

Operetta:
A Sourcebook

Operetta:
A Sourcebook,
Volume II

By

Robert Ignatius Letellier

**CAMBRIDGE
SCHOLARS**

P U B L I S H I N G

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by Robert Ignatius Letellier

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Sir Arthur Seymour Sullivan

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German Operetta



Dellinger



Lincke



Jessel



Gilbert



Benatzky



Theo Mackeben



Künneke



Künneke



Dostal



Weill



Fred Raymond



Schröder

Spanish Operetta



Gaztambide



Barbieri



Arrieta



Oudrid



Caballero



Chueca



Bretón



Chapi



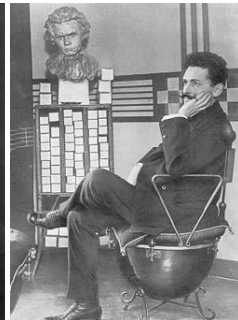
Giménez



Vives



Lleó



Serrano



Luna

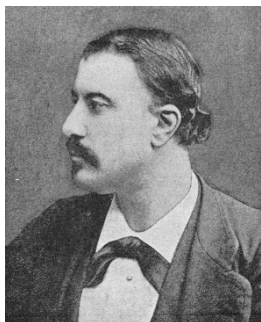


Alonso

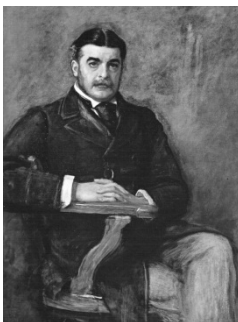


Torroba

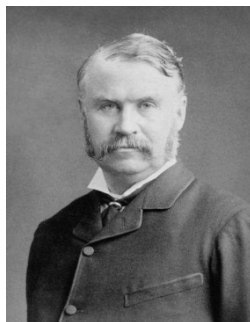
English Operetta



Clay



Sullivan



W. S. Gilbert



Cellier



Jones



German



Monckton



Fraser-Simpson



Novello



Coward



Richard Sherman



Andrew Lloyd-Webber

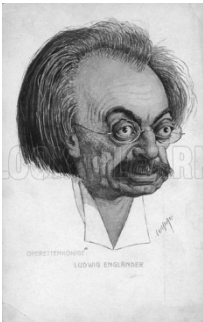


Tim Rice



C.-M. Schönberg

American Operetta



Engländer



Sousa



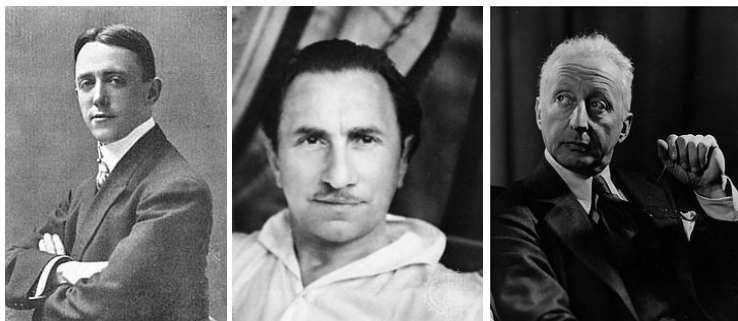
Kerker



De Koven

Herbert

Caryl



Cohan

Friml

Kern



Romberg

Berlin

Berlin



Porter



Gershwin



Yeomans



Loewe



Rodgers



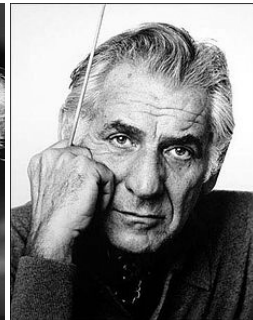
Oscar Hammerstein



Britten



Bernstein



Bernstein



Adler



Sondheim



Schwarz

Russian Operetta

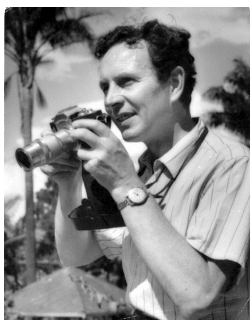


Dunayevsky



Shostakovich

Czech and Hungarian Operetta



Ingriš



Jacobi



Lajtha

Italian Operetta



Leoncavallo



Puccini



Mascagni



Lombardo



Pietri



Cortis

Greek Operetta



Sakellaridis



Xatziapostolou



Giannidis

3. GERMAN OPERETTA

The Berlin Operetta

This period of the operetta was noted for its breezy, saucy style, tinged with overtones of the music-hall and Parisian revues. The story of the operetta in Berlin begins with Paul Lincke and especially his *Frau Luna*. Lincke began writing for the popular variety scene in the Berlin theatres, developing the scene as it unfolded in Paris of the Belle Époque, and redirecting the focus of the Northern German genre from the Carl-Schultze Theater in Hamburg, which since the 1880s had seen many prominent figures working there, including Suppé, Genée, Dellinger and Zumpe. Lincke in his relatively few works immediately established a difference from the Viennese operetta: there is less reliance on sentimental situations and hit numbers for great stars (like Alexander Girardi and Mizzi Günther), and greater reliance on team work in extended musical scenes and spectacle. After the First World War Lincke continued to determine direction. Having worked for two years at the Folies Bergère in Paris, Lincke returned to Berlin where he revised and expanded his keyworks, cognizant of the growing importance of cabaret and modern popular dances which had proliferated during the cultural interchange the War had witnessed. This saw the emergence of the so-called Revue Operetta which found its true home in Berlin and its growing nightclub demimonde. Despite the presence of Lehár, who used Berlin for his great successes of the 1920s, with a return to the sentimentality and star mentality of Old Vienna in Richard Tauber (*Das Land des Lächelns*, *Paganini*), or the folksy success of Leon Jessel (*Das Schwarzwaldmädel*), the Berlin operetta with its marches and spicy modern dance rhythms, was the expression of a new escapist mode related to the post-war scene. It is associated with the names of Viktor Holländer, Rudolf Nelson, Eduard Künneke, Jean Gilbert, Walter Kollo, Walter Goetze, Hugo Hirsch, Robert Gilbert and Walter Bromme.

Bernhard Triebel

German composer and conductor (b. Frankfurt-am-Main, 20 April 1847; d. Trier, 14 July 1897)

Stage Works

1. *Pluto* (librettist: Bernhard Triebel) (1885)
2. *Der Dukentenprinz* (1887)
3. *Lichtenstein* (1887)
4. *Der Zaunkönig* (librettists: Sigurd Ring & Sigwart Roche) (1888)
5. *Phryne* (librettist: Victor Léon [Victor Hirschfeld]) (1893)
6. *Die Novize* (librettist: Paul Hankel) (1895)

Hermann Zumpe

German conductor and composer (b. Oppach, 9 April 1850; d. Munich, 4 September 1903)

Zumpe, educated at the teachers' Seminary at Bautzen, was a schoolmaster at Weigsdorf in 1870-71 before going to Leipzig to play the triangle in the Stadttheater. He was among those who helped Wagner in the preparation of the *Ring* at Bayreuth in the years 1873-76, and after this he conducted in the theatres of Salzburg, Würzburg, Magdeburg, Frankfurt, and Hamburg (1884-86). In 1891 he went to Stuttgart as Court-Kapellmeister, taking over the conductorship of the Society for Classical Church Music from the ailing Faisst. In 1895 he became conductor of the Kaim Concerts in Munich, and was made Court Kapellmeister at Schwerin in 1897. He visited London to conduct the Wagner performances at Covent Garden in 1898. In 1900 he received the most important appointment of his career, that of Court-Kapellmeister in Munich, directing what would later become the Bavarian State Opera. Here, especially, he conducted the famous Wagner performances at the Prinz Regenten Theater up to 1903 when he died suddenly. Among his compositions were: a fairy opera, *Anhana* (Berlin, 1880), *Die verwunschene Prinzessin*, and operettas *Farinelli* (Hamburg, 1886), *Karin* (Hamburg, 1888), and *Polnische Wirtschaft* (Berlin, 1891). At his death the score of another opera, *Sawitri*, was found incomplete, orchestrated by Gustav von Roessler, and produced at Schwerin.

Stage Works

1. *Die verwünschte Prinzess* (romantische-komische Oper, 3 acts; librettist: F. Hoffmann), 1871-78, not perf.
2. *Fontana* (opera), incomplete
3. *Anahna* (phantastische Oper, 5 acts; librettist: Witte), Berlin, Residenz-

theater, 1881

4. *Farinelli* (Operette, 3 acts; librettists: F. W. Wulff & C. Cassmann), Hamburg, Carl-Schultze Theater, 27 November 1886
5. *Karin* (Operette, 3 acts; librettists: F. W. Wulff & E. Pochmann), Hamburg, Carl-Schultze Theater, 1 December 1888
6. *Polnische Wirtschaft* (Operette, 3 acts; librettists: Friedrich Zell & Richard Genée), Hamburg, Carl-Schultze Theater, 1889; Berlin 1891
7. *Sâwitri, die Königstochter* (Oper, 3 acts; librettist: F. Sporck), 1896-1903; Schwerin, Hoftheater, 8 November 1907 (posth., completed by G. Rössler)
8. *Das Gespenst von Herodin* (komische Oper, 3 acts; librettist: H. Hermann), Hamburg, 1910, posth.

Polnische Wirtschaft (Polish Hospitality)

Operette in drei Akten. Librettists: Friedrich Zell & Richard Genée. First performance: Hamburg, Carl-Schultze Theater, 1889; Berlin 1891.

Zumpe was strongly influenced by Wagner as a composer, and his operas and operettas enjoyed a measure of success in his lifetime. His importance for the Berlin operetta lies in the highly successful adaptation of his *Polnische Wirtschaft* by Jean Gilbert and his librettists as a ‘farce with song and dance’ for production at the Thalia-Theater in 1910.

Rudolf Dellinger

Austrian then German composer and conductor (b. Graslititz [now Kraslice], Bohemia, 8 July 1857; d. Dresden, 24 September 1910)

Dellinger came from a Bohemian family of instrument makers, and began music lessons in early youth. From 1874-79 he studied at the Music School in Prague and later at the Prague Conservatory, under the pianist Julius Pisarowitz. In 1880 he became clarinetist in Brno, and then Kapellmeister at the theatre. In the following years he worked as director in Passau, Eger, Prague and Salzburg. In 1883 he went to Hamburg, to the Carl-Schultze Theater. Here he wrote his first operetta, the successful *Don Cesar* (1885). In 1893 he became Kapellmeister of the Residenztheater in Dresden, where he was to work until his death. Dellinger composed operettas almost exclusively and was regarded as one of the outstanding composers of this genre at this time.

Stage Works

1. *Don Cesar* (3 acts, librettist: Oscar Walther adapted from *Don César de Bazan* by Dumanoir & d'Ennery), Carl-Schultze Theater Hamburg, 28 March 1885; US: English adaptation by William von Sachs, Jr.; Wallack's Theatre, New York, 28 May 1886 (26 perfs); (revised version by H. Weissbach after O. Walther), Dresden, Residenztheater 1935; revised as *Spanisches Abenteuer*, Stadttheater, Hildesheim, 22 April 1957
2. *Lorraine* (3 acts, librettist: Oscar Walther), Carl-Schultze Theater, Hamburg, 2 October 1886; US: English adaptation by William J. Henderson; Star Theatre, New York, 28 February 1867 (14 perfs)
3. *Capitain Fracassa* (3 acts, librettists: Friedrich Zell & Richard Genée after Th. Gautier); Carl-Schultze Theater Hamburg, 2 March 1889
4. *Saint Cyr* (3 acts, librettist: Otto Walther after Alexandre Dumas père), Carl-Schultze Theater, Hamburg, 10 January 1891
5. *Die Chansonette* (3 acts, librettists: Victor Léon & Heinrich von Waldberg); Residenztheater, Dresden, 16 September 1894
6. *Jadwiga* (3 acts, librettists: Richard Pohl & P. Hirschberger after E. Scribe, *Les diamants de la couronne*); Residenztheater, Dresden, 5 October 1901
7. *Der letzte Jonas* (3 acts, librettists: Richard Pohl & L. Ascher) Residenztheater, Dresden, 2 April 1910

Don Cesar

Operetta in drei Akten. Librettist: Oscar Walther, based on the comedy *Don César de Bazano* by Philippe Dumanoir and Adolphe d'Ennery. First performance: Hamburg, Carl-Schultze Theatre, 28 March 1885

Synopsis

The operetta is set in and near Madrid (Spain) at the time of the premiere, so in the 1880s.

Act 1

The carnival parade in Madrid always offers the king a welcome opportunity to mingle disguised among the people, and to look out for a beautiful girl, like the exciting Maritana. Although she enjoys his declarations of love, she makes it clear that she can only give herself to