch, Perolin,  
Negresco, Officers, Minister, Chorus)  
*Wie sich's schickt von feinen Leuten,*

## Act II

### 10a. Entr'acte

### 11a. Introduction

**11b. Song and Dance** (Mary)  
*Verse* *Mary kam vom gold'nen Strande, aus dem fernen Wunderlande,*  
*Refrain* *Ein kleiner Slowfox mit Mary bei Cocktail und Sherry, das wär so mein Ideal!*

**12. Duet** (Mary, Prinz)  
*Verse* *Der Walzer ist des Lebens schönste Melodie,*  
*Refrain* *Den Walzer hat der Herrgott für Verliebte nur er dacht,*

**13. Ensemble** (Mary, Friends, Mister Lloyd, Chorus)  
*Refrain* *Wir Ladies aus der neuen Welt,*

**14. Duet** (Rosemarie, Bondy)  
*Verse* *Warum fühl' ich mich so kreuzfidel und so froh,*  
*Refrain* *Ja, im Himmel spielt auch schon die Jazzband, alle Englein tanzen Fox!*

**15. Duet** (Mary, Prinz)  
*Verse* *Wenn der Sonne Flammenschein abends am Missouri glüht,*  
*Refrain* *Komm in mein kleines Liebesboot, du...Rose der Prairie!*

**16. Finale II** (Mary, Friends, Rosemarie, Prinz,  
Bondy, Mister Lloyd, Bojazowitsch,  
Perolin, Officers, Chorus)  
*Seid umschlungen ihr Millionen, heute gibt's noch Sensationen,*

## Epilogue7

### 16a. Entr'acte

**16b. Introduction** (Chorus)

*Charleston, Charleston tanzt die Welt,*

**16c. Reprise** (Prinz)

*Refrain* *Das war'n noch Zeiten!*

*Refrain* *Wiener Musik, Wiener Musik, konntest die Welt einst betören...*

*Refrain* *Komm, in mein kleines Liebesboot, du...Rose der Prairie!*

**17. Duet** (Mary, Pankraz)

*Verse* *Oh, Majestät, ich bin entzückt,*

*Refrain* *Voulez vous Hoppsassachen, voulez vous mit Papachen*

**18. Final Song** (Mary, Prinz, Officers, Chorus)

*Refrain* *Ein kleiner Slowfox mit Mary bei Cocktail und Sherry, das wär' so mein Ideal!*

Note<sup>70</sup>

*Das Veilchen vom Montmartre*  
*(The Violet of Montmartre)*

Johann Strauss-Theater, Vienna, March 21, 1930

Libretto by Julius Brammer and Alfred Grünwald

Producer: Erich Müller

Following on the footsteps of *Die Herzogin von Chicago*, Kálmán's *Das Veilchen vom Montmartre*, represented yet another bold break with the established traditions of Viennese operetta. Whereas the composer's seven previous Viennese shows had dealt with the search for love by royalty (Prince Edwin, Princess Alexandra, Princess Jutta, Prince Radjami, Countess Mariza, Princess Fedora, and Prince Sandor Boris), this work dealt with three starving real-life artists trying to make ends meet with the help of a down-cast street singer. Kálmán's score was, in many ways, his most international, yet not with his traditional sweeping Viennese waltzes, or Hungarian gypsy rhythms, or the new American jazz that had been such a major part of his *Herzogin* score. Rather, the score was a fascinating mixture of French music-hall (example 27), soaring Pucciniesque melody (28), and coloratura (Example 29), with harmonies owing greater

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<sup>70</sup> English performing edition by Gregg Opelka, 1993.

debt to Erich Wolfgang Korngold and Richard Strauss than to the world of operetta (Example 30). The show had an initial run of 170 performances in Vienna, and played successfully throughout Europe. It was brought to the United States in 1930 under the title *Paris in Spring* and played to sold-out houses in San Francisco and Los Angeles, but never on Broadway. A 2004 production by The Ohio Light Opera revealed a gem of a show that deserves further international attention, alongside Kálmán's more popular works.

**Amabile**

*p*

1. Raoul: Dich rauf Pa - ris mit taus - end Stim - : : - men,  
 2. Ninon: Der schö - ne Traum, er ging zu En - : : - de.

Den Weg zum Glück willst du er - klim : : - men,  
 Mit Weh-mut ich mich von dir wen - : : - de,

Example 27. Nr. 4 Duet, measures 157-168  
*Das Veilchen vom Montmartre*  
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Breit Schneller

*ppp* Was wär die Welt oh - ne Lie - - - be, ein Kuß, der stets

*ppp* *mf molto esp.*

un - ge - kößt nur blie - - - - be, *breiter* *p* Traum, den die son - nen - de *cresc.*

*cresc.*

See - le ge - träumt, *pp sehr breit* Glück, das dein Herz e - wig ver - slümt!

*ppp* *ppp*

Example 28. Nr. 9 Song, measures 49-63  
*Das Veilchen vom Montmartre*  
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*Cadenz*  
*tr*  
 la la la  
*frei*

*tr* *Sehr schnell*  
 La!  
 V. Orch.  
***ff***

Example 29. Nr. 2 Song, measures 155-156  
*Das Veilchen vom Montmartre*  
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sehr breit                      *molto rit.*                      *rit.*

Dir sind wir al - le gleich!

Str. *ppp* Kl. *molto rit.* Klavier, Celesta Hfe. *rit.*

*(wie im Traume die Hande faltend, selig)*

Vi. *(con sord.)*

Example 30. Nr. 7 Act I Finale measures 450-56  
*Das Veilchen vom Montmartre*  
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### Characters - Das Veilchen vom Montmartre

<b>Raoul Delacroix</b> , painter	Lyric Tenor
<b>Henri Murger</b> , poet	Baritone
<b>Florimond Hervé</b> , musician	Tenor
<b>Ninon</b>	Soprano
<b>General Pipo de Frascatti</b> , Minister of Fine Arts	Speaking Role
<b>Violetta Cavallini</b> , a young street singer called "Das Veilchen vom Montmartre"	Coloratura Soprano
<b>Parigi</b> , her guardian, an older musician	Baritone
<b>Baron Jacob Rotschild</b>	Speaking Role
<b>François Pisquatschec</b> , bailiff	Baritone
<b>Camille Blumé</b> , art dealer and theater fan	Speaking Role
<b>Der Direktor des Theaters "Vaudeville" in Paris</b>	Speaking Role

<b>Sekretär Leblanc</b> in the Ministry of Fine Arts	Speaking Role
<b>Armand</b> , an old Bohemian	Speaking Role
<b>Maurice</b> , theater servant	Speaking Role
<b>Lollette*</b>	Speaking Role
<b>Clochette*</b> *Dancers	Speaking Role
<b>Fleurette*</b>	Speaking Role
<b>Bébé</b> , messenger of the shop “The Two Monkeys”	Speaking Role
<b>Frapeau</b> , the stage manager	Speaking Role
<b>Margot</b> , chambermaid of Ninon	Speaking Role
<b>Ein Küchenjunge</b>	Speaking Role
<b>Artists, grisettes, ladies and gentlemen of society, dancers</b>	

Orchestration – Das Veilchen vom Montmartre  
2 (Picc) 222/423/Tp/Pc/Hp/Cel/Pft/Strings<sup>71</sup>

Synopsis - Das Veilchen vom Montmartre

Time: The second half of the nineteenth century

Act One of *Das Veilchen vom Montmartre* takes place in the garrett of an old house in Montmartre. Three friends, Raoul Delacroix, the painter; Henri Murger, the playwright; and Florimond Hervé, the composer live together in poverty. Their helper or muse, Ninon, despite her love for Raoul, has just been lured away by the bright lights of Paris. They find a replacement in Violetta, or the Violet of Montmartre, a street singer indentured to a vile musician named Parigi. She quickly becomes indispensable to the three starving artists, and hopes that Raoul is falling in love with her, as she is with him. When Parigi threatens to kill her, her three friends come to her rescue and buy out her indenture. The act closes as the artists welcome Violetta into their home and wish her good dreams as she falls asleep on a makeshift bed.

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<sup>71</sup> Publication issued to commemorate the centenary of the composer’s birth. “Emmerich Kálmán: 1882-1982.” London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 13.

Act Two takes place, several months later, in the courtyard of the friends' home. Ninon has become the mistress of the Minister of Fine Arts. The bailiff, Pisquatschec, although sympathetic to the artists' plight, has no choice but to evict them from their apartment. Ninon and Raoul cross paths on the boulevard and their former attraction is rekindled. Violet, overseeing this, is saddened, but so devoted to Raoul that she secures for him a position as restorer at the Louvre. Unfortunately, Ninon returns, takes credit for his job, and demands the return of Raoul's affections. Raoul is helpless before her charms and takes her back. Poor Violetta is heartbroken, and she leaves her friends.

Act Three takes place a few months later in the artistic theater "Vaudeville" in Paris. Ninon is scheduled to sing the lead in Murger and Hervé's new operetta, but learns from a letter that Raoul no longer loves her. She walks out, leaving the show without a lead. Violetta, after being gone for several months, appears at the last moment and says that she will play the part. Raoul and Violetta confess their love. Right before she is prepared to make her entrance, it is revealed that she is actually the daughter of a countess, and that she had been kidnapped at birth. She has rediscovered not only her love, but also her mother. Violetta wishes to immediately leave to reunite with her mother, once again leaving the friends without a star. Ninon returns, blesses their love, and says that she will finish the show.

## Musical Numbers - Das Veilchen vom Montmartre

### Act I

#### **Overture**

#### **1. Introduction**

*Tra la la la la  
Ruhe da unten!*

(Ninon, Raoul, Florimond, Henri)



**8a. Song and Slow-Fox** (Ninon, Cavaliers)

*O, meine Herrn, wie dank' ich Ihnen,  
Refrain Sie haben mich auf Händen getragen,  
Refrain Ich bin Ninon, ein Kind der Stadt Paris,*

**8b. Melodrama and Exit** (Ninon, Raoul)

*Refrain Ich schenk' mein Herz dem Liebsten meiner Wahl,*

**9. Song** (Raoul)

*Verse Was weiß ein nie geküßter Rosenmund,  
Refrain Was wär die Welt ohne Liebe,*

**10. Quartet** (Veilchen, Raoul, Florimond, Henri)

*Verse Jugend, die sonnengold'ne Jugend,  
Refrain Hier unter diesem jungen Fliederbaum*

**11. Duet** (Ninon, Raoul)

*Verse Monsieur ist fort, nun bin ich ganz allein.  
Verse Frag' nicht nach der Treue, wenn der Liebe lacht,  
Refrain Was eine schöne Frau im Mai dir erlaubt,*

**12. Duet** (Veilchen, Florimond)

*Verse Schon am ersten März beginnt die Frühlingszeit,  
Refrain Ein Kuß im Frühling, hier unterm Fliederbaum*

**13. Finale II** (Veilchen, Ninon, Raoul, Florimond, Henri,  
Chorus)

*Verse Heissa juchei tandaradei!  
Verse Wenn Paris bei Nacht erstrahlt im hellen Lichterglanz,  
Refrain Carrambolina, Carramboletta!*

**13a. Entr'acte**

**Act III**

**14. Duet** (Ninon, Frascatti)

*Verse Kaiserin Josefine war ehelich angetraut manch' Jahr  
Refrain Kokettier' nicht, Josefin', sag', wo schaust du wieder hin?*

**14 ½. Melodrama**

**15. Reprise** (Veilchen)

*Ich singe, wie die kleine Lerche singt,*

**16. Final Song** (Veilchen, Raoul, Chorus)

*Du Veilchen vom Montmartre, du blühst für mich allein,*

Note<sup>72</sup>

*Ronny (film operetta)*

Gloria-Palast, Berlin, December 22, 1931

Libretto by Ernst Welisch and Rudolf Schanzer

The appearance of sound films in the late 1920s had a profound effect on the world of musical theater. Producers, composers, and lyricists of live theater now had to compete with bigger-than-life images on the screen. Almost without exception, the operetta composers of the day tried their hands at writing film music—sometimes just a song or two, other times, a complete score. Kálmán ventured twice into the film world: he wrote a single new song, the tango "Du hast in deinen Augen den Himmel und das Glück," for the 1932 German screen version of *Gräfin Mariza*, and seven songs for the 1931 jazz operetta film, *Ronny*, with lyrics by Ernst Welisch and Rudolph Schanzer and screenplay by Reinhold Schünzel and Emmerich Pressburger. Erich Wolfgang Korngold did the musical arrangements. The film played in theaters all over the world, with particular success in France and the United States.

Emmerich Kálmán, who wrote the music, is about the best Viennese light composer of today, and has handed in some good tunes. And all the girls, just for a change from the usual German standards, are slim and pretty.<sup>73</sup>

One of its songs, "Du bist die Liebste," became a popular fox-trot hit and was translated into English ("You are my first love") by E. H. "Yip" Harburg, who gained immortality some years later with his lyrics for *The Wizard of Oz*. Kálmán lifted several of the tunes from *Ronny* for his

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<sup>72</sup> English performing edition by Steve Daigle, 2004.

<sup>73</sup> *Variety* (Los Angeles), 19 April 1932 Los Angeles.



aborted 1942 Broadway musical, *Miss Underground*, and then again for use in his 1945 *Marinka*.

## Characters - Ronny

**Ronny**  
**Fürst von Perusa**  
**Hofmarschall**  
**Hoftheaterintendant**  
**Staatsminister**  
**Lisa**  
**Bomboni**  
**Kammerdiener**

Note<sup>74</sup>

## Synopsis - Ronny

Time: 1931

The petite costume-maker Ronny in the mythical kingdom of Perusa dreams of the great world around her. She is poor, but young, pretty, and talented. As fate would have it, she receives an order to design the costumes for an operetta that the young Prince of Perusa has composed himself. Because time is limited, she must personally deliver the costumes to the Prince. Also expected in Perusa at the same time is a well-known singer, who has been hired by the theater management to sing the lead role in the operetta. On the way to the hotel, Ronny meets the Prince, who is unaware that the singer has called off her engagement. He mistakes Ronny for his lead soprano, is delighted by her appearance, and congratulates the theater

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<sup>74</sup> There is no existing material denoting the voice types of the characters in this show.

manager on his choice of performer. The director, at a loss without his star singer, begs Ronny to take her place. She succumbs to his pressure. The operetta premiere, with the Prince directing, is a huge success, and he finds himself falling in love with his new star. Sensing the Prince's feelings towards Ronny, but knowing full well that marriage with a commoner is impossible, the prime minister tries to train Ronny to become court mistress. Misunderstanding the good intent behind this action, Ronny becomes indignant and jumps on the first train coming through town. Outrunning the train with his car, the Prince jumps on board, finds Ronny, and she falls into his arms.

## Musical Numbers - Ronny

### 1. Du bist das Liebste

*Verse*            *Wunderbare Worte möcht' ich wählen, wenn du dich im Tanze drehst mit mir*

*Refrain*        *Du bist das Liebste, das mir je begegnet ist,*

### 2. Wenn die Garde aufmarschiert

*Verse*            *Achtung kleiner Soldat, halt' dich immer parat!*

*Refrain*        *Wenn die Garde aufmarschiert, sind die Mädels alarmiert,*

### 3. Oft hab' ich vom Glück geträumt

*Verse*            *Meide die Ferne, dein Platz ist bei mir, die Welt laß lieber draußen weit,*

*Refrain*        *Oft hab' ich vom Glück geträumt, oft hab' ich das Glück versäumt,*

### 4. Es ist besser so

*Verse*            *Funkelnd roter Wein und blaue Sternennacht hat in mir angefacht den rechten Mut!*

*Refrain*        *Es ist besser so wenn du vernünftig bist,*

### 5. Wenn bloß schon wieder morgen Sonntag wär'

*Verse*            *Die Arbeit soll was Schönes sein, das schärft man leider allgemein*

*Refrain*        *Wenn bloß schon wieder morgen Sonntag wär'!*

### 6. Rutsch mit mir rein in die Seligkeit

*Verse*            *Kind, du bist mir sehr sympatisch, jetzt schon lieb' ich dich fanatisch,*

*Refrain*        *Rutsch mit mir 'rein in die Seligkeit, denn es wird allmählich Zeit für mein heißes Blut!*

## 7. Ein Bißchen intrigieren

*Der Teufelsreiter*  
*(The Devil's Rider)*

Theater an der Wien, Vienna, March 10, 1932  
Libretto by Ernst Welisch and Rudolf Schanzer  
Producer: Hubert Marischka

The first years of the 1930s were among the happiest in Kálmán's life. He had married Vera in 1928, by 1931 had a son and daughter, and was thoroughly enjoying the benefits of domestic life. Moreover, with Franz Lehár, he was sitting on top of the operetta world, with eight consecutive hit shows in Vienna, dating back to *Die Csárdásfürstin* in 1915. Following his contribution of songs to the 1931 film *Ronny*, which Kálmán himself found unsatisfying because of the lack of an immediate audience response, he took a nostalgic look back at his Hungarian roots and collaborated with the film's librettists on an operetta, *Der Teufelsreiter*. This would prove to be the last of his shows to premiere in Vienna. His hopes that the show would play through his fiftieth birthday on October 24, 1932 and extend his streak to nine straight hits were dashed when the show, competing with the lure of sound films, closed after only 125 performances. Nevertheless, within a few years, the operetta was translated into numerous languages and played in theaters in Italy, Finland, Hungary, Sweden, and Germany. Since that time, it has seen little activity on the world's stages, the principal exception being a 1970 revival at the Raimundtheater in Vienna. The score produced a number of Kálmánesque tunes, including the much-recorded "So verliebt kann ein Ungar nur sein," (Example 31) the fiery gypsy-influenced orchestral "Grand palotás de la reine," the Hussar march "Wir sind von Sieb'ner husarenregiment," (Example 32) and the irresistibly catchy fox-trot, "Schatz, du bist zu süß" (Example 27).

*a tempo (cresc. lebhafter)* Breit

Will um dich rin-gen, zur Lie-be dich zwin-gen, ein Band um dich

*P marcato*

*molto* Sehr breit (*amoroso*) *rubato*

schlin-gen, das nie zer-rei-ßen soll! So ver-liebt kann ein

*f* *pp*

*molto rit.* Schnell

Ungar nur sein, Pusz-at-glut, Un-gar-blut, das reimt sich fein;

Example 31. Nr. 2 Song, measures 25-40  
*Der Teufelsreiter*  
 Copyright by W. Karczag. Printed with permission.

Major:

Example 32. Nr. 1a Ensemble, measures 6-7  
*Der Teufelsreiter*  
 Copyright by W. Karczag. Printed with permission.

Example 33. Nr. 12a Dance Duet, measures 25-27  
*Der Teufelsreiter*  
 Copyright by W. Karczag. Printed with permission.

### Characters - Der Teufelsreiter

<b>Kaiserin Carolina Pia</b> , wife of Kaiser Ferdinand of Austria	Speaking Role
<b>Rittmeister Graf Sándor</b>	Lyric Tenor
<b>Fürst Metternich</b>	Speaking Role
<b>Leontine</b> , his daughter	Lyric Soprano
<b>Fürst Honorius von Monaco</b>	Tenor
<b>Prinz Karl</b> , his son	Tenor
<b>Polizeipräsident Sedlnitzky</b>	Speaking Role

<b>Pfleiderer</b> , spy		Speaking Role
<b>Anina Miramonti</b> , dancer		Soprano
<b>Sophie von Zinzendorf</b> , cousin of Sandor		Soprano
<b>Major Graf Balothy*</b>	*officers of the regiment	Tenor
<b>Rittmeister Graf Kinsky*</b>	of the "Seventh-Hussars"	Speaking Role
<b>Oberleutnant von Woyna*</b>		Speaking Role
<b>Graf Batthyány*</b>		Speaking Role
<b>Graf Réty*</b>	*Hungarian magnate	Speaking Role
<b>Baron Eötvös*</b>		Speaking Role
<b>Obergespan Graf Erdödy</b>		Speaking Role
<b>Janos*</b>	*soldier boys	Speaking Role
<b>Ferencz*</b>		Speaking Role
<b>Officers of the seventh Hussars, Hungarian magnates, diplomats, women and men of high society, members of the imperial ballet, police officers, footmen, guests of the “Goldenen Lamm”, servants and apprentices, etc.</b>		

### Orchestration – Der Teufelsreiter

2 (Picc) 222/Alto & Ten Sax/Tarogato/423/Tp/Pc/Hp/Bjo/Cel/Harmonica/Strings<sup>75</sup>

### Synopsis - Der Teufelsreiter

Time: First of the twentieth century

Act One of *Der Teufelsreiter* takes place in the imperial horseback riding school in Vienna during a horse party. The story revolves around the relationship between Rittmeister Graf Sandor, a Hungarian officer, and Leontine, the daughter of Sandor’s political rival, Prince Metternich. Metternich desires that his daughter marry the son of the bankrupt Duke of Monaco, Prince Karl, who is in love with a dancer.

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<sup>75</sup> Publication issued to commemorate the centenary of the composer’s birth. “Emmerich Kálmán: 1882-1982.” London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 12.

Act Two takes place in the castle garden of the old Preßburger King's Castle. Through various efforts, Sandor interferes with some of Metternich's plans, and is surprised when Leontine supports her father.

Act Three takes place at the Military Ball of Preßburg. Metternich plans have triumphed, but good-heartedly he allows Sandor to marry his daughter. Prince Karl happily marries his dancer.

## Musical Numbers - Der Teufelsreiter

### Overture

### Act I

**1. Introduction** (Chorus)  
*Laut ruft die Fanfare, die Meister der Kandare satteln*

**1a. March-Ensemble** (Sándor, Major, Officers)  
*Verse Infantrist, Gardist und schwerer Artillerist*  
*Refrain Wir sind vom Sieb'ner Husarenregiment,*

**2. Song** (Sándor)  
*Verse Tief wie der Bergsee, heiß wie das Feuer ist meine Liebe,*  
*Refrain So verliebt kann ein Ungar nur sein,*

### **2a. Scene Metternich**

**2b. Melodramatic Scene** (Leontine)

**3. Duet** (Leontine, Sophie, Women)  
*Verse Wo die Donauwellen singen, wo so froh die Lieder klingen,*  
*Refrain Ein Wiener Mäd'el hat im Herzen den Sonnenschein,*

**4. Dance-Duet** (Anina, Karl)  
*Verse Heißgeliebte, du, gib ein Rendezvous heut' nacht mir noch,*  
*Refrain Beim "gold'nen Lamm" wir zwei zusamm',*

**5. Duet** (Leontine, Sándor)  
*Verse Schau' nicht so drein, böse zu sein, schadet ja nur der Figur!*





### 13. Finale II

(Kaiserin, Leontine, Sophie, Metternich,  
Sándor, Pfeleiderer, Major, Hofgesellschaft,  
Villagers, Peasants)

*Uns're Königen, uns're Herrscherin, Carolina Pia, lebe hoch!*

## Act III

### 13a. Entr'acte

### 14. Grand Palotás de la Reine

### 15. Tango-Song

(Sándor)

*Verse*      *Dich hab' ich lieb, heiß und endlich,*

*Refrain*     *Wenn Du von mir nichts wissen willst, dann brauchst Du's nur zu sagen,*

### 16. Trio

(Anina, Honorius, Karl)

*Verse*      *An der blauen Küste Monte Carlos*

*Refrain*     *Fräulein, Sie sind ein Schlager, vollschlank, nicht dick nicht mager,*

### 17. Final Song

(All)

*Willst Du nicht was Liebes mir sagen?*

## *Kaiserin Josephine* *(Empress Josephine)*

Stadttheater, Zurich, January 18, 1936

Libretto by Paul Knepler and Géza Herczeg

Producer: Karl Schmidt-Bloss

By the mid-1930s, it had become clear to Kálmán that his home city, Vienna, that had so enthusiastically embraced him and his works for more than a quarter-century was becoming, under increasing Nazi influence, intolerably hostile. The composer felt obligated to premiere his 1936 operetta, *Kaiserin Josephine*, in Zurich. The show was very well-received; the local newspaper (Neue Züricher Zeitung), citing the merits of the work, argued favorably on behalf of operetta in its continuing competition. The operetta was performed in Abbazia, Italy; Budapest, Hungary; and Graz, Austria, although a planned big-scale production at the prestigious Vienna

Staatsoper, featuring operetta stars Richard Tauber and Jarmila Novotna, had to be abandoned under orders from "higher up." *Kaiserin Josephine* was Kálmán's most musically ambitious work and extremely demanding on stage resources—its final scene calls for a tableau depicting Jacques-Louis David's famous painting "The Coronation of The Emperor Napoleon." America, to this day, has not seen a production of the work, although it was performed on a 1944 radio broadcast featuring Jan Peerce and Jean Tennyson. Opera and film star Grace Moore was so enchanted by the score and story that she sent a telegram to film director Ernst Lubitsch in 1940 begging for the opportunity to star in a film version of the show:

Ernst Lubitsch...Have just heard Kálmán's score...Empress Josephine. I think it's greatest vehicle for screen ever heard. Music is simply divine. Only you could do it right. It's so perfect for me that if it can be arranged I would rearrange my whole schedule, get as skinny as you wish, to be a perfect angel...Grace Moore<sup>76</sup>

War complications prevented the realization of the project during the next five years. Any hopes for a post-war film were dashed with the deaths in 1947 of both Lubitsch and Moore, the latter in a plane crash. That same year, opera superstar Maria Jeritza expressed a desire to come out of retirement and sing in a New York production of *Empress Josephine*. The show was scheduled for early winter 1948, but that too never materialized.

### Characters - Kaiserin Josephine

<b>Napoleon Bonaparte</b>	Lyric Tenor
<b>Josephine Beauharnais</b>	Lyric Soprano
<b>Eugen Beauharnais</b>	Speaking Role
<b>Paul Barras</b>	Speaking Role
<b>Talleyrand</b>	Speaking Role
<b>Hippolyte Charles</b>	Tenor
<b>Herzogin von Aiguillon</b>	Speaking Role

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<sup>76</sup> Rudolf Oesterreicher, *Emmerich Kálmán: Der Weg eines Komponisten*, (Zürich: Amaltheae-Verlag, 1954), 181.

<b>Thérèse Tallien</b>	Soprano
<b>General Berthier</b>	Baritone
<b>General Junot</b>	Tenor
<b>General Murat</b>	Speaking Role
<b>Capitain Calmelet</b>	Speaking Role
<b>Bourrienne</b>	Speaking Role
<b>Juliette</b>	Soprano
<b>Korporal Bernard</b>	Tenor
<b>Standesbeamter Escarbot</b>	Tenor
<b>Marion</b>	Mezzo Soprano
<b>Gasparin</b>	Speaking Role
<b>Men and women of society, officers, soldiers, merchants, etc.</b>	

### Orchestration –Kaiserin Josephine

2 (Picc) 22 (Sax) 2/423/Tp/Pc/Hp/Bjo/Gtr/Pft/Org/Cel/Strings<sup>77</sup>

### Synopsis - Kaiserin Josephine

Time: Between 1795 and 1804

Scene One takes place in the Paris house of Josephine Beauharnais. She is a widow living with her son in poverty. She meets an old woman who prophesies that Josephine will someday be the Empress of France. Madame Tallien, a wealthy society woman, invites Josephine to a party that evening.

Scene Two is set at Madame Tallien's house. At the party, the young General Bonaparte takes an immediate attraction to Josephine, but becomes jealous when she goes off to dance on the arm of Captain Calmelet. Madame Tallien offers to provide the shabbily dressed Bonaparte with a new uniform; he is thankful and believes that this will help him impress Josephine.

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<sup>77</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 11.

Scene Three takes place in Napoleon's military barracks somewhere in Italy. The General is informed of the arrest of a young boy who has refused to give up his sword. When he learns that the boy's name is Eugen Beauharnais, Napoleon orders that his mother, Madame Beauharnais, be brought to him from Paris. He is overjoyed at the prospect of seeing Josephine again. When she arrives, pleading for her son's well-being, Napoleon appears to play tough, but releases the boy to her and gladly accepts her invitation to visit her.

Scene Four is set in Josephine's house on the evening of her marriage to Napoleon. He receives a dispatch which tells of his appointment as Commander-in-Chief of all forces in Italy and which calls him to the front. He does not want to leave, but Josephine speaks of his destiny and his duty to serve France. They have only this one night together before he departs.

Scene Five begins back in Italy, where Napoleon is writing a love letter to Josephine. The scene then shifts to Josephine's home, where she is asleep following one in a non-ending sequence of nights out on the town. The letter arrives, but she has no interest in reading it. She merely jots down a few lines in response and sends a courier back to Italy. Upon receiving this return letter and reading that Josephine has no intention of visiting her husband, Napoleon is distraught, especially when the courier relates to him all of his wife's recent social activities.

In Scene Six, Napoleon awaits the arrival of Josephine, who has decided to come after all. Despite all that he has heard, he still loves his wife and embraces her upon her arrival. But his joy is cut short when he sees that she is accompanied by a lover, Hippolyte, who is seeking a post as an ordnance officer. When Napoleon assigns him to wartime duty and his cowardice surfaces, Napoleon takes on the task himself. Josephine finally realizes her love for her gallant husband.

Scene Seven takes place in Paris in 1803. Napoleon is soon to be crowned Emperor of France, but as their marriage has produced no son, there is a movement to have his marriage annulled. Nevertheless, he still loves Josephine and is having his portrait painted as a gift to her. He becomes suspicious when she disappears daily for a visit to a certain house. His joy returns when he learns that she, too, is having her portrait done as a gift to him.

Scene Eight takes place at Notre Dame Cathedral as Napoleon and his Josephine are crowned emperor and empress of France, thus fulfilling the prophecy.

## Musical Numbers - Kaiserin Josephine

### First scene

- 1. Musical Scene** (Marion, Juliette)  
*Caro acht, Treff' neun, in ferne Lande wirst du zieh'n!*
- Song** (Josephine)  
*Verse Längst allen Freuden entrückt, bang mich die Sorge bedrückt,*  
*Refrain Schöne Marquise, arme Marquise, wo hin ist Freude und Glück?*
- 2. Finale** (Josephine, Juliette, Marion)  
*Mir klopft das Herz so bang und laut... was soll ich tun?*

### Second Scene

- 3. Ensemble and Dance Scene** (Tallien, Chorus)  
*Die Liebe und der prickelnde Champagnerwein,*  
*Verse Wenn die Sonne sinkt, wenn der Mond winkt*  
*Refrain Und schenkt man dann noch ein, süßen Wein, süßen Wein,*

### 3a. Melodrama

- 4. Gavotte and Song** (Bonaparte)  
*Verse Ist's ein Trug bild, ist es nur ein Traum?*  
*Refrain Liebe singt ihr Zauberlied durch die Nacht*
- 5. Finaletto** (Josephine, Bonaparte, Charles, Barras, Chorus)  
*Verse Ja nur die Liebe und der prickelnde Champagnerwein,*  
*Fern am blauen Strand, liegt ein Inselland.*



**12. Ballett and Ensemble** (Josephine, Tallien, Juliette, Escarbot,  
Bourrienne, Charles, Chorus)  
*Die Zeit verflog, mit Scherz und Tändelei,*

**12a. Scene-Change Music**

**13. Melodrama and Finaletto** (Bonaparte, Bourrienne, Berthier)  
*Wo ist ihr Brief, Josephinens Brief?*

**Sixth Scene**

**14. Song** (Bernard)  
*Verse* *Schon viel hat man Frauen besungen, oft ist ihr Loblied erklingen.*  
*Refrain* *Frau'n sind wie Delikatessen, Herrgott wie sind sie um Fressen!*

**15. Song** (Bonaparte)  
*Verse* *Schön ist der Tag, der dich mir bringt*  
*Refrain* *Was ich ertrug, du sollst nichts davon wissen,*

**15a. Reprise** (Juliette, Bernard)  
*Refrain* *Heut' möcht ich, dich küssen, bis übermorgen Früh,*

**16. Finale** (Bonaparte, Charles, Josephine,  
Bourrienne, Junot, Berthier, Chorus)  
*Und dies ist nun die Stunde, die ich ersehnt,*

**Seventh Scene**

**17. Musical Scene** (Josephine)  
*Verse* *Nur ein Gedanke immerzu: du und ich ich und du*  
*Refrain* *Frag' ihn, ob er mir gut ist, sag' ihm, wie mir zu Mut ist.*

**17a. Melodrama and Ending** (Josephine, Bonaparte)  
*Verse* *Du bist die Frau, die mein Herz sich ersehnt,*

**Eighth Scene**

**18. Coronation Scene and Finale** (Josephine, Chorus)  
*Selig wie nie, beug' ich das Knie*

*Miss Underground*

Unproduced, 1943

Libretto by Lorenz Hart and Paul Gallico

After learning that contracts with M-G-M to produce film versions of several of his operettas had been cancelled because of the war, Kálmán moved his family in late 1940 from Hollywood back to New York City. Along with fellow émigrés Oscar Straus, Ralph Benatzky, and Robert Stolz, for years among the most popular of European operetta composers, he tried to gain a foothold in the world of the American musical. By chance, he eventually caught the attention of lyricist Lorenz Hart, who had just split with Richard Rodgers, with whom he had revolutionized the American musical in a series of shows, including *The Connecticut Yankee*, *On Your Toes*, and *Babes in Arms*. Hart was intrigued with Kálmán's melodic gift and teamed with him and novelist Paul Gallico (who, a quarter century later, authored *The Poseidon Adventure*) to write a musical, *Miss Underground*, dealing with the resistance movement in Paris during World War II. Broadway stars Wilbur Evans and Vivienne Segal, the latter of whom had played the title role in Kálmán's 1922 *The Yankee Princess*, were engaged to star, along with the Christianis, a well-known circus troupe. Originally scheduled to open in May of 1943, the show was postponed and rescheduled for August: Wilbur Evans withdrew; financial sponsorship of the costly production, once seemingly secure, now became uncertain; and Hart's health and drinking problems became increasingly troublesome to Kálmán as he was putting the final touches on the show. On June 27, it was announced that the production had been cancelled. As he did for all his later shows, Kálmán had borrowed heavily from his earlier works, but only those that were unknown in America.

The composer was able to salvage some of the music for later use in his 1945 *Marinka* and his final operetta, *Arizona Lady*. It is unfortunate that *Miss Underground* never saw the light of day—a musical by Emmerich Kálmán and Lorenz Hart would have been quite intriguing:



Advance word is that the lyrics and music by Lorenz Hart and Emmerich Kálmán are good.<sup>78</sup>

## Characters - Miss Underground

**Susan (Sherlock) Jones**, a private detective

**Nicky**, an America playboy

**Otto Schulz**, a corporal in the German militia; formerly a New York waiter

**Desirée Loree**, a dancer

**Jean**

**Jeannette**

**Papa Victoria**, head of the circus troupe, The Victorias

**Chita Victoria**

**Lucio Victoria**

**Mogador Victoria**

**Von Ritter\***                   \*two young officers

**Von Helm\***

**General Baron Goernitz**, head of the German militia

**Lulu\***                         \*girls from the Folies-Bergere

**Margo\***

**Hugo Schwenk**

**Schwitz\***                   \*Gestapo

**Schtunk\***

**23 more Victorias**

**Parisians, Nazi Soldiers, Folies-Bergere Girls, Gestapo men, etc.**

Note<sup>79</sup>

## Synopsis - Miss Underground

Time: 1942

Act One takes place at various locales throughout Paris. Susan Jones, ostensibly a private detective from New York, has been engaged by the family of Nicky Malden to bring him back

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<sup>78</sup> *The New York Times* (New York), 9 April 1943.

<sup>79</sup> There is no existing material denoting the voice types of the characters in this show.

from German-occupied Paris, where he is leading the life of a playboy and seemingly collaborating with the Nazis. The couple constantly exchange barbs, but clearly they are developing warm feelings for one another. The Gestapo, informed that someone of Susan's description is working for the Allied Resistance, is swiftly pursuing her. She is befriended and protected by Papa Victoria and his large Italian family of circus performers who, in fulfillment of a lifelong dream, have just been invited to visit the United States and perform at Madison Square Garden. Papa sadly realizes, however, that there is virtually no chance that the Germans will allow them to leave France. Nicky accedes to the demands of Nazi officers and, with the help of his friend and Folies-Bergère dancing star, Désirée, arranges a rendezvous between Nazi General Görnitz and Chita, Papa's exquisite daughter and equestrienne extraordinaire.

The opening scenes of Act Two are set in Paris, with the action then moving first to the French-Spanish border and then to a Portuguese freighter. In order to protect Chita from the advances of Görnitz, Susan intercedes and temporarily diverts the General's attention from Chita to herself, persuading him during the feigned seduction to issue an exit visa for the Victoria family. Susan, always on the brink of being captured, manages to escape the Gestapo's relentless pursuit through the quick thinking of Otto, a former waiter in her favorite New York restaurant who, while visiting France, had been unwillingly "enlisted" by the Nazis; and Jean, a fumbling wannabe magician, who somehow manages to come up with the right trick at the right time. It finally becomes clear that Nicky, Désirée, and Susan are all working for the Resistance. At Chita's command performance for the General, Désirée passes on to Nicky an envelope of "dynamite" intelligence information. Nicky is pounced upon by Gestapo officers; Susan grabs the envelope and with the help of Victoria-family acrobats, manages to get it outside the theatre. The penultimate scene of the musical takes place at a border crossing between France and Spain,

at which Susan, Otto, Jean, and the entire Victoria clan just manage to cross the border before the Gestapo intervenes. In the final scene, all are on the Portuguese ship S. S. Pombal as it comes into view of New York City. All are happy except Susan, who realizes how much Nicky means to her and can only hope that somehow he survived his Nazi capture. She launches into the love song that they had sung together in Paris; from the crow's nest comes a reply—it is Nicky.

## Musical Numbers - Miss Underground

### Overture

#### 1. Song

*Messieurs, Mesdames...Mesdames, messieurs...*

#### 2. Letter song

#### 3. Beguine

*Verse Kissed and ran, made my conquest, or missed and ran.*

*Refrain One night, it happened in the dark,*

#### 4. Song and dance

#### 5. Song

*Verse*

*Refrain Get your man, you Royal Mountie, get your man,*

#### 6. Song

*Verse When I was young I was a fool myself.*

*Refrain You're in love, you crazy little things.*

#### 7. Forgotten valse

#### 8. Song (On my way to Manhattan)

#### 9. Blues song

*Verse I'm no little boy full of sentiment.*

*Refrain Do I love you? Yes, I do not!*

#### 10. Comedy march

**11. Song**

*One night it happened*

**12. Song**

*Verse You must do this-a, you must do that-a.*

*Refrain Mother, look I'm an acrobat*

**13. Song ("Alexander's blitztime band")**

*Verse Donnervetter und blitz! Leader turn on the Hitz!*

*Refrain We go marching through the crowd while the band plays good and loud.*

**14. Song**

*Verse France was free from the channel to the sea,*

*Refrain France will rise from ashes to the skies,*

**15. Song**

*Verse The one who yells the loudest is the captain*

**Other songs for which lyrics were written:**

1. The vendor's song
2. The bad little apple and the wise old tree
3. Jean's magic song
4. Lucio's Victorian family song
5. New York song
6. Otto's elephant, German/English, and patter songs

*Marinka*

Winter Garden, New York City, July 18, 1945

Libretto by George Marion, Jr. and Karl Farkas

Producers: Schubert Brothers

The aborted *Miss Underground* project left Kálmán very dejected—he had written the music, the book was complete, the financing secured, and the Broadway opening just around the corner. Wanting so much to gain in America the popularity that he had experienced in Vienna,

he became intrigued with the possibility of writing a romantic operetta about the Mayerling incident, in which Austrian Crown Prince Rudolph (the son of Emperor Franz Joseph) and his mistress were found dead, under mysterious and still unexplained circumstances, in a hunting lodge outside Vienna in 1889. Kálmán had most certainly seen the 1937 French film version, featuring Charles Boyer and Danielle Darrieux, but decided with his librettists to replace with a happy conclusion the tragic ending that they deemed not suitable for operetta treatment. Originally titled *Song of Vienna*, but given the title *Marinka* before its out-of-town try-out in New Haven in May of 1945, the show proved a notable success in a 165-performance Broadway run followed by a multi-city tour. Credit for this success must go to Kálmán, whose music charmed the public and (to a lesser extent) the critics, all this despite claims by the press that the subject matter was hardly appropriate for this period following the war's end:

Emmerich Kalman has written a score that is very caressing to the ear. His tunes are tasty smaltz (sic), right out of the feed bag of Liszt and Strauss... We have just concluded a war against an Austrian named Hitler... there is something a little repulsive, right now, about romanticizing a royal bum whose only claim to notice was that he...got done in at a hunting lodge...<sup>80</sup>

Kálmán biographer Stefan Frey argues that *Marinka*, by all rights, should be considered a pastiche, as so many of its songs were lifted by Kálmán from either *Miss Underground* or *Ronny*, or composed before being presented with the libretto. Hit songs from the show included the jazzy number "Sigh by night," "Old man Danube," (obviously inspired by "Ol' Man River" from Jerome Kern's *Show Boat*), "The cab song," (which, as critics pointed out, bore some resemblance to "The serry with the fringe on top" from *Oklahoma!*), and the show-stealing "When I auditioned for the harem of the shah." *Marinka* was the first score for which Kálmán did not himself write the orchestrations—Hans Spialek did the honors.

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<sup>80</sup> *New York World Telegram* (New York), 19 July 1945.

## Characters - Marinka

**Nadine**  
**Countess von Diefendorfer**  
**Bradley / Bratfisch**  
**Crown Prince Rudolph**  
**Count Lobkowitz**  
**Naval Lieutenant**  
**Count Hoyos**  
**Francis**  
**Tilly**  
**Marinka**  
**Madame Sacher**  
**Countess Landovska**  
**Waiter**  
**Lieutenant Baltatky**  
**Emperor Franz Josef**  
**Countess Huebner**  
**Sergeant Negulegul**  
**Lieutenant Palafy**

Note<sup>81</sup>

## Synopsis - Marinka

Time: 1937, and the late 1880s

The opening scene of Act One and the closing scene of Act Two take place at an open-air movie theater in Connecticut in 1937. The action in between is set in the late 1880's in Vienna, Mayerling, and Budapest. A group of students, as part of a history lesson, have just gone down to the neighborhood theater and watched the film *Mayerling* about the tragic 1889 double suicide of Austrian Crown Prince Rudolph and his beloved Marinka. All are very unhappy with the sad ending with the exception of their Austrian gym teacher and chaperone, Miss Diefendorfer, who claims that she loved the movie as she reminisces about the wonderful days in old Vienna. The

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<sup>81</sup> There is no existing material denoting the voice types of the characters in this show.

school bus arrives, driven by Bradley who, in true operetta fashion, explains that he is the son of Prince Rudolph's coachman, Bratfisch. "History," he says, "tells the story with a tear. Father tells it with a twinkle." As he begins to tell his father's version of the story, the crickets and fireflies change their rhythm to waltz time. In his reading of history, Rudolph and Marinka, rather than die together, are banished by Emperor Franz Joseph and flee to America where they become farmers.<sup>82</sup>

## Musical Numbers - Marinka

### Act I

- 1. One Touch of Vienna** (Bratfisch, Girls)  
*Verse* Journey with me on the wings of a song  
*Refrain* Only one touch of Vienna, a love song Maestro please.
- 2. Ballet** (Tilly, Ballet Girls)
- 3. The Cab Song** (Bratfisch, Tilly, Francis)  
*Verse* Softly the night wind warm wind a light wind sings of romance with such appeal  
*Refrain* I know where there's a cab we could catch
- 4. My Prince Came Riding** (Marinka, Debutantes)  
*Verse* I had sought my beau ideal  
*Refrain* My prince came riding as I always dreamed he would
- 5. If I Never Waltz Again** (Marinka, Rudolph)  
*Verse* Highness, oh highness, goodbye to my shyness,  
*Refrain* If I never waltz again, what a lovely dance it's been
- 6. The Cab Song (reprise)** (Tilly, Countess von Diefendorfer, Debutantes)
- 7. Turn on the Charm** (Bratfisch)  
*Verse* Weather's right for it, skies are bright for it,  
*Refrain* Turn on the charm, daytime or night

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<sup>82</sup> There is no published script for *Marinka*. This plot description is derived from notes in the composer's autograph score, a copy of which was made available to the author by Operetta Archives in Los Angeles.

**8. One Last Love Song** (Marinka, Rudolph)

*Verse* *Would you care to gaze upon a truly happy girl?*

*Refrain* *One last love song till we meet another day*

**9. Rudolph's Narrative** (Rudolph)

*Verse* *Lady within this locket, taking you from my pocket*

*Refrain* *I admit my heart has been around a bit*

**10. Old Man Danube** (Bratfisch, Officers)

*Verse* *Great rivers when shown on statues are stately old men in flat shoes*

*Refrain* *Old man Danube's a happy stream*

**11. Hungarian Dance** (Tilly, Palafy, Dancers)

**12. Csárdás** (Landovska, Officers)

*Verse* *Here's my story, my life and my loves*

*Refrain* *I recall one summer vacation*

**13. Sigh By Night** (Marinka, Rudolph)

*Verse* *Each time I'm early and you're late again,*

*Refrain* *Sigh by night, that's all I seem to do*

**14. One Last Love Song (reprise)** (Marinka, Rudolph)

**15. Palotás** (Palafy, Dancers)

**Act II**

**16. Treat a Woman Like a Drum** (Marinka, Tilly, Bratfisch, Francis, Palafy)

*Verse* *Half the regiment sighs, half the regiment cries*

*Refrain* *Treat a woman like a drum, it's a way that works with some*

**17. Dance** (Ballerinas, Sailors)

**18. When I Auditioned for the  
Harem of the Shaw** (Landovska)

*Verse* *We're rather chilled my heart and I,*

*Refrain* *To start my love-life once more I'll do what I did before*

**19. Young Man Danube** (Francis, Tilly, Palafy, Ensemble)

*Verse:* *The Danube has for the choosing two sweethearts and both amusing*

*Refrain:* *Young man Danube's a happy stream anywhere that he halts*

**20. Turn on the Charm (reprise)** (Marinka, Rudolph)



**21. Sigh By Night (reprise)**

(Marinka, Rudolph)

**22. Finale: One Last Love Song  
(reprise)**

(Marinka, Rudolph, Ensemble)

*Arizona Lady*

Stadttheater, Bern, February 24, 1954

Libretto by Alfred Grünwald and Gustave Beer

Kálmán's final operetta was a musical and theatrical tribute to his adopted homeland. During his nine years in America, he had become devoted to American culture, especially Hollywood films and, in particular, westerns. In *Arizona Lady*, Kálmán brought together for one last time musical elements (waltzes, csárdáses, fox-trots, and a square-dance) (Example 34) that had so defined his style during his most productive and successful period, 1915-1930. He wrapped this music around the story of a Hungarian lady rancher in Arizona who must decide between two suitors: the sheriff and a singing-cowboy. *Arizona Lady* is the name of a race-horse that plays a pivotal role in helping her come to a decision. Although Kálmán was very ill during the composition of this work and, in fact died before completing the orchestrations, he nevertheless infused the show with the charm, warmth, and musical sensitivity that audiences had come to expect from a Kálmán score. The operetta, with finishing touches by Kálmán's son Charles, was premiered on Bavarian Radio on January 1, 1954 (two months after Kálmán died) and given its initial stage presentation six weeks later in Bern.



<b>Erster*</b>		Tenor
<b>Zweiter*</b>	*cowboys	Baritone
<b>Ein Goldgräber</b>		Speaking Role
<b>Der Obmann der Rennleitung</b>		Speaking Role
<b>Erster*</b>		Speaking Role
<b>Zweiter*</b>	*race judges	Speaking Role
<b>Jeremy, Barmixer</b>		Speaking Role
<b>Ein Straßensänger</b>		Mezzo soprano

**Cowboys, cowgirls, vaqueros, dancers, shack owners, guests, exhibitioners and visitors, state troopers, Mexican police, etc.**

Orchestration – Arizona Lady  
2222/433/Tp/Pc/Hp/Gtr/Strings<sup>83</sup>

### Synopsis - Arizona Lady

Time: 1920

Act One of *Arizona Lady* occurs in Arizona. The operetta opens on the Sunshine Ranch of Lona Farrell, a Hungarian woman who is much desired by many men for both her money and her charms. Many of these suitors are employees, for whom she has declared herself off-limits. Two of the most ardent among the non-employees seeking her attention are Harry Sullivan, the sheriff, who hopes one day to marry her, and Lopez Ibanez, a wealthy, neighboring rancher, who wants to buy Lona's swift race horse, Arizona Lady. The singing cowboy, Roy Dexter, arrives at the ranch and at first refuses to work for a woman. It is only when he sees her prize horse that he agrees to become her employee. He is enthralled with both the horse and Lona, and she, against her will, has fallen for Roy. Lona overhears him speaking lovingly to the horse; she immediately becomes jealous, not realizing that his words are meant for her. Roy convinces Lona of her

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<sup>83</sup> Publication issued to commemorate the centenary of the composer's birth. "Emmerich Kálmán: 1882-1982." London: Octava Music Co Limited/Josef Weinberger Limited. London: 1982, 8.

horse's worth, and she refuses to sell it to Lopez. The sheriff, who is backing another horse in the local rodeo race, makes a bet with the annoyed Lona that if Arizona Lady loses, she will marry him. Not long after, Arizona Lady is missing and Roy, the newcomer, is promptly thrown in jail. He escapes, rescues the horse, and proves to all that Lopez is the thief and, in fact, the man who had murdered his father years before. Roy refuses Lona's offer to rehire him, but gladly accepts Arizona Lady as a gift.

Act Two takes place, some time later, in Kentucky, at the Kentucky Derby. Lona and the sheriff again bet—this time that if Arizona Lady wins the race, they will be married. Roy is distraught when his horse wins the race. All ends happily, however, when the sheriff gives up his pursuit, realizing how much Lona loves Roy.

## Musical Numbers - Arizona Lady

### Act I

#### Scene 1

##### **1. Introduction and Melodrama** (Sanders, Rex, Danny, Slaughter, Chorus)

*Verse*            *Song der Prärie...Lied der Prärie...*

*Refrain*        *Hei! Reit', Cowboy! Die Welt ist so weit, Cowboy,*

##### **2. Entrance and song of Lona** (Lona, Chorus)

*Verse*            *Un verschämt, der freche Mensch! Was der sich erlaubt!*

*Refrain*        *Greift zu und striegelt bis alles spiegelt,*

*Refrain*        *Wär's nicht schön, einmal verliebt zu sein?*

##### **3. Entrance Song of Nelly with Chorus** (Nelly)

*Verse*            *Was ich bringe? Tausend Dinge!*

*Refrain*        *Wer führt mich heut' zum tanzen aus?*

##### **4. Song** (Roy)

*Verse*            *Singender Cowboy, reite endlos in's blaue Weite,*

*Refrain*        *Kleines Cowboylied, das die Welt durchzieht, grüss die Frau'n mir überall!*

**5. Duet** (Lona, Roy)

*Verse* *Ich sag' es ehrlich, s'wär zu gefährlich,*

*Refrain* *Du gefällst mir zu gut,*

**6. Duet** (Nelly, Chester)

*Verse* *Seit bei meinem Schwesterlein das Malheur passiert*

*Refrain* *Mädel, Mädel, merk' Dir's fein,*

**7. Finaletto** (Lona, Roy, Cowboys)

*Refrain* *Reit', Cowboy, die Welt ist so weit, Cowboy*

**Scene 2**

**8. Scene-Change Music**

**Melodrama and Song** (Roy)

*Verse* *Wenn ich Dir ein Liedel sing',*

*Refrain* *Du bist schön, wunderschön, eine Pracht, Dich zu seh'n,*

**9. Musical Scene and Duet** (Lona, Roy)

*Nur noch eines möchte ich Dich fragen:*

*Verse* *Wenn ich plötzlich fühl', Liebe ist kein Spiel,*

*Refrain* *Weißt du, Liebste, was Du mir bist?*

**Scene 3**

**10. Scene-Change Music and Introduction** (Chorus, Nelly, Cavarelli, Odalisken)

*O, wie schön! Schaut Euch um! Grandios!*

*Verse* *Den Globus hab' ich oft durchreist als Meister der Magie,*

*Refrain* *Wer will in die Zukunft schauen? Ich, der größte Telepath,*

**10a. Reprise** (Nelly, Cavarelli)

*Refrain* *Oh Magnolia, oh Magnolia, was hast du mir angetan?*

**11. Arizona March** (Lona, Nelly, Roy, Chester, Chorus)

*Verse* *Arizona, schön gelegen, immer Sonnenschein nie Regen*

*Refrain* *Dort, wo die Sonne glüht, Dort, wo der Kaktus blüht,*

**12. Duet** (Nelly, Chester)

*Verse* *Du bist mein favorit, and're, die "laufen mit,"*

*Refrain* *Tag und Nacht in meinen Träumen seh' dein Bild ich im Geheimen,*

**13. Finale I** (Sunny, Bessy, Drehorgelspieler, Nelly, Chester, Lopez, Slaughter, Lona, Sheriff, Cavarelli, Roy, Sanders, Rex, Danny, Cowboys,

First and Second.Racing Judges, Chorus)  
*So ein Rennen, das war noch nicht da!*

## **Act II**

### **Scene 4**

#### **14. Square Dance** (Nelly, Molly, Chester, Cavarelli, Chorus)

*Verse Rechts herum! Links herum!*

*Refrain Und der Boy dreht sein Girl,*

#### **15. Waltz Duet** (Lona, Roy)

*Verse Komm' mit mir, tanz' mit mir!*

*Refrain Am Sonntag kommt mein Mädél. Herrgott, so schön ist keine wie sie!*

#### **16. Finaletto** (Lona, Nelly, Molly, Bonita, Roy, Sheriff, Cavarelli, Lopez, Sanders, Rex, Danny, Cowboys, Chorus)

*Refrain Am Sonntag kommt mein Mädél. Herrgott, so schön ist keine wie sie!*

*Verse Wenn ich wo sing' und wenn ich tanze, geh ich auf's Ganze Olé!*

*Refrain O zuckersüße Bonbonnita, o Señorita, ich schwör',*

### **Scene 5**

#### **16a. Scene-Change Music and Reprise** (Bonita)

*Refrain O zuckersüße Bonbonnita, o Señorita, ich schwör':*

#### **17. Song** (Roy)

*Refrain Rote Rosen blüh'n gar viele auf der Welt*

*Verse Unbeschwert und ahnungslos,*

### **Scene 6**

#### **17a. Scene-Change Music and Reprise** (Bonita)

#### **18. Duet** (Nelly, Chester)

*Verse Sitzenbleiben will kein Mädél drum gib acht,*

*Refrain Mädél mit zwanzig sucht Jungen mit dreissig,*

#### **18a. Musical Scene and Melodrama** (Lona, Roy)

### **Scene 7**

#### **18b. Scene-Change Music**

**19. Final Song**

(Soloists, Chorus)

*Refrain*      *Dort, wo die Sonne glüht, Dort wo der Kaktus blüht,*

## **Chapter 7.**

### **Conclusion**

The author feels confident that the purpose of this document has been achieved. Each show is very clearly laid out with background information, character list, synopsis, and musical numbers. Directors or conductors, who are interested in the works of Kálmán, will be able to examine the information for each operetta and make choices that best suit their needs. It is the author's hope that with this resource, Kálmán's works will be programmed more often, and awareness of his great contribution to the genre will be increasingly established.

Future plans may include a thematic catalogue and concordance of all of the tunes in his more than twenty stage works. Part of the thematic catalogue could possibly trace the travels of the tunes from show to show.

The hope is that the respect and love that the author has found for the work of Emmerich Kálmán will be successfully communicated to the readers of this and documents of the future.



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*Variety* (Los Angeles) 19 April 1932.

## Appendix A

### Chronological List of Works

- 1902 — Song cycle on texts of Jakobowsky
- 1902-7 — Twenty art songs
- 1903 — *Scherzando for strings*  
— Piano sonata  
— Five piano pieces  
— Piano pieces for children
- 1904 — *Saturnalia*, symphonic poem
- 1906 — *Endre és Johanna*, symphonic poem
- 1906 — *A pereszlényi juss*, musical comedy  
— *Mikes Búcsúja*, symphonic melodrama for speaker, chorus, and large orchestra
- 1907 — *Bernát*, song burlesque  
— *Hulka level*, song  
— *Urislenem*, song
- 1907? — *A Királyfi*, song
- 1907-8 — Four cabaret songs
- 1908 — *Tatárjárás*, operetta
- 1909 — *Ein Herbstmanöver* (German version of *Tatárjárás*)  
— *The Gay Hussars* (American version of *Ein Herbstmanöver*)
- 1910 — *Az Obsitos*, operetta
- 1911 — *Der gute Kamerad* (German revision of *Az Obsitos*)
- 1912 — *Der Zigeunerprimás*, operetta  
— *The Blue House*, operetta  
— *Der kleine König*, operetta
- 1913 — *A kivándorlók*, song cycle
- 1914 — *Sari* (American version of *Der Zigeunerprimás*)  
— *Gold gab ich für Eisen* (revision of *Der gute Kamerad*)

- 1915 — *Zsuzsi kisasszony*, operetta  
 — *Die Csárdásfürstin*, operetta
- 1916 — *Her Soldier Boy* (American version of *Gold gab ich für Eisen*)  
 — *Miss Springtime* (American version of *Zsuzsi kisasszony*)
- 1917 — *Die Faschingsfee* (German version of *Miss Springtime*)  
 — *The Riviera Girl* (American version of *Die Csárdásfürstin*)
- 1920 — *Das Hollandweibchen*, operetta
- 1921 — *Die Bajadere*, operetta
- 1922 — *The Yankee Princess* (American version of *Die Bajadere*)
- 1924 — *Gräfin Mariza*, operetta
- 1925 — *The Dutch Girl* (American version of *Das Hollandweibchen*)
- 1926 — *Countess Maritza* (American version of *Gräfin Mariza*)  
 — *Die Zirkusprinzessin*, operetta
- 1927 — *The Circus Princess* (American version of *Die Zirkusprinzessin*)  
 — *Golden Dawn*, operetta  
 — *Wenn die Puszta schweigt*, song
- 1928 — *Die Herzogin von Chicago*, operetta
- 1929 — *The Duchess of Chicago* (American version of *Die Herzogin von Chicago*)
- 1930 — *Das Velichen vom Montmartre*, operetta  
 — *Paris in Spring* (American version of *Das Velichen vom Montmartre*)  
 — *Heut' nacht hab' ich geträumt von dir*, song
- 1931 — *Ronny*, film operetta
- 1932 — *Der Teufelsreiter*, operetta  
 — *Du hast in deinen Augen den Himmel und das Glück*, song for film version  
     of *Gräfin Mariza*
- 1936 — *Kaiserin Josephine*, operetta
- 1943 — *Miss Underground* (unproduced operetta)
- 1945 — *Marinka*, operetta
- 1954 — *Arizona Lady*, operetta

## Appendix B

### Selective Discography

#### *Tatárjárás and Ein Herbstmanöver*

- Complete in English on CD (as *Autumn Maneuvers*), Lengfelder, Woodward, Beatty, Pastorek, Arnett, Cond: Steven Byess, The Ohio Light Opera, 2002, Albany Records TROY 562/563.

#### *Der Zigeunerprimás*

- Complete in English on CD, Meachem, McMahon, Lengfelder, Glenn, Oliver, Wright, Maida, Woodward, Cond: J. Lynn Thompson, The Ohio Light Opera, 2001, Albany Records TROY 510.
- Complete in German on CD, Lienbacher, Rossmann, Todorovich, Saccà, Stieffermann, Bankl, Melles, Cond: Claus Peter Flor, CPO 777 058-2.
- Complete in German on CD, Metternich, Katona, Jürgens, Losch, Hofmann, Cond: Franz Marszalek, Gala GL 100.750
- Highlights in Hungarian on CD, Petress, Zentay, Radnai, Kishegyi, Kelen, Cond: Tamás Breitner, Hungaroton Classic HCD 16876.

*The Blue House* (music is lost; no known recordings)

*Der kleine König* (only a few songs recorded during the "78" era)

*Gold gab ich für Eisen* (only a few songs recorded during the "78" era)

*Zsuzsi kisasszony* (only a few songs recorded during the "78" and LP era)

#### *Die Csárdásfürstin*

- Complete in German on CD, Gedda, Rothenberger, Miljakovic, Brokmeier, Cond: Willy Mattes, 1971, EMI Studio CMS 7 69672 2.
- Complete in German on LP, Moffo, Kollo, Koller, Németh, Mensáros, Cond: Bert Grund, 1972, EURODISC 85 130 XEE.
- Complete in German on CD, Köth, Fehring, Heusser, Hofmann, Kusche, Cond: Franz Marszalek, 1979, Acanta 42 435.
- Complete in German on CD, Rudifera, Waechter, Kales, Poppell, Németh, Cond: Rudolf Bibl, 1985, Denon 70C37-7933-34.
- Complete in German on CD, M. Serafin, Bothmer, Grotrian, Eröd, H. Serafin, Irosch, Cond: Rudolf Bibl, 2002, Arte Nova Classics 74321 93588 2.
- Complete in German on CD, Kenny, Roider, Erdmann, Ebner, Kathol, Cond: Richard Bonyngé, 2004, Naxos 8.660105-06.

#### *Die Faschingsfee*

- Complete in German on CD, Holliday, Büchner, Sacher, Hiestermann, Mayer, Lindner, Rundshagen, Cond: Peter Falk, 1995, LaserLight Classics 14 165.

#### *Das Hollandweibchen*

- Orchestral potpourri on CD, Sinfonisches Staatsorchester Pressburg, Cond: Robert Stankovsky, Reader's Digest OPE 054790.

***Die Bajadere***

- Complete in English on CD (as *The Bayadere*), Wright, Pickle, Woods, Miller, Hujabre, Neer, Cond: J. Lynn Thompson, The Ohio Light Opera, 2002, Newport Classic NPD 85655/2.
- Complete in Russian on LP, Belobragina, Moxiakov, Shmyga, Mironov, Savelyev, Cond: Y. Silantiev, Melodiya 33CM 04313-16.
- Highlights in Hungarian on LP (as *Bajadér*), Zentay, Nemeth, Udvardy, Kishegyi, Kükey, Cond: Tamás Bródy, Qualiton LPX 6549.
- Highlights in Estonian on LP (as *Bajadeer*), Murre, Karask, Vihandi, Viisimaa, Cond: P. Mägi, K. Raudsepp, V. Järvi, Melodiya M60 49177 008.

***Gräfin Mariza***

- Complete in English on CD (as *Countess Maritza*), Wright, Woods, Maida, Curtis, Mackus, Boover, Stuart, Pfrimmer, Howle, Cond: Steven Byess, The Ohio Light Opera, 2003, Operetta Archives OA 1006.
- Complete in German on CD, Gedda, Rothenberger, Miljakovic, Brokmeier, Böhme, Moser, Cond: Willy Mattes, 1972, EMI Studio CMS 7 69675 2.
- Complete in German on CD, Jurinac, Terkal, Rothenberger, Glawitsch, Cond: Wilhelm Stephan, 1952, Gala GL 100.565.
- Complete in German on CD, Labuda, Dorak, Karczykowski, Gogg, Cond: Uwe, Theimer, 1999-2001, Camerata 15ZM-660-1..
- Complete in German on LP, Zorn, Ritzmann, Richter, Pallesche, Cond: Herbert Kegel, 1963, Urania URLP 238.

***Golden Dawn*** (only a few songs recorded during the "78" era)

***Die Zirkusprinzessin***

- Complete in Russian on LP, Yakovenko, Uzunov, Kazanskaya, Ruban, Yaron, Tsenin, Cond: Y. Silantiev, Melodiya, 33ND 02356-59.
- Highlights in German on CD, Talmar, Bartel, Bartos, Hofmann, Cond: Franz Marszalek, Philips 439 653-2.
- Highlights in German on CD, Schock, Schramm, Katona, Löwinger, Gruber, Fritz, Cond: Robert Stolz, Eurodisc 258 363.
- Highlights in Hungarian on CD, Házy, Koltay, Kishegyi, Udvardy, Rátonyi, Cond: Tamás Bródy, Hungaroton HCD 16876.

***Die Herzogin von Chicago***

- Complete in German on CD, Wottrich, Groop, Riedel, Polegato, Menzel, Cond: Richard Bonyngé, 1998, Decca 466 057-2.

***Das Veilchen vom Montmartre***

- Complete in English on CD (as *The Violet of Montmartre*), Balach, Woods, De Leon, Christopher, Knox, Harr, Brookes, Blickfeldt, Kohl, Cond: Steven Byess, The Ohio Light Opera, 2004, Operetta Archives OA 1011.

— Complete in Russian on LP, Krasovitskaya, Kachalov, Gedroitz, Yaron, Zarubeyev, Cond: L. Piatigorsky, Melodiya 33ND 0424-27.

***Ronny***

— Six songs in German on “78”, Leo Monosson, Cond: Ilja Livschakoff, Polydor C 41323/4.

***Der Teufelsreiter*** (only a few songs recorded during the “78” and LP era)

***Kaiserin Josephine***

— Highlights in German on CD, Miljakovic, Dallapozza, Cond: Charles Wildmann, EMI Classics 7243 5 75681 2.

***Miss Underground*** (unproduced; no recordings)

***Marinka*** (only a few songs recorded during the “78” era)

***Arizona Lady***

— Complete in German on CD, Réthy, Groh, Kusche, Mira, Hofmann, Fritz, Cond: Werner Schmidt-Boelcke, 1954, Operetta Archives OA 1012.



## Vita

Jessie Wright Martin is a doctoral candidate at Louisiana State University. She also holds degrees from Louisiana State University, (Masters of Music in Vocal Performance) and The Florida State University (Bachelors of Music in Vocal Performance). Ms. Martin is Assistant Professor of Voice at Pittsburg State University in Pittsburg, Kansas. She has distinguished herself as a voice teacher, exhibited by the number of her students who have been hired to sing professionally as well as have continued their music studies at prestigious graduate schools around the country. Prior to her appointment in Kansas, she served as Adjunct Instructor of Diction at Louisiana State University.

Mezzo-soprano Jessie Wright Martin has enjoyed great success singing on both the lyric and concert stages. In concert, Ms. Martin has been heard in Mozart's *Requiem* and *Grand Mass in C Minor*, as well as Haydn's *Paukenmesse* and *Lord Nelson Mass*. A frequent performer of twentieth-century music, Ms. Martin has sung George Crumb's *Madrigals, Book III* as part of the esteemed Louisiana State University Contemporary Music Festival and appeared as mezzo-soprano soloist in the world premiere of Dinos Constantinides' *Voices of the Milleniums*. In March of 2004, at Pittsburg State University, Ms. Martin was fortunate to present, with her husband Brian Woods, tenor, the American premiere of twenty art songs by famed Hungarian operetta composer Emmerich Kálmán.

Ms. Martin has also performed numerous roles in both operetta and opera. Some of her favorites include Buttercup in *H.M.S. Pinafore*, Tessa in *The Gondoliers*, Madame de la Fête in *The Red Mill*, Pauline in *La Vie Parisienne*, Susanna in *Le Nozze di Figaro*, Nancy in *Albert Herring*, Flora in *La Traviata*, Mary in *The Ballad of Baby Doe*, and Lady Ella in *Patience*.

Many of Ms. Martin's performances have occurred with The Ohio Light Opera, where she has also served in an administrative capacity for many years. Her long-standing relationship with this company has proved to be a highlight of her musical and personal life. Her love for operetta was discovered there while performing, and she had the great honor to watch her husband, Brian Woods, grace the stage on countless occasions.

She has been the winner of several awards and scholarships including the Kansas District NATSAA Competition, Katherine Dunham Baton Rouge Opera Scholarship, the Rotary Club Scholarship, and Jules F. Landry Scholarship, as well as being named a finalist in the Rose-Palmai Tenser Mobile Opera Competition. Ms. Martin can be heard on recordings of several operettas on the Newport Classic, Albany Record labels, and Operetta Archives labels.