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A survey of the operettas of Emmerich Kálmán

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A SURVEY OF THE
OPERETTAS OF
EMMERICH KÁLMÁN

A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
in
The School of Music and Dramatic Arts

by
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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.¹

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

¹ 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.\(^2\)

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,\(^2\) 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.3

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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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.”\(^4\) 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.\(^5\)

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.\(^6\)

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.


\(^6\) 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.\(^7\)

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.\(^8\)

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.\(^9\) 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 romanceros, one finds a melancholy tingeing their insouciance. Imre


\(^9\) 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.\footnote{Charles Kálmán, “Bitters in the Sweet,” \emph{Opera News}, 20 February 1965, 10.}

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 Dworczak, with whom he would spend the next twenty years of his life.

His second operetta, another Hungarian work, \textit{Az Obsitos}, was premiered in 1910, and revised for Vienna in 1911 as \textit{Der gute Kamerad}. On October 11, 1912, \textit{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 \textit{Sari} in 1914. Kálmán continued composing until World War I, premiering \textit{The Blue House} in London in late October, 1912 and \textit{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, \textit{Die Csárdásfürstin}, and reworked one of his earlier operettas, \textit{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 \textit{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 \textit{Her Soldier Boy} and in London in 1918 as \textit{Soldier Boy}. 
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 Dworczak, 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. 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." 

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

On October 24, 1932, the occasion of his 50th 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. 13 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. 14 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.

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

14 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.\[^{15}\]

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. ¹⁶

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).

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.\textsuperscript{17}

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’;\textsuperscript{18}

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 19th 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 19th and early 20th 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 \textit{Die Csárdásfürstin}…\textsuperscript{19}

Kálmán's waltzes—from \textit{Ein Herbstmanöver} to \textit{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 \textit{Die Csárdásfürstin} (Example 2).

\textsuperscript{17} B.S. trans. W.A., “Hungarian music,” in \textit{Harvard Dictionary of Music}, 4\textsuperscript{th} ed.


\textsuperscript{19} \textit{The New Grove Dictionary of Music and Musicians}, 2\textsuperscript{nd} ed., s.v., “waltz.”
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.\textsuperscript{20}

The Act I men’s trio from \textit{Das Veilchen vom Montmartre} is a perfect example (Example 3).

\textsuperscript{20} \textit{The New Grove Dictionary of Music and Musicians}, 2\textsuperscript{nd} ed., s.v., “march.”
Warum sollen wir nicht fröhlich sein, wir sind frei, wir sind jung, wir sind schön!
Gib's zum Frühstück oft nur Sonnenschein, sind wir trotzdem der Stolz der Bohème!

Example 3. Nr. 1½ March Trio, measures 51-67
Das Völlchen vom Montmartre
Copyright by Crescendo Theaterverlag. Printed with permission.
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 20th 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.  

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 20th 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. 

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

---


Gemächlich

Ein kleiner Slow fox mit Mary bei wir so mein

Solo VI. (bei der 2. Strophe)

1. Vi.

Vle.

Beck.

Sherry, das wir so mein Ideal!

Klaw.

3. Sax.

Es tanzt der Flirt und der Hus band mit Mary zur

Solo VI.

Str.

1. Trp. mund.

1. Pos. mund.

Beck.

2. Hr.
Gemächlich

Ein kleiner Slow fox mit Mary bei wär so mein

Solo VI. (bei der 2. Strophe)

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

Es tanzt der Flirt und der Hus - band mit Mary zur

Example 4. Nr. 11b Song and Dance, measures 24-48
Die Herzogin von Chicago
Copyright by Josef Weinberger Ltd. Printed with permission.
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*. 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.  

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

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

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.²⁵

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

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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.26

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Example 7. Nr. 1 Introduction, measures 41-56

*Die Herzogin von Chicago*

Copyright by W. Karczag. Printed with permission.
Example 7. Nr. 1 Introduction, measures 41-56

_Die Herzogin von Chicago_

Copyright by W. Karczag. Printed with permission. (con’t)
Example 7. Nr. 1 Introduction, measures 41-56

Die Herzogin von Chicago

Copyright by W. Karczag. Printed with permission. (con’t)
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*), Zs upán 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:

<table>
<thead>
<tr>
<th>Year</th>
<th>Operetta</th>
<th>Act I</th>
<th>Act II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1909</td>
<td><em>Ein Herbstmanöver</em></td>
<td>8 pages</td>
<td>8 pages</td>
</tr>
<tr>
<td>1911</td>
<td><em>Der gute Kamerad</em></td>
<td>8 pages</td>
<td>12 pages</td>
</tr>
<tr>
<td>1912</td>
<td><em>Der kleine König</em></td>
<td>18 pages</td>
<td>15 pages</td>
</tr>
<tr>
<td>1921</td>
<td><em>Die Bajadere</em></td>
<td>26 pages</td>
<td>25 pages</td>
</tr>
<tr>
<td>1924</td>
<td><em>Gräfin Mariza</em></td>
<td>29 pages</td>
<td>20 pages</td>
</tr>
<tr>
<td>1954</td>
<td><em>Arizona Lady</em></td>
<td>40 pages</td>
<td></td>
</tr>
</tbody>
</table>
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.27 The success of this version, titled Ein

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**Herbstmanöver**, convinced Kálmán to compose additional works in this genre. 28 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. 29 Additional performances occurred in Italy, Sweden, Denmark, France, Russia, Poland, Czechoslovakia, and Australia. 30 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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Characters - Tatárjárás and Ein Herbstmanöver

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

Example 8. Nr. 4 March Song, measure 13-19

Ein Herbstmanöver
Copyright by W. Karczag. Printed with permission.
Fekete, Hussar  Speaking Role
Molnár, infantryman  Speaking Role
Starke, land steward  Speaking Role
Lajos, farm hand  Speaking Role
Herr von Steinhof  Speaking Role
Frau von Bergen  Speaking Role
Komtesse Olga  Speaking Role
Oberst Wulff  Speaking Role
Oberleutnant Sturmfried  Speaking Role
Leutnat Felseck  Speaking Role
Leutnant Juriczicz  Speaking Role
Kadett-Offiziers-Stellvertreter Fritsche  Speaking Role
Leutnant Köppler  Speaking Role
Ein Adjutant  Speaking Role
Der Dorfrichter  Speaking Role
Ein alter Herr  Speaking Role
Ein Korporal  Speaking Role
Erster Infanterist  Speaking Role
Zweiter Infanterist  Speaking Role
Dritter Infanterist  Speaking Role
Women, Men, Peasants, Soldiers

(*) Hungarian character names from Tatárjárás
Note\textsuperscript{31}

Orchestration - Ein Herbstmanöver
2222/423/Pc/Tp/Hp/Strings
Stage Music-2 Clts/Tpt/Strings 1/1/1/1/1

Synopsis - Tatárjárás and Ein Herbstmanöver
Time: Beginning of the twentieth century

\textsuperscript{31} Determination of voice types for each operetta was made by the author through extensive study of the scores.

Act One takes places 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 Marshal Lohonay. Marosi tells von Lörenthy that his men have lost the exercises, that the Field Marshal 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 Lörenty and that Risa is the wife for him. The curtain falls as a smiling Lohonay threatens to reinstate von Lörenty'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 Éjjel 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 hoszszú lánc.
Refrain Ha kérjük reméljük velünk jön rögtön, s táncol egy kicsit.
Verse Mit szeme, szája sa szive kívánhát, nóta, kacaj,
Refrain Itt a fülebe a szél dudorászna, míg idefenn vár szivesen

**Hajrá! Előre!**
Verse Sárgarépa, citronád, 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 lágy 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 szive 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 furs 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 Ich hab' dich niemals vergessen, dachte stets deiner in Tränen und Schmerz,

**Act II**

8. Dance with Song-Quadrille (Chorus)
   Verse Frohes Treiben, Tanzen und Singen kürzt uns hier die Zeit
   Refrain Zeigt euch ihr Herren als grand Kavaliere, küßt jede Hand,

9. Kissing Song (Marosi)
   Verse Die kleine Gretl wüßte gerne Antwort auf die Frag',
   Refrain Komm', mein süßes Katzi, schenk' mir einen Kuß,

10. Dance-Duet (Trezka, Marosi)
    Verse Mädel, willst du einen Mann, nimm mich schnell, ich beife an.
    Refrain Frauenherzen sich gewinnen, ist nicht gar so leicht,

11. Serenade (Risa, Treszka, Chorus)
    Verse Seh' ich dich strahlen, erdulde ich Qualen, o Mondesschein!
    Refrain Ich hab' dich niemals vergessen, dachte stets deiner in Tränen und Schmerz!

12. Waltz-Ensemble (Risa, Chorus)
   Tanzend sich wiegen, leicht hinzufliegen,

13. Song and Dance of Lörenthy (Lörenthy)
   Verse Wenn bei Nacht ich einsam stehe auf der stillen Wache,
   Refrain Andere ihr Küsse geben, will mich d'rob nicht kränken,

14. Finaletto (Wallerstein, Chorus)
    Verse Himmel, Herrgot, welch' ein Unglück,
    Verse Über meinem Kopfe brennt's, denn es naht die Exzellenz,
    Refrain Ach, mein Gott, ach, mein Gott, großer, großer, großer Gott!

14 ½ . Entr'acte

**Act III**

15. Waltz Song (Risa)
    Verse Mir ist so bang, mir klopft mein Herz,
    Refrain Zauber der Liebe, ich fühl' dein ganzes Wehe,

16. Couplet (Wallerstein)
    Verse Ich habe einen Freund, wie's auf der Welt wohl keinen zweiten gibt.
    Refrain Das ist mein Freund, der Löbl,

17. Final Song I (Risa, Treszka, Marosi, Lörenthy, Chorus)
Refrain  
*Heissa, Husaren, stürmt jetzt in Scharen*

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

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

Note\(^{33}\)

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**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 Fronz

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.

Adagio

Az óta várjuk róla hirt a kóssza szél vánn.

dor madár Az ut porában öt reméljük

tízenöt éve tízenöt éve tízenöt éve már.

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

Karoline von Gubendorf, the lady of the castle
(Nemzetes asszeny)*
Soprano

Marlene, her daughter
(Málcsi)*
Lyric Soprano

Martin Freiherr von Schenkenbach, District Commissioner
(Buzogány Márton)*
Tenor

Vitus Rabenlechner, wealthy farmer
(Tihamér)*
Tenor

Walpurga, his daughter
(Prioska)*
Soprano

Xaver, her brother
(Balint)*
Tenor

Alwin von Kammerer, officer of the Hussars
(Andris Dömötör)*
Lyric Tenor

Stanzi, housekeeper
(Szászszorszep)*
Soprano

Ramsauer, overseer
(Beczirker)*
Speaking Role

Portiuncula Immaculata, his daughter
(Öreg paraszt)*
Soprano

Der Pfarrer
Speaking Role

Der Häuseltoni
Speaking Role

Das Klarlweib
Speaking Role

Der Ebenmann
Speaking Role

Der Heugeigenmicherl
Speaking Role

Peasants, Soldiers

(*) Hungarian character names from Az Obsitos

Orchestration – Der gute Kamerad
2222/423/Pc/Tp/Hp/Strings34

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 asszeny) and her daughter Marlene (Málcsei) 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. Tente, Tente
Verse  A gyermek álmodák törpe bokra
Refrain  Tente, tente, daliás levente

4. Száll A Fekete Éjbe
Verse  Borul az ég is gyászba fölöttem. Szomorú hirrel messziről jöttem.
Refrain  Száll a fekete ejbe egy sötét madár

5. Tizenöt Éve Már
Verse  Tizenöt éve már hogy elment az én szerelmes rossz fiam
Refrain  Azóta várjuk róla hoz hírt a kősza szél vándor madár

6. A Levél
Verse  Kilenc álló napja marsol már az ezed
Refrain  A mikor a nap kél. A mikor a hold süt

7. A Tábornok Halála
Verse  Bizony Isten bizony Isten a mit elmondok az tény
Refrain  Látod e látod e látod milyen kár

8. Piroska Belépője
Verse  A nőnevelés oly kicsinyes és cseppetse kimerő
Refrain  Mondok önnek valamit. Udvaroljon egy kicsit

9. A Búcsu
Verse  Bus a csatatér. Folyt sok drága vér
Refrain  Vársz vársz jó anyám. Vársz vársz tudom rám

10. Szerelem Nóta
Verse  Volt egyszer egy kis leány. Kékszem Ő Annuska
Refrain  Szeretem az édes szádat. Szeretem a piros ajakad

Musical Numbers - Der gute Kamerad

Act I

1. Melodrama and Aria  (Marlene)
Verse  Mutter, hörst du, es ist Friede, Friede klang aus ihrem Liede!

2. Melodrama and Brief Trio  (Marlene, Karoline, Martin)
Verse  Heut brauchst nicht traurig zu sein, heut nicht, mein traut’ Mütterlein
Refrain  Ein lieber, guter Postillon hat diesen Brief ins Haus gebracht und was darinnen steht
3. Song (Marlene)
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 diente 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)
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 seliges 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\textsuperscript{35}

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

\textsuperscript{35} 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.36

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, wärt der Sommer nicht," the Act II duet between Juliska and Laczi.37


37 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.\(^{38}\)

Tempo di Valse lento.

Mein alter Stradivari, der hat noch nie gebrummt.

p dolce wiegend

der hat mir höchstens ziertlich und still ins Ohr ge summmt.

Dem fällt's nicht ein, zu streiten, der weist auch nie empört,

mein alter Stradivari, der weiß halt, was sich gehört!

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

Der Zigeunerprimás

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Example 11. Nr. 5 Hazazaa, measures 29-44

Der Zigeunerprimás

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Printed with permission.
Example 11. Nr. 5 Hazazaa, measures 29-44

*Der Zigeunerprimás*

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Characters - Der Zigeunerprimás

Rácz Pali, gypsy violinist  
Laczi*  
Sári*  
Pista*  
Ferko*  
Gyuri*  
Boldizar*  
Andris*  
Jójka*  
Marci*  
Erzsi*  
Ilonka*  
Etelka*  
Kata*  
Piroska*  
Rozsika*  
Klári*  
Rácz Juliska, his niece  
Gaston, Graf Irini  
Die Gräfin von Irini  
König Heribert VII, disguised as Graf Estragon  
Exzellenz Mustari

Lyric Baritone  
Lyric Tenor  
Soubrette Soprano  
*his children  
Speaking Role  
Lyric Soprano  
Lyric Tenor  
Speaking Role  
Baritone  
Baritone
Monsieur Cadeau  
Tenor or Baritone

Fekete Jóóka  
Baritone

Babári Sándor  
Speaking Role

Banda Lajcsi  
Speaking Role

Vörös Ferkó  
Speaking Role

Balog Károly  
Speaking Role

Dombovári Kálmán  
Speaking Role

Pongrácz Imre  
Speaking Role

Pierre, servant  
Speaking Role

Gypsies, peasants, musicians, servants, men and women of the society

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

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

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 (Rácz, Boys)

Verse Aufhören, aufhören, kutya láncos, wos ist dos für Kratzerei!

Refrain Was Du in stillen Stunden horst, in dir, das wird zum Lied?
2. Song  
Verse  Vor paar Jahren noch ein König,  
Refrain  Ach, wie ändert sich die Zeit, alter Rácz, du tust mir leid!

3. Song  
Verse  Auf dem gold’nem Throne saß mit seiner Krone  
Refrain  Ein Soldat, ein Magnat, und ein Jäger mit Gewehr,  

3a. Melodrama

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

5. Duet  
Verse  Sie wüßten eine Braut für mich?  
Refrain  Du reitzendes Täubchen gukuruku, ich lieb’ dich,

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

6. Finale I  
Verse  Sie wüßten eine Braut für mich?  
Refrain  Du reitzendes Täubchen gukuruku, ich lieb’ dich,

Act II

6 ½. Entr’acte

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

8. Song  
Verse  Ich armes Mädel aus den Ungarland  
Refrain  Dritter Klasse, dritteKlasse, Eisenbahn,

Trio (written for Budapest production)  
Verse  Und wenn mir einer tausend Frank bezahlt, daß wieder bald ich reis’
Refrain  Dritter Klasse, dritteKlasse, Eisenbahn,

8a. Stage Music

9. Stradivarius Song  
Verse  Manchmal fällt die Wahl mir schwer: Geigen oder Frauen?
Refrain    Mein alter Stradivari, der hat noch nie gebrummt.

10. Duet    (Juliska, Laczi)
Verse        Bist plötzlich durchgegangen
Refrain      Lang, lang währt der Sommer nicht,

11. Quartet (Juliska, Sári, Estragon, Rácz)
Verse        Wie charmant, wie charmant, ich will ganz ihnen heut mich weih'n!
Refrain      Vive le roi!

12. Duet    (Sári, Gaston)
Verse        Endlich, endlich hab ich Dich
Refrain      O komm, mit mir, ich tanz mit dir ins Himmelreich hinein,

Finale II    (Juliska, Sári, Laczi, Gaston, Rácz, Extragon, Mustari, Fekete, drie Zigeuner, Chorus)
Verse        O komm, mit mir, ich tanz mit dir ins Himmelreich hinein,

Act III

13 ½. Entr’acte

Duet (written for Budapest production) (Sári, Gaston)
Verse        Ich tu das Meinige, tu du das Deinige,
Refrain      Aug’ an Aug’, Mund an Mund, sträub’ dich nicht, s’ist gesund!

14. Song    (Juliska)
Verse        Sag’ doch, sag’ doch, launisches Kind

15. March Trio (Juliska, Sári, Cadeau)
Verse        Tief in uns’rem lieben Vaterland,
Refrain      Du bleibst doch meine Residenz,

Reprise (written for Budapest production) (Sári, Gaston)
Verse        Erstens juck’t’s mich in den Beinen,
Refrain      Hazazaa spürt man von da bist da,

16. Musical Scene (Juliska, Laczi, Rácz)
Verse        Du, du, du lieber Gott,
Refrain      Ach, wie ändert sich die Zeit, alter Rácz, du tust mir leid!

17. Closing Music (Juliska, Sári, Laczi, Gaston, Rácz)
Verse        Das alte Lied, das alte Lied,
Refrain      O komm, mit mir, ich tanz mit dir ins Himmelreich hinein,

Closing Music (written for Budapest production) (Rácz, Gräfin)
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-well-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.41 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.42


41 The London Times (London), 29 October 1912.

42 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 Pinafored Babies
- Lady Billing
- Lady Ana
- Miss Pick
- Miss Jones
- Miss Green
- Miss Bliss

**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

---

43 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 America
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\textsuperscript{44}

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

\textsuperscript{44} 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).
Example 12. Nr. 14 Tango, measures 8-16

*Der kleine König*

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**Characters - Der kleine König**

<table>
<thead>
<tr>
<th>Character</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der König</td>
<td>Lyric Tenor</td>
</tr>
<tr>
<td>Feldmarschall General Lincoln</td>
<td>Baritone</td>
</tr>
<tr>
<td>Admiral Montbrison</td>
<td>Baritone</td>
</tr>
<tr>
<td>Ein Polizeichef</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Der Hofmarschall</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Der Hauptmann</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Der Oberst</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Ein alter Staatsrat</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Leutnant Lancelot</td>
<td>Tenor</td>
</tr>
<tr>
<td>Anita Montorini, opera singer</td>
<td>Lyric Soprano</td>
</tr>
<tr>
<td>Fürstin Cascara</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Gräfin Belmont</td>
<td>Speaking Role</td>
</tr>
</tbody>
</table>
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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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 Mädel blond wie Gold, ein reizendes Mädel, 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 erblüht, 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 Gäsbs 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 interessantes!

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,
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” 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. 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." The show ran on Broadway for a highly-respectable for 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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47 Yvonne Kálmán, daughter of Emmerich Kálmán, interview by author, 2 August 2003, audio recording, library of author.

48 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

- **Karoline von Gubendorf**, the lady of the castle
- **Marlene**, her daughter
- **Baron Schenkenbach**, county court captain
- **Vitus Rabenlechner**, wealthy farmer
- **Walpurga**, his daughter
- **Xaver**, her brother
- **Alwin von Kammerer**, cavalry captain*
- **Franz Baron Gubendorf**, cavalry captain*
- **v. Steinfeld**, first lieutenant*
- **Graf Neusiedeln**, lieutenant* of the 17th Hussars
- **Stanzi**, housekeeper
- **Das Klariweib**
- **Die Berghöflerin**
- **Die Einödbäuerin**
- **Kathi**
- **Mariedl**
- **3 kliene Bauernmädel**
- **Hasengschwandtner***
- **Stirl***
- **Graffelmann***
- **Heugeigenmichel***
- **Ein Husarenwachtmeister**
- **Peasants, Soldiers**

**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

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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  Österreich wird die Frauen preisen nehmst 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)
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, Hasengschwandtner)
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)
Verse Auf dem Felde der Ehre,
Refrain Mutterl, Mutterl, Franzerl kommt schon wieder.

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’st 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 Spürest 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)
Verse Ich bin ihr Bruder nicht!

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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)

Vígszínház, 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).
Example 13. Nr. 6 Duet, measures 9-16

Zsuzsi Kissazsóny
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Character Zsuzsi Kisasszony

<table>
<thead>
<tr>
<th>Character</th>
<th>Voice Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zsuzsi</td>
<td>Lyric Soprano</td>
</tr>
<tr>
<td>Falsetti</td>
<td>Tenor</td>
</tr>
<tr>
<td>Péterfy</td>
<td>Lyric Tenor</td>
</tr>
<tr>
<td>Dinye</td>
<td>Tenor</td>
</tr>
<tr>
<td>Szerafina</td>
<td>Soprano</td>
</tr>
<tr>
<td>Pribiscey</td>
<td>Tenor</td>
</tr>
<tr>
<td>Polgármeister</td>
<td>Tenor</td>
</tr>
<tr>
<td>Orvos</td>
<td>Baritone</td>
</tr>
<tr>
<td>Igazgato</td>
<td>Tenor</td>
</tr>
<tr>
<td>Lauffen</td>
<td>Tenor</td>
</tr>
<tr>
<td>Fabrikantengattin</td>
<td>Tenor</td>
</tr>
</tbody>
</table>
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**  (Pèterfy, Dinye)
   
   **Verse**  Lágy álomok ejjelén ha a szél se zúg
   **Refrain**  Volt egyszer hol nem volt volt egy leány
   **Verse**  Hajnal csillag fenn az égen, várlak rózsam 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 katamásan járunk, Mert fegyelem van nálunk
   **Refrain**  Be szép csodás a tűzoltobrigád,

3. **Song**  (Zsuzsi)
   
   Be gyönyörű be sugárzó álmom volt ma piros hajnalon,
   **Verse**  Hajnal csillag fenn az égen várlak rózsám 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 höse,
   **Refrain**  Ha már rabja minden ország mindenünne
   **Verse**  Egy vágyam van csupán Gyermekded bár salóm
   **Refrain**  Ime a bámulatra méltó tulvilőgitorku földöntuli fenomen,

5. **Trio**  (Szerafin, Lauffen, Dinye)
   
   **Verse**  Mondd csak hütlen casfa némber tegnap este, hol voltál
   **Refrain**  Nagysád rájár még önre a rúd

6. **Duet**  (Zsuzsi, Pèterfy)
   
   **Verse**  Engedje megszoritnom kis fehér kezét
   **Refrain**  Szem párod az a csillagsugár

7. **Finale I**  (Pribesey, Dinye, Zsuzsi, Falsetti, Serafin, Lauffén, Polgármeister, Chorus)
   
   Be szép csodás a tűzoltobrigád
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
Refrain Hóditás a taglejtése mú
Refrain Előre előre hát az angyalát

10. Song (Pèterfy)
Verse Holdfényes illatos nyáréjszakák
Refrain Édesebb szebb ott a nyár

11. Duet (Zsuzsi, Pèterfy)
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 Zsuszikám, Jaj Zsuszikám

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 Csirízem dikicsem

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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 Csárdásfürstin in Sweden, Varietéfürstin 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...⁵⁰

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 show’s great success include: csárdáses (Example 14, Example 15, Example 16), popular tunes, marches, waltzes (Example 17), and big ensemble scenes.

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Example 14. Prologue measures 8-22

*Die Csárdásfürstin*

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Example 15. Nr. 1 Song, measures 25-44

*Die Csárdásfürstin*

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Example 16. Nr. 1 Song, measures 45-60

*Die Csárdásfürstin*

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Example 17, Nr. 8 Duet, measures 28-45

_Die Csárdásfürstin_

Copyright by Josef Weinberger Ltd. Printed with permission.
Leopold Maria, Prince of Lippert-Wylersheim  Baritone
Anhilté, his wife  Speaking Role
Edwin Ronald, their son  Lyric Tenor
Komtesse Stasi, niece of the princess  Soubrette Soprano
Graf Boni Káncsianu  Tenor
Sylva Varescu  Lyric Soprano
General Rohndorff  Speaking Role
Eugen, his son, head lieutenant  Speaking Role
Feri von Kerekes, called Feri bácsi  Tenor or Baritone
Botschafter Mac Grave  Speaking Role
Sektionschef von Billing  Speaking Role
Gräfin Tschepe  Speaking Role
Baronin Eisner  Speaking Role
von Merő*  Speaking Role
von Szerenyi*  *cavaliers  Speaking Role
von Endrey*  Speaking Role
von Vihar*  Speaking Role
Juliska*  Speaking Role
Aranka*  Speaking Role
Cleo*  Speaking Role
Rizzi*  *variety girls  Speaking Role
Selma*  Speaking Role
Mia*  Speaking Role
Daisy*  Speaking Role
Vally*  Speaking Role
Miksa, head waiter  Speaking Role
Hotel groom, gypsy violinist, cavaliers, society people, gypsy band, footmen, waiters

Orchestration – Die Csárdásfürstin
2222/423/Pc/Hp/Cel/Strings (Reduced orchestration available in conjunction with English Operatic Society version.)51

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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 Kánsćiánu. 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 Kánsćiánu 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 Kánsćiánu (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 Mädel 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 Mädis, die Mädis, die Mädis 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 Teufelsweb 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, Händedrücke, frohes Lachen, heiße Blicke und Zigeuner,  
Refrain  Weißt du es noch?

10. Quartet  
(Sylva, Stasi, Edwin, Boni)  
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\textsuperscript{52}

\textsuperscript{52} English performing edition by Nigel Douglas, 1981.
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.53

One such waltz is shown here in example 18.

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Küß mich still und wenn's auch einmal nur

war, küß mich still, ich will von

di's sonst nichts mehr! Wie ein Märchen

traum, wie der Welte Schaum

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

Die Faschingsfee

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Characters - Die Faschingsfee

Fürstin Alexandra Maria  
Herzog Ottokar von Grevlingen  
Graf Lothar Meredith  
Herr von Dierks  
Graf Eberhard  
Hubert von Mützelberg  
Victor Ronai, painter  
Andreas Lubitschek, animal painter  
Dr. Julius Pappritz, author  
Richard Goetz, cabaret singer  
Gideon, sculptor  
Meringer, lyric poet  
Lori Aschenbrenner, chorister  
Gusti

Lyric Soprano  
Speaking Role  
Tenor  
Tenor  
Speaking Role  
Tenor  
Lyric Tenor  
Tenor  
Baritone  
Speaking Role  
Tenor  
Baritone  
Soprano  
Speaking Role

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

Die Faschingsfee  
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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 Mereditt. 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, Mereditt. 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

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   Zuckermaus, 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     Hallo! Hallo! Theaterluft, Kulissenduft,

7. Finale I

(Alexandra, Anna, Viktor, Hubert, Meredith,
Dierks, Lubitschek, Götz, Papritz,
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, Papritz,
Meeringer, Dillmann, Chorus)
Verse    Hier lebt sich’s fein, ein wahres Paradies!
Refrain   Ich hab’s ja immer profezit: Daß es noch kommt zu Prunk und Pracht,
Refrain   Heil! Heil dir, du König der Boheme!

9. Song

(Viktor, Lori, Lubitschek, Papritz, 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 bös!

12. Duet

(Lori, Hubert)
Verse    Hätt’ ich doch gefolgt dem Großpapa,
Refrain   Loreley, schöne Zaubermaid,

12a. Melodrama

13. Ensemble and Song

(Alexandra, Lubitschek, Chorus)
Verse    Hollaho, hollaho, wir kommen zurecht,
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, Mereditt, Hubert)
Verse Hat man zwei Äuglein so strahlend und keck,
Refrain Tanz! Mädelchen tanz!

18. Final Song (Alexandra, Lori, Viktor, Hubert, Mereditt, Lubitschek)
Verse Sei die Meine, Du, die Eine, die ich im Herzen ersehnt,
Refrain Liebe, ich seh’ mich nach dir!

Musical Numbers - Die Faschingsfee (original Vienna version)

Act I

1. Prelude, Carnival Procession, and Melodrama
Verse 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 seh’ 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,
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 wundersam süßé 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 Liebe 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 böß’!

10. Quartet
(Alexandra, Lori, Hubert, Mereditt)
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, Mereditt,
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,
Refrain Wie fragend steht dies Bild jetzt vor mir,

**Act III**

**Entr’acte**

14. Couplet-Trio (Hubert, Mereditt, Lubjetzky)
Verse Falsch war wie die Klapperschlange Sidonie,
Refrain Ja, ja, ja—das ist schwer, da drin liegt das Hauptmalheur,

15. Song (Alexandra, Lori, Hubert, Lubjetzky, Mereditt)
Verse Als die Sintflut kam auf Erden, sprach Herr Noah weise:
Refrain Der alte Noah, der hat’s gewußt, die schönste Boa, wärmt nich die Brust,

16. Final Song (Ensemble)
*Der alte Noah, der hat’s gewußt, die schönste Boa, wärmt nich die Brust*

Musical Numbers - Die Faschingsfee (Berlin version)

**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 Zuckermaus, in deinem Auto drinn siehst du aus,
Verse Punkt neun, da fuhr mein Kavalie

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 Hallo! Hallo! 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 böß!

12. Duet (Lori, Hubert)

Verse Hätt’ ich doch gefolgt dem Großpapa,
Refrain Loreley, schöne Zaubermaid,

12a. Melodrama

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

Verse Wo Zigeuner lustig fidehn ihre alten Liebesliedeln,
Refrain Schwül ist die Nacht, Mondschein, der lacht,

14. Finale II (Alexandra, Viktor, Hubert, Herzog, 6)
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, Mereditt, Hubert)
Verse Hat man zwei Äuglein so strahlend und keck,
Refrain Tanz! Mädelchen tanz!

18. Final Song (Alexandra, Lori, Viktor, Hubert, Mereditt, 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).

Example 19. Nr. 3 March Song, measures 7-22

*Das Hollandweibchen*

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Example 19. Nr. 3 March Song, measures 7-22

*Das Hollandweibchen*

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Example 19. Nr. 3 March Song, measures 7-22

*Das Hollandweibchen*

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Example 19. Nr. 3 March Song, measures 7-22
*Das Hollandweibchen*
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Characters - Das Hollandweibchen

**Prinzessin Jutta**  
Lyric Soprano

**Baroneß Elly von der Weyde**, the first court lady.  
Soprano

**Oberstofmeisterin Salina Freiin von Webelhorst**  
Mezzo soprano

**Hofmarschall von Eberius**  
Tenor

**Oberstofmeister von Stopp**  
Tenor

**Fürst Adalbert**, Jutta’s uncle  
Speaking Role

**Dr. Udo von Sterzel**, respectable Ambassador of Usingen  
Lyric Tenor

**von Oppel**  
Tenor

**von Seydenhecht**  
Speaking Role

**von Trockenrodt**  
Speaking Role

6 **Brautpaare**  
Sopranos/Mezzos
von Tiedemann, president of the yacht club
Baron Seeborg*
von Melow*        *members of the yacht-
von Wetterling*
Klaas, Landlord*
Ein Kutscher*
Ministers, men, ladies, pages, footmen, members of the yacht club “Wyk am Zee”,
Holland maidens, street urchins.

Orchestration –Das Hollandweibchen
2 (Picc) 222/423/Stage Tpt/Tp/Pc/Hp/Cel/Strings

Synopsis - Das Hollandweibchen

Time: 1920

Act One of Das Hollandweibchen occurs in the throne room of the palace at the little
German court of Sonneburg- Glücksburg. The operetta opens as Princess Jutta, on her appointed
wedding day, eagerly anticipates the arrival of her betrothed, Prince Paul. She has fallen in love
with him through correspondence and his portraits. However, it is not the Prince who arrives,
but rather his ambassador, Dr. Udo von Sterzel. The Doctor makes feeble excuses on behalf of
the Prince, who clearly wishes to remain a bachelor. Sterzel stands in for his prince at the
ceremony, and Jutta and Paul are married by proxy.

Act Two takes place three days later at the yacht club, Wyk am See, in Holland. Jutta
soon discovers that the Prince has been having a wonderful time on his yacht in Holland. She
goes looking for him, and finds him at a resort where he is living the life of a bachelor.

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55 Publication issued to commemorate the centenary of the composer’s birth. “Emmerich
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 Mädel 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 Knahe
   Refrain: Ach, wer weiß mir ein Mädel, 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 Mädel, 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 Mädel hat dich gerne!

9. Duet  (Jutta, Paul)
   Verse  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 mußt du werden, mein mußt 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,
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.56

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.

Example 20. Nr. 8a, Song, measures 6-13

Die Bajadere

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Characters - Die Bajadere

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

Orchestration – Die Bajadere
2222/423/Pc/Hp/Cel/Strings

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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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 Pimprinette, 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’res vor!

Act II

7a. Entr’acte

8. Introduction, Dance und Fox Trot Song (Marietta, Chorus)
   O Champagner, sperrst uns auf das Himmelreich,
   Seid gegrüßt 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
Refrain  Rechts herum und links herum,
Verse  Man küßt auch in Benares, man liebt auch in Benares,
Refrain  Deine dunklen Augen strahlen durch die Nacht!

10. Duet
(Marietta, Napoleon)
Verse  Du, du, du nur Du sollst das Glück meiner Seele nun sein
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)
Verse  Du, du, nur du sollst das Glück meiner Seele nun sein
Refrain  Die kleine Bar dort am Boulevard, so schick, sublime, und so intim!

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

Act III

13a. Entr’acte

14. Introduction and Melodrama
(Marietta, Napoleon, Chorus)
Verse  Will man heutzutage schick und modern sein.
Refrain  Fräulein, bitte, woll’n sie Shimmy tanzen?

15. Duet
(Marietta, Louis-Philipp)
Verse  Du, du, nur du sollst das Glück meiner Seele nun sein
Refrain  Die kleine Bar dort am Boulevard, so schick, sublime, und so intim!

15 ½. Musical Scene
(Radjami)
Verse  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 hättest ich doch nicht “Ja gesagt”.
16 ½. Reprise.
(Marietta, Napoleon, Louis-Philipp)
Verse Na, ist sie nicht ein süßer Schatz, na, ist die nicht mondän?
Refrain Schatzi, ich möchte einen Zobel von dir!

17. Final Song (Radjami)
O Bajadere, komm, sei mein!

Note\textsuperscript{58}

Gräfin Mariza
(Countess Maritza)
Theater an der Wien, Vienna, February 28, 1924
Libretto by Julius Brammer and Alfred Grünwald
Producer: Hubert Marischka

If \textit{Die Csárdásfürstin} is Kálmán’s most performed operetta, his 1924 \textit{Gräfin Mariza} is his most beloved. In 1918, while working on the score of \textit{Das Hollandweibchen}, he was offered the beginnings of a libretto by Julius Brammer and Alfred Grünwald, who had already made a name for themselves providing books for Leo Fall (\textit{Die Rose von Stambul} and \textit{Die Kaiserin}) and Franz Lehár (\textit{Die ideale Gattin}). It was a story of an impoverished count who was forced to go to work as a bailiff on the estate of the wealthy Countess Mariza. Kálmán promptly dismissed it as unsuitable for operetta treatment. A few years later, he was approached again by the two librettists. This time he agreed to set the story to music, but only if the pair would submit a libretto for a second show, which became \textit{Die Bajadere}. \textit{Gräfin Mariza}, which premiered in 1924 and ran for 374 performances, became one of the all-time great hits for the Theater an der Wien and within a few years had played virtually every theater capital of the world. Almost every number in the score became an immediate hit. The Shubert brothers brought it to Broadway in 1926, where it played for 321 performances and became one of the longest-running musicals of the 1920s, despite the interpolation into the score of inferior music by Sigmund

\textsuperscript{58} English performing edition by James Stuart, 1998.
Romberg and Alfred Goodman. In 1938, *Maritza* debuted in London. “In a scientific work on operetta statistics by Professor Dr. Hans Koltsch of Erlangen, the work is mentioned as the greatest success of the last twenty years.”\(^5\)

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.

Example 21. Nr. 12 Duet, measures 25-41

Gräfin Mariza

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Example 21. Nr. 12 Duet, measures 25-41

_Gräfin Mariza_

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Example 22. Nr. 3 Song, measures 39-55

*Gräfin Mariza*

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Example 22. Nr. 3 Song, measures 39-55

Gräfin Mariza
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Characters - Gräfin Mariza

Gräfin Mariza
Lyric Soprano

Fürst Moritz Dragomir Poplolescu
Baritone

Baron Koloman Zsupán, landowner in Varasdin
Tenor or Baritone

Graf Tassilo Endrödy-Wittemburg / Béla Törek
Lyric Tenor

Lisa, his sister
Soubrette Soprano

Karl Stephan Liebenberg
Speaking Role

Fürstin Božena Cuddenstein zu Chlumetz
Speaking Role

Penizek, her valet
Speaking Role

Tscheenko, an old servant of Mariza’s
Speaking Role

Borko, gypsy
Speaking Role
Manja, a young gypsy girl

Juliska*

*village children

Maruska*

Soprano

Speaking Role

Speaking Role

Speaking Role

Guests, men, women, dancers of the Tabarin, gypsies, peasant boys and girls

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

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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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
   Reprint Glück ist ein schöner Traum,
   Verse War einmal ein reicher Prasser: Gnädiger Herr!

2. Song
   Also los! Ganz famos!

Musical Numbers - Gräfin Mariza
Wir singen dir, wir bringen dir ein Liedchen dar:
Juliska, Rosika sagen dir Grüß Gott!
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
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Grüß mir die süßen, die reizenden Frauen im schönen Wien,
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Grüß mir die süßen, die reizenden Frauen im schönen Wien,
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
Wenn es Abend wird, wenn die Sonne sinkt,
Grüß mir die süßen, die reizenden Frauen im schönen Wien,
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 Behütt 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 61

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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 Mariza." 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.\(^6^2\)

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.\(^6^3\) 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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\(^6^3\) 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).

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

Die Zirkusprinzessin
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Example 24. Nr. 14 Song of Vienna, measures 40-55

Die Zirkusprinzessin

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Example 24. Nr. 14 Song of Vienna, measures 40-55

*Die Zirkusprinzessin*

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**Characters - Die Zirkusprinzessin**

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

Lyric Soprano  
Tenor or Baritone  
Speaking Role  
Speaking Role  
Speaking Role  
Baritone  
Lyric Tenor  
Tenor  
Soprano  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Mezzo  
Tenor  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role  
Speaking Role
**Synopsis - Die Zirkusprinzessin**

**Time:** 1912

Act One takes place in late winter in the foyer of the Circus Stanislavski 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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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,*
   
   *Sicher hat der Teufel die Lieb’ erfunden,*
   
   *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 blondr Schatz,*

   *Ich weiß nicht, ich weiß nicht, was kann das nur sein?*

Duet (alternate edition) (Mabel, Toni)

   *Wenn ein einsames Wienerkind*

   *Wo ist der Himmel so blau wie in Wien,*

4. Musical Scene (Mister X)

   *Es ist noch Zeit, ich komme noch nicht dranm*

   *Wieder hinaus ins strahlende Licht,*

   *Wenn man das Leben durch’s Champagnerglas betrachtet,*

   *Zwei Märchenaugen, wie die Sterne so schön,*

5. Duet (Fedora, Mister X)

   *Ich liebe Sie, hat das noch nie ihr Herz tief gerührt?*

   *Leise schwebt das Glück vorübe r und der Himmel öffnet sich weit,*

6. Song (Toni, Circus maidens)

   *Wenn ich in den Zi rkus gehe abends dann und wann,*

   *Die kleinen Mäde rln im Tricot, mit ihrem reizenden Trouseau.*

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!*

   *Manchmal treibt das Schicksal Sachen wirklich zu gemein,*

   *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 Wiener 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 gesehen viel Frauen gar hold und schön.
Refrain  Mein Darling, mein Darling muß so sein wie du,

10. Duet  (Mabel, Toni)

Wieder blüht die Primel, wieder strahlt der Himmel,
Verse  Süßeste von allen Frauen, könntest du in’s Herz mir schauen,
Refrain  Liese, Leise, komm mit mir auf die Wiese,

11. Duet  (Fedora, Mister X)

Verse  Iwan Peter Petrowitsch nahm ein junges Weibchen,
Refrain  Mein süßer heißgeliebter Iwan du liegst den ganzen Tag am Diwan,

12. Duet  (Mabel, Toni)

Verse  Süßeste von allen Frauen, könntest du in’s Herz mir schauen,
Refrain  Ich und du, du und ich, deinen Arm schling um mich!

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
Steve Allen, an English rubber planter, now a prisoner
Blink Jones, his foreman
Sir Alfred Hammersley
Dawn, Mooda's daughter
Johanna, a German nurse
The Piper
Mombassa Moll
Hasmali, a native priest
Sister Hedwig, head of the mission
Colonel Judson
A witch doctor
A dancing girl
Ann Milford
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

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

65 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, Hasmali, 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,
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.66 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 Bonynge, the show has received increased international attention in recent years, with showings in Vienna, Augsburg, and Dresden.67 As the contrasting examples below illustrate, “Kálmán succeeded very well in this experiment of opposing two different worlds of harmonies against each other”68 (Example 25 and 26).

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

67 Ibid.

Example 25. Nr. 2 Song, measures 65-74

Die Herzogin von Chicago

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Example 26. Nr. 17 Duet, measures 33-56

*Die Herzogin von Chicago*

Copyright by W. Karczag. Printed with permission.
Characters - Die Herzogin von Chicago

König Pankraz XXVII. von Sylvarien
Sandor Boris, heir to the throne of Sylvarien
Prinzessin Rosemarie Sonjuschka, of Morenien
Miß Mary Lloyd, of Chicago
Benjamin Lloyd, of Chicago, her father
James Jacques Bondy, private secretary of Mister Lloyd
Graf Bojazowitsch, finance minister of Sylvarien
Marquis Perolin, state minister of Sylvarien
Graf Negresco, aide to Sandor Boris
Gräfin Dobrutscha, first lady to the Princess
Prinz Stani of Morenien
Der amerikanische Botschafter
Baron Palffy*
v. Körvessy*     *Cavaliers, friends of Sandor Boris
v. Vörösházy*
Tihany, director of the “Grill Americaine” in Budapest
Daisy Vanderbilt*
Dolly Astor*
Maud Carnegie*
Edith Rockefeller*  *American millionaire daughters
Lilian Ford* in the “Young Lady Club” in New York
Baby Steel*
Elis Fahnestock*
Lizzie Bliss*
Der geheimnisvolle Fremde
First Dancer
Second Dancer
Kupp Mihály, gypsy violinist
Bobby, saxophonist, a black man in the jazz band
Prinz Max von Morenien
Joujou*
Loulou*  *Two ladies of the Riviera
Servant to the prince
Kompoty, head waiter at the “Grill Americaine” in Budapest
Groom
Ein Herr
Ein Dame
Guests, officers, girls, musicians, trumpeters, servants
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^69

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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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 marschiert,

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 Mädel 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 70

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

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.
Example 27. Nr. 4 Duet, measures 157-168

*Das Veilchen vom Montmartre*

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Example 28. Nr. 9 Song, measures 49-63

Das Veilchen vom Montmartre

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Example 29. Nr. 2 Song, measures 155-156

Das Veilchen vom Montmartre

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Characters - Das Veilchen vom Montmartre

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

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

**Orchestration – Das Veilchen vom Montmartre**  
2 (Picc) 222/423/Tp/Pc/Hp/Cel/Pft/Strings

**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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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, Pisquetschec, 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

(Ninon, Raoul, Florimond, Henri)

Tra la la la la
Ruhe da unten!
Refrain Meine Liebe ist mein Leben, meine Liebe ist mein Glück,

1 ½. March Trio (Raoul, Florimond, Henri)
Verse Kinder, das war doch ein feiner Spaß!
Refrain Warum sollen wir nicht fröhlich sein,

2. Song (Veilchen)
Verse Du kleiner, zarter, duft’ger Veilchenstrauß,
Refrain Ich sing’ mein Lied im Regen und Schnee,
Refrain Beim Café “de la paix” sing’ ich täglich mein Lied

3. Duet (Ninon, Florimond)
Verse Manch’ parfümiertes, zartes Billetdoux
Refrain Ihr kleinen Grisettchen, ihr seid einmal so,

4. Letter scene and Duet (Ninon, Raoul)
Verse Schöne Ninon, ich will das Leben Dir versüßen,
Refrain Dich packt Paris mit fiebernder Hand,
Refrain Ninon, Ninon, du Kind der Stadt Paris,

5. Quartet (Raoul, Florimond, Henri, Pisquatschec)
Nervus rerum! Nervus rerum!
Verse Wir fahren in die Welt, wo sie am besten uns gefällt,
Refrain D’rum, Kinder, rrraus aus dem Quartier

5 ½. Melodrama

6. Duet (Veilchen, Raoul)
Verse Im stillen, verborgenen Gäßchen,
Refrain Du Veilchen vom Montmartre,

7. Finale I (Veilchen, Raoul, Florimond, Henri, Parigi, Pisquatschec, Chorus)
Heissa juchei! Tandaradei!
Verse Ich will für Euch alle sorgen,
Refrain Du guter Mond schaust zu,

7a. Entr’acte

Act II

8. Song (Veilchen)
Ein herrlicher, sonniger Frühlingstag,
Verse Ist auch klein das Kämmerlein,
Refrain Nur immer fleißig sein beim hellen Sonnenschein,
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.
    Refrain 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 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

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. 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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73 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

Note74

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

74 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 Bissen 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).
Breit

Will um dich ringen, zur Liebe dich zwingen, ein Band um dich

Sehr breit (amoreoso) rubato

schlingen, das nie zerreißen soll! So verliebt kann ein

Schnitt

Ungez. nur sein, Puszat-glut, Ungar-blut, das reimt sich fein;

Example 31. Nr. 2 Song, measures 25-40

Der Teufelsreiter

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Characters - Der Teufelsreiter

Kaiserin Carolina Pia, wife of Kaiser Ferdinand
of Austria  Speaking Role
Rittmeister Graf Sándor  Lyric Tenor
Fürst Metternich  Speaking Role
Leontine, his daughter  Lyric Soprano
Fürst Honorius von Monaco  Tenor
Prinz Karl, his son  Tenor
Polizeipräsident Sedlnitzky  Speaking Role
<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td>Pfleiderer, spy</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Anina Miramonti, dancer</td>
<td>Soprano</td>
</tr>
<tr>
<td>Sophie von Zinzendorf, cousin of Sandor</td>
<td>Soprano</td>
</tr>
<tr>
<td>Major Graf Balothy*</td>
<td>*officers of the regiment Tenor</td>
</tr>
<tr>
<td>Rittmeister Graf Kinsky*</td>
<td>*of the &quot;Seventh-Hussars&quot; Speaking Role</td>
</tr>
<tr>
<td>Oberleutnant von Woyna*</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Graf Batthyány*</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Graf Réty*</td>
<td>*Hungarian magnate Speaking Role</td>
</tr>
<tr>
<td>Baron Eötvös*</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Obergespan Graf Erdödy</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Janos*</td>
<td>*soldier boys      Speaking Role</td>
</tr>
<tr>
<td>Ferencz*</td>
<td>Speaking Role</td>
</tr>
</tbody>
</table>

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.

**Orchestration – Der Teufelsreiter**

2 (Picc) 222/Alto & Ten Sax/Tarogato/423/Tp/Pc/Hp/Bjo/Cel/Harmonica/Strings

**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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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 Mädel 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!
Refrain Willst Du nicht was Liebes mir sagen?

6. Song (Karl, Women)
Verse Still und träumerisch wie ein Tintenfisch
Refrain Küß mich, küß mich, mitten auf den Mund

7. Finale I (Kaiserin, Leontine, Sophie, Sándor, Graf Batthyány, Graf Réty, Baron Eötvös, Chorus, Metternich, Sedlnitzky, Karl)
Verse Vergessen... versunken...Alles, was einst uns entflammt hat,
Refrain Armes Volk in Not, rings bedrängt und bedroht,
Refrain Herr von Metternich, Herr von Metternich,

Act II

7a. Entr’acte

7b. Introduction

8. Dance-Duet (Honorius, Karl)
Verse Eins seit lang mir klar ist:
Refrain Wo nimmt man heut’ Geld her?

8a. Exit (Honorius, Karl)
Verse Wo nimmt man heut’ Geld her?

9. Letter Duet (Leontine, Sophie)
Verse Hier ist’s nicht angenehm, sondern hübsch unbequem,
Refrain Du mein goldner Sonnenstrahl, du mein fernes Ideal,

10. Duet (Leontine, Sándor)
Verse Mein Wiener Mädel, reich’ dein reizendes Handerl mir,
Verse Schließ’ nicht dein Fenster zu, Herzallerliebste du,
Refrain Du bist ein Betyár, aber leider kann ich böse dir nicht sein,

11. Trio (Anina, Honorius, Karl)
Verse Kinder, wenn’s Nacht wird, wißt ihr, was gemacht wird,
Refrain Heut’ hätt’ ich noch Lust zu mulattieren,

12. Duet (Leontine, Sándor)
Verse Leg’ deine Hand in meine,
Refrain So gut bin ich keiner, wie dir!
Refrain Du mein goldner Sonnenstrahl, du mein holdes Ideal,

12a. Dance-Duet (Anina, Karl)
Verse Schon in Kindertagen, da wollte meinem Magen
Refrain Schatz, du bist zu süß, süßer noch als süß,
13. Finale II

(Kaiserin, Leontine, Sophie, Metternich, Sándor, Pfleiderer, 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—it's 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\(^\text{76}\)

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**

<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
</tr>
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<tbody>
<tr>
<td>Napoleon Bonaparte</td>
<td>Lyric Tenor</td>
</tr>
<tr>
<td>Josephine Beauharnais</td>
<td>Lyric Soprano</td>
</tr>
<tr>
<td>Eugen Beauharnais</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Paul Barras</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Talleyrand</td>
<td>Speaking Role</td>
</tr>
<tr>
<td>Hippolyte Charles</td>
<td>Tenor</td>
</tr>
<tr>
<td>Herzogin von Aiguillon</td>
<td>Speaking Role</td>
</tr>
</tbody>
</table>

Thérèse Tallien  
Soprano

General Berthier  
Baritone

General Junot  
Tenor

Genreal Murat  
Speaking Role

Capitain Calmelet  
Speaking Role

Bourrienne  
Speaking Role

Juliette  
Soprano

Korporal Bernard  
Tenor

Standesbeamter Escarbot  
Tenor

Marion  
Mezzo Soprano

Gasparin  
Speaking Role

Men and women of society, officers, soldiers, merchants, etc.

Orchestration –Kaiserin Josephine
2 (Picc) 22 (Sax) 2/423/Tp/Pc/Hp/Bjo/Gtr/Pft/Org/Cel/Strings

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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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!
   (Josephine)
       Song
       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 klopf das Herz so bang und laut...was soll ich tun?

Second Scene

3. Ensemble and Dance Scene (Tallien, Chorus)
   Die Liebe und der prikkelnde Champagnerwein,
   Verse Wenn die Sonne sinkt, wenn der Mon duns 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)
   Ja nur die Liebe und der prikkelnde Champagnerwein,
   Verse Fern am blauen Strand, liegt ein Inselland.
Refrain Mein Herz ist heiß und sehnt sich nach Glück

Third Scene
5a. Entr’acte and Melodrama

6. Duet (Juliette, Bernard)
Verse Mangel an Genüssen, könnt’ einer nicht küssen.
Refrain Kleines Mädel, nimm mich bei der Hand.

7. Song (Bonaparte)
Verse Du bist die Frau, die mein Herz sich ersehnt,
Refrain Bist mein Sonnenstrahl in trüber Zeit,

7a. Finaletto
Verse Du bist die Frau, die mein Herz sich ersehnt,
Refrain Solche Worte hörte ich noch nie

Fourth Scene

8. Duet (Juliette, Bernard)
Verse An den breiten Heldenbusen drückst du mich.
Refrain Heut möcht ich dich küssen, bis übermorgen früh,

9. Finale (Bonaparte, Josephine, Escarbot, Witnesses, Barras, Calmelet
Tallien, Berthier, Bernard, Chorus)
Ich danke Euch, ich danke Euch, Ihr lieben Freunde,
Verse So ein junges Ehepaar hat es wirklich wunderbar!
Refrain Die süßen Flitterwochen hat sie ihm versprochen.
Verse Ein Tag voll Freud’ und Seligkeit ist heute,
Refrain Flammen der Liebe versengen mein Blut,

Fifth Scene

10. Drinking Scene and Letter Song (Junot, Berthier, Bonaparte, Chorus)
Verse Wir bauen auf unsern Helden,
Refrain So führe er stets uns’sre Scharen, dann trotzen wir freudig den Gefahren!
Verse Komm’, o komm zu mir,
Refrain Dein Mund, Dein duftend Haar, Dein Leib, so wunderbar,

10a. Melodrama

11. Song (Josephine, Juliette)
Verse Berauscht kam ich nach Haus vom frohen Tanze
Refrain Mein Traum, mein Traum nach süß durchwachter Nacht,
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 erklungen.  
*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 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.78

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.

Note79

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


79 There is no existing material denoting the voice types of the characters in this show.

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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 Get your man, you Royal Mountie, get your man,
   Refrain

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…

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 surrey 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.

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

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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81 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.82

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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82 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)

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**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.
Characters - Arizona Lady

Lona Farrell, owner of the “Sunshine-Ranch”  
Lyric Soprano

Harry Sullivan, sheriff  
Baritone

Chester Kingsbury jun., a cowboy  
Tenor

Nelly Nettleton, a traveling peddler  
Soubrette

Roy Dexter  
Lyric Tenor

Lopez Ibanez, a wealthy Mexican rancher  
Baritone

Jim Slaughter*  
Tenor

Bill Sanders*  
Tenor

Rex*  
Tenor

cowboys

Danny*  
Speaking Role

Cavarelli, mind reader  
Baritone

Tom, a barrel-organ player  
Speaking Role

Bessy*  
Speaking Role

Sunny*  
*two young visitors  
Speaking Role

Bonita, a Mexican dancer  
Soprano

Algernon Galahed Bentschley, a vagabond  
Speaking Role

Peligreen, overseer  
Speaking Role

Molly  
Speaking Role

Bongo, stable boy  
Speaking Role

Zuni, from the “Paradies-Bar” in Nogales  
Speaking Role
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\textsuperscript{83}

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

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 I

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)
Verse Nur noch eines möchte ich Dich fragen:
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)
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,
Start of text:

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 Mädel. 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 Mädel. 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 Mädel drum gib acht,

*Refrain*  Mädel 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.
Bibliography


*New York World Telegram* (New York City) 19 July 1945.


*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_

_Der Zigeunerprimás_
— Complete in German on CD, Lienbacher, Rossmanith, Todorovich, Saccà, Stiefermann, 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, Rudiferia, Waechter, Kales, Poppell, Németh, Cond: Rudolf Bibl, 1985, Denon 70C37-7933-34.

_Die Faschingsfee_

_Das Hollandweibchen_
— Orchestral potpourri on CD, Sinfonisches Staatsorchester Pressburg, Cond: Robert Stankovsky, Reader’s Digest OPE 054790.

Die Bajadere
— Complete in Russian on LP, Belobragina, Moxiakov, Shmyga, Mironov, Savelyev, Cond: Y. Silantiev, Melodiya 33CM 04313-16.
— Highlights in Hungarian on LP (as Bajadër), Zentay, Nemeth, Udvardy, Kische, Kürey, 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, Booer, 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, Lüwinger, Gruber, Fritz, Cond: Robert Stolz, Eurodisc 258 363.
— Highlights in Hungarian on CD, Házy, Koltay, Kische, Udvardy, Rátonyi, Cond: Tamás Bródy, Hungaroton HCD 16876.

Die Herzogin von Chicago

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 Fère 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.