The Cambridge Companion to Operetta

Those whose thoughts of musical theatre are dominated by the Broadway musical will find this book a revelation. From the 1850s to the early 1930s, when urban theatres sought to mount glamorous musical entertainment, it was to operetta that they turned. It was a form of musical theatre that crossed national borders with ease and was adored by audiences around the world. This collection of essays by an array of international scholars examines the key figures in operetta in many different countries. It offers a critical and historical study of the widespread production of operetta and of the enthusiasm with which it was welcomed. Furthermore, it challenges nationalistic views of music and approaches operetta as a compositional genre. This Cambridge Companion contributes to a widening appreciation of the music of operetta and a deepening knowledge of the cultural importance of operetta around the world.

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OPERETTA

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Anastasia Belina is a senior research fellow at the School of Music, University of Leeds, where she worked with Derek B. Scott on an ERC-funded project, German Operetta in London and New York in 1907–37: Cultural Transfer and Transformation. She is author and editor of A Musician Divided: André Tchaikowsky in His Own Words (2013), Die tägliche Mühe ein Mensch zu sein (2013), Wagner in Russia, Poland and the Czech Lands: Musical, Literary, and Cultural Perspectives (2013, co-edited edition) and The Business of Opera (2015, co-edited with Derek B. Scott). She is also an opera director and librettist, has appeared on BBC3 and presented a documentary film Rebel of the Keys (2015).

Bruno Bower studied at Oriel College, Oxford; Birmingham Conservatoire and King’s College London. He completed his PhD at the Royal College of Music in 2016 with a thesis on critical readings of the programme notes written by George Grove for the Crystal Palace Saturday Concerts between 1865 and 1879, illuminating the ideas and ideology surrounding music in Victorian Britain. His doctoral work was supported by a Lucy Ann Jones and a Douglas and Hilda Simmonds Award, as well as by an AHRC Doctoral Studentship. He now teaches music history and analysis modules for various colleges at Cambridge University, and music appreciation evening classes in the Centre for Languages, Culture and Communication at Imperial College London. He became a devotee of Gilbert and Sullivan through regular performances as an oboist in the orchestra for numerous productions of the Savoy Operas.

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Notes on Contributors


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Stefan Frey is a writer, broadcaster, lecturer, dramaturg and director. As an assistant director at the Deutsche Schauspielhaus Hamburg, LTT Tübingen and Thüringer Landestheater Rudolstadt, he directed several productions. From 2004 to 2006 he was the head of the Studio Theatre of the Institute for Theatre Studies at Munich University; since then, he has been lecturer there and at the University of Vienna. Frey is the author of numerous articles on operetta in academic and non-academic publications, radio features and books such as Franz Lehár oder das schlechte Gewissen der leichten Musik (Tübingen 1995), Was sagt ihr zu diesem Erfolg. Franz Lehár und die Unterhaltungsmusik des 20. Jahrhunderts (Frankfurt a. M / Leipzig 1999), Emmerich Kálmán: Unter Tränen lachen (Berlin 2003; English translation: Culver City 2014) and Leo Fall. Spöttischer Rebell der Operette (Vienna 2010).

Lynn M. Hooker is Associate Professor of Music History at Purdue University’s Rueff School of Visual and Performing Arts with a courtesy appointment in the Department of History. Her book Redefining Hungarian Music from Liszt to Bartók was published in 2013 by Oxford University Press. She has published on music and modernism, nationalism, race and popular and folk culture in (among other places) Musical Quarterly, Anthropology of East Europe Review, Twentieth-Century Music, Ethnomusicology and European Meetings in Ethnomusicology. After beginning her scholarly career working on the history of music and culture through historical documents, she began in 2000 doing systematic fieldwork in both Europe and North America in Hungarian folk and popular music scenes, focussing on the role of Romani performers. She is currently drafting a book on the transformation of the ‘Gipsy music’ industry in twentieth-century Hungary, based on oral history interviews and archival research.
Matthias Kauffmann is a lecturer at the Ludwig-Maximilians-University Munich. His PhD thesis, funded with a scholarship of the Studienstiftung des deutschen Volkes, focussed on popular musical theatre in the Third Reich. In collaboration with Jens Malte Fischer, he has curated an exhibition of Gustav Mahler (Theatre Museum, Munich, 2010/11) and has also worked as an assistant director with Thalia-Theatre (Hamburg), Frankfurt Opera and the Bavarian State Opera. In 2015 he began working as a dramaturg for musical theatre at Stadttheater Gießen.

John Kenrick, an internationally recognized authority on the history of musical theatre, combines a passion for entertainment history with the practical know-how earned working on stage productions at every level from amateur to Broadway. He served as personal assistant to six Tony-winning producers, working on such Broadway productions as the Pulitzer Prize-winning Rent. He created the educational website Musicals101.com and has taught courses on musical theatre history at New York University’s Steinhardt School, Marymount College, Philadelphia’s University of the Arts and The New School University. He is the author of Musical Theatre: A History, The Complete Idiot’s Guide to Amateur Theatricals and contributed a history of Broadway to the Carolina Academic Press textbook Theatre Law. He has appeared on PBS, A&E’s Biography, BBC TV and radio, National Public Radio and in numerous DVD documentaries.


Barrie Kosky is a director in the field of opera and theatre. As a director he is working in international houses such as Bayerische Staatsoper in Munich, The Bayreuth Festival, Glyndebourne Festival Opera, The Salzburg Festival, Teatro Real Madrid, Oper Frankfurt, The Royal Opera House, Covent Garden, the English National Opera London, Opernhaus Zürich and the Opernhaus Amsterdam, as well as at houses such as Deutsches Theater Berlin and Schauspiel Frankfurt. He was the Artistic Director of the Adelaide Festival in 1996, Artistic Co-Director of Schauspielhaus Wien from 2001 to 2005, and since 2012 he has managed Komische Oper Berlin as General Manager and Artistic Director.

Ulrich Lenz studied musicology, drama and art history in Munich, Berlin and Milan. During his stay in Italy, as correspondent for the newspaper Die Welt, he
reported regularly on cultural events in northern Italy. He began his theatre career in the season 1997–8 as an assistant dramaturg at the State Opera, Stuttgart. In succeeding years, he worked as an opera dramaturg at theatres in Linz and Mannheim. In 2006 he became chief dramaturg of the Staatsoper, Hanover, and, since 2012, he has been chief dramaturg in Barrie Kosky’s leading team at the Komische Oper, Berlin.

Pentti Paavolainen is an independent scholar who worked previously for many years as a research professor at the Theatre Academy in Helsinki. His recent work consists of a three-volume biography of the theatre and opera manager, founder of the Finnish Theatre company, Kaarlo Bergbom (research funded by the Finnish Academy and private foundations). From 2004 to 2006, he was President of the Society of Theatre Research in Finland, and he has also served two terms in office as President of the Nordic Society for Theatre Research (1995–9). His contributions to edited collections have been numerous, and his articles have been published in the journals Nordic Theatre Studies and Synteesi (Synthesis). His history of theatre in Finland is accessible on the Uniarts.fi pages.

Derek B. Scott is Professor of Critical Musicology at the University of Leeds. He researches into music, culture and ideology and, among other books, is the author of The Singing Bourgeois (1989, R/2001), From the Erotic to the Demonic: On Critical Musicology (2003), Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna (2008) and German Operetta on Broadway and in the West End, 1900–1940 (Cambridge University Press, 2019). He has edited or co-edited numerous books, including The Ashgate Research Companion to Popular Musicology (2009) and Confronting the National in the Musical Past (2018). He has written numerous articles in which he has been at the forefront in identifying changes of critical perspective in the socio-cultural study of music.

Jan Smaczny is well known as an authority on many aspects of Czech music. As an academic he has taught at the universities of Oxford, Birmingham and Queen’s Belfast, where he is Emeritus Professor of Music. His publications include a book on Dvořák’s B Minor cello concerto (Cambridge University Press, 1999) and edited collections of essays on Irish Music (Music in Nineteenth-Century Ireland, Four Courts Press, 2007) and Bach’s B minor-Mass (Exploring Bach’s B minor Mass, Cambridge University Press, 2013). Much of his work has been based on archival research into the operatic repertoire of the Prague Provisional and Czech National Theatres. Of particular relevance to the present project is his book, The Daily Repertoire of the Prague Provisional Theatre (Prague, 1994) and extensively annotated catalogue of operas and operettas performed in the theatre and ‘Grand Opera in the Czech Lands’ (in David Charlton ed., The Cambridge Companion to Grand Opera, Cambridge University Press, 2003).

Christopher Webber is an actor, stage director and writer, and a leading authority on Spanish Zarzuela. His book The Zarzuela Companion (Scarecrow Press, 2002, with foreword by Plácido Domingo) is the standard English-language reference work on the genre. A major contributor to the Oxford Companion to Music (Oxford University Press, 2002), he wrote and edited many entries on Iberian
Notes on Contributors

and Ibero-American genres, composers and countries. As Editor in Chief since 1997 of the internet portal *zarzuela.net*, he has published many articles and reviews on Spanish lyric theatre, and he is a regular, wide-ranging contributor to *Opera* magazine. Webber has lectured and published on zarzuela for international symposia at the Universities of Sheffield (UK), Tübingen (Germany), Oviedo and Valencia (Spain) and has directed and performed zarzuela in London’s West End, as well as adapting two zarzuelas for Santa Fé Opera. He also serves on the theatre and music panels of the *Dictionary of National Biography*.

**Avra Xepapadakou** is a lecturer at the Department of Philology, Division of Theatre and Music Studies, University of Crete, where she teaches history of theatre and opera. Her research interests focus on nineteenth-century theatre, music and cultural life. She has published articles and papers on topics such as the relations between Italian and Ionian opera, the question of westernization/orientalism in modern Greek theatre and art music, the foreign opera troupes touring in twentieth-century south-eastern Europe and the Orient and the invasion of operetta on the modern Greek stage. The subject of her recent book is the Ionian opera composer Pavlos (Paolo) Carrer (Athens, 2013). She is the project leader of the research project 'Archivio', concerning the theatre archive of Romeo Castellucci and the Societas Raffaello Sanzio. In the spring of 2015 (February–May) she conducted research at the California State University, Sacramento, and recently she was granted a research visitorship from the Balzan Musicology 2012 Programme *Towards a Global History of Music* (2015–16).
Chronology, 1855–1950


1855 Alexander II becomes Tsar of Russia. Leaves of Grass, Walt Whitman. Les deux aveugles and Ba-ta-clan, Offenbach.
1860 End of Second Opium War (China); Victor Emmanuel proclaimed king of Italy. Das Pensionat, Suppé (first Viennese operetta).
1861 Abraham Lincoln is President of the USA; outbreak of US Civil War. The emancipation of Russian serfs is completed. Great Expectations, Dickens. La Chanson de Fortunio, Offenbach.
1863 Emancipation Proclamation issued by Lincoln. World’s first underground railway opens in London (The London Underground). The Football Association is established in London and draws up the rules for the game. First instalment of War and Peace by Leo Tolstoy published. Lischen et Frizchen, Offenbach.
1864 Marx founds First International Workingmen’s Association. Notes from the Underground, Dostoyevsky; Voyage au centre de la terre, Jules Verne. Millöcker is Kapellmeister in Graz. Ku Klux Klan
xx Chronology, 1855–1950

(KKK) is formed in Pulaski, Tennessee. *Alice’s Adventures in Wonderland*, Lewis Carroll. *La belle Hélène*, Offenbach.


1875 Uprising against Ottoman rule in Bosnia and Herzegovina. The Paris Opera House, designed by Charles Garnier, is completed,


1878 Congress of Berlin. H.M.S. Pinafore, Gilbert and Sullivan; Madame Favart, Offenbach.


1881 Alexander II is assassinated and is succeeded by his son, Alexander III. Boston Symphony Orchestra is founded. Electric lighting in the Savoy Theatre, London. Der lustige Krieg, Strauss. Patience, or Bunthorne’s Bride, Gilbert and Sullivan. Mussorgsky and Nicholas Rubinstein die.


1885 Fingerprint identification system is invented. A bicycle with two wheels of the same size is developed in France. The Boston Pops Orchestra is formed and gives the first concert of light classical music. Eduard Künneke, Jerome Kern and Alban Berg born. Germinal, Zola. Der Zigeunerbaron, Strauss; The Mikado, Gilbert and Sullivan.

1886 Gladstone introduces Irish Home Rule Bill. Coca Cola is invented as a headache and hangover cure. Liszt dies. Le Baiser (sculpture), Auguste Rodin. La Gran Vía, Chueca.


1891 Formation of the Young Turk Movement. The first advertising agency is founded in New York. A telephone link is established between London and Paris. Carnegie Hall opens in New York. The first electric oven for domestic use is sold in the USA. Hedda Gabler, Ibsen; The Picture of Dorian Gray, Oscar Wilde. Der Vogelhändler, Zeller.


1894 Tsar Alexander III dies and is succeeded by his son Nicholas II. First motorcycle (Hilldebrand & Wolfmüller, Munich). Arms and the Man, Shaw; The Jungle Book, Rudyard Kipling. Der Obersteiger, Zeller. La verbena de la Paloma, Bretón.

xxiii Chronology, 1855–1950


1899 Boer War. Global cholera pandemic starts. Aspirin is developed. Uncle Vanya, Chekhov; Resurrection, Leo Tolstoy. Frau Luna, Lincke; Die Landstreicher, Ziehrer. Johann Strauss and Suppé die.


1903 The Russian Social Democratic Labour Party splits into Menshevik and Bolshevik factions. Severe anti-Jewish pogroms begin in Russia. Emmeline Pankhurst founds the Women’s Social and Political Union. First successful aeroplane flight by the Wright brothers. The Cherry Orchard, Chekhov. Bruder Straubinger, Eysler; Babes in Toyland, Herbert. Planquette and Whistler die.


1906 Opening of Simplon rail tunnel between Switzerland and Italy. Tausend und eine Nacht, Straus, arr. Reiterer. Cézanne dies.

1907 First mass march by suffragettes in London. Women are given the right to vote in Norway. Florenz Ziegfeld’s revue Follies of 1907 starts a new vogue for the slim figure as a model for female fashion.
xxiv Chronology, 1855–1950

Ein Walzertraum, Straus; Der fidele Bauer, Fall; Die Dollarprinzessin, Fall.

1908 Model T Ford car. Two-sided phonograph record discs are invented. Der tapfere Soldat, Straus; Die geschiedene Frau, Fall. The Kiss, Gustav Klimt.


1910 Traité de radioactivité, Marie Curie. The Firebird, Stravinsky. Zigeunerliebe, Lehár; Die keusche Susanne, Jean Gilbert; Naughty Marietta, Herbert. Leo Tolstoy dies.


1912 Sinking of the Titanic. Pierrot Lunaire, Schoenberg. Der Zigeunerprimas, Kálmán; Der liebe Augustin, Fall; Der lila Domino, Cuvillier. La generala, Vives.

1913 Balkan War. Grand Central Station is completed in New York. Man with a Guitar, Picasso. Le sacre du printemps, Stravinsky. Endlich allein, Lehár; Die Kino-Königin, Gilbert; Polenblut, Nedbal; Sweethearts, Herbert; La vida breve, Falla.

1914 World War I commences. Concert of noise music in Milan given by Luigi Russolo. Dublmers and A Portrait of the Artist as a Young Man, James Joyce. Rund um die Liebe, Straus.

1915 Torpedo sinks the Lusitania. Absinthe is outlawed in France. In the USA, the millionth Ford car is produced. Die Csárdásfürstin, Kálmán; Die Kaiserin, Fall.

1916 Easter Rising, Dublin. Die Rose von Stambul, Fall; Das Dreimäderlhaus, Berté/Schubert; Chu Chin Chow, Asche and Norton.

1917 Russian Revolution. Schwarzwaldmädel, Leon Jessel; The Maid of the Mountains, Harold Fraser-Simson.

1918 End of World War I, but there is worldwide deadly influenza pandemic from January 1918 to December 1920. Leonard Bernstein born. Lecocq dies. Wo die Lerche singt, Lehár; Phi-Phi, Christiné.

1919 Spartacist Uprising, Germany. Das Dorf ohne Glocke, Kunneke; Die Frau im Hermelin, Gilbert; Monsieur Beaucaire, Messager; La La Lucille, Gershwin.

1920 League of Nations established. Das Hollandweibchen, Kálmán; Die blaue Mazur, Lehár; Der letzte Walzer, Straus; Sally, Kern.
xxv Chronology, 1855–1950

1921 BBC founded. First regular radio programmes begin in USA. Der Tanz ins Glück, Stolz; Der Vetter aus Dingsda, Künneke; Die Bajadere, Kálmán; Blossom Time, Romberg.

1922 Creation of Irish Free State. Mussolini becomes Italian Prime Minister. Frasquita, Lehár; Madame Pompadour, Fall.

1923 Value of German mark drops severely. Die Perlen der Cleopatra, Straus; Mádi, Stolz; Katja, die Tänzerin, Gilbert; Ciboulette, Hahn; Doña Francisquita, Vives.

1924 Herbert and Puccini die. Gräfin Mariza, Kálmán; Rose-Marie, Rudolf Friml; The Student Prince, Sigmund Romberg; Lady Be Good, Gershwin.

1925 Fall dies. Der Orlow, Granichstaedten; Paganini, Lehár; No, No, Nanette, Youmans.

1926 General Strike, UK. Muskrat Ramble, first of Armstrong’s Hot Five recordings. Die Zirkusprinzessin, Kálmán; The Desert Song, Romberg; Oh Kay!, Gershwin.

1927 Der Zarewitsch, Lehár; Die goldene Meisterin, Eysler; A Connecticut Yankee, Rodgers; Funny Face, Gershwin; Show Boat, Kern.

1928 Fleming discovers penicillin. Gershwin in Vienna. Friederike, Lehár; Die Herzogin von Chicago, Kálmán; Die Dreigroschenoper, Weill; The New Moon, Romberg; Casanova, Benatzky/Strauss.

1929 Wall Street Crash. Das Land des Lächelns, Lehár; Strike up the Band, Gershwin; Bitter Sweet, Noël Coward.

1930 Viktoria und ihr Husar, Abraham; Im weißen Rössl, Benatzky; Schön ist die Welt, Lehár; Walzer aus Wien, Strauss/Korngold/Bittner; Die Drei von der Tankstelle (film operetta), Heymann.

1931 Die Blume von Hawai, Abraham; Of Thee I Sing, Gershwin; Die Dubarry, Millöcker, arr. Mackeben; Der Kongress tanzt (film operetta), Heymann.

1932 Famine in USSR. Ball im Savoy, Abraham; Glückliche Reise, Künneke; Wenn die kleinen Veilchen blühn, Stolz; Eine Frau, die weiss, was sie will, Strauss; Gay Divorce, Cole Porter.

1933 Hitler becomes Chancellor. Clivia, Dostal; Zwei Herzen in Dreivierteltakt, Stolz; Let ’em Eat Cake, Gershwin.

1934 Mosley holds Fascist mass meetings in UK. Giuditta, Lehár; Anything Goes, Porter; Conversation Piece, Coward.

1935 Porgy and Bess, Gershwin; Drei Walzer, Strauss/Strauss; Glamorous Night, Novello; Der Kuhhandel, Weill.

1936 Spanish Civil War. BBC television service begins. Careless Rapture, Novello; Johnny Johnson, Weill; On Your Toes, Rodgers; Kaiserin Josephine, Kálmán; La tabernera del puerto, Sorozábal.
1937 Gershwin dies. Polnische Hochzeit, Beer; Die Maske in Blau, Raymond; The Cradle Will Rock, Marc Blitzstein; Crest of the Wave, Novello; Babes in Arms, Rodgers.
1938 Austrian Anschluss. Saison in Salzburg, Raymond; The Boys from Syracuse, Rodgers; Operette, Coward.
1939 World War II commences. Die ungarische Hochzeit, Dostal; The Dancing Years, Novello.
1941 Bombing of Pearl Harbor. Quatuor pour le fin du temps, Messiaen. Traumland, Küneke; Lady in the Dark, Weill.
1943 Warsaw ghetto massacre. Oklahoma!, Rodgers and Hammerstein; One Touch of Venus, Weill.
1944 D-Day landings in Normandy. On the Town, Bernstein.
1945 Nuclear bombing of Hiroshima and Nagasaki. World War II ends; Nuremberg trials begin; United Nations established. Kern and Youmans die. Perchance to Dream, Novello; Carousel, Rodgers.
1947 Partition of India into two independent states. Brigadoon, Lerner and Loewe; Street Scene, Weill.
1948 Gandhi assassinated. Lehár dies. Kiss Me, Kate, Porter.
1949 Communist People’s Republic proclaimed in China. South Pacific, Rodgers and Hammerstein; King’s Rhapsody, Novello.
1950 Protests in Johannesburg against apartheid. Weill dies. Call Me Madam, Berlin; Guys and Dolls, Loesser; Feuerwerk, Burkhardt.