

German Operetta on Broadway and in the West End, 1900–1940

Academic attention has focused on America's influence on European stage works, and yet dozens of operettas from Austria and Germany were produced on Broadway and in the West End, and their impact on the musical life of the early twentieth century is undeniable. In this ground-breaking book, Derek B. Scott examines the cultural transfer of operetta from the German stage to Britain and the USA and offers a historical and critical survey of these operettas and their music. In the period 1900–1940, over sixty operettas were produced in the West End, and over seventy on Broadway. A study of these stage works is important for the light they shine on a variety of social topics of the period – from modernity and gender relations to new technology and new media – and these are investigated in the individual chapters. This book is also available as Open Access on Cambridge Core at doi.org/10.1017/9781108614306.

DEREK B. SCOTT is Professor of Critical Musicology at the University of Leeds. His books include *Sounds of the Metropolis* (2008) and *Musical Style and Social Meaning* (2010). His musical compositions include two symphonies for brass band and an operetta, *Wilberforce*. He has also worked professionally as a singer, actor, and pianist on radio and TV, and in concert hall and theatre. In 2014, he was awarded an Advanced Grant by the European Research Council to fund a five-year project researching the twentieth-century reception of operettas from the German stage on Broadway and in the West End.

Cambridge University Press

978-1-108-72332-9 — German Operetta on Broadway and in the West End, 1900–1940

Derek B. Scott

Frontmatter

[More Information](#)

German Operetta on Broadway and in the West End, 1900–1940

DEREK B. SCOTT

University of Leeds



Cambridge University Press
978-1-108-72332-9 — German Operetta on Broadway and in the West End, 1900–1940
Derek B. Scott
Frontmatter
[More Information](#)

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi - 110025, India
103 Penang Road, #05-06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108723329

DOI: 10.1017/9781108614306

© Derek B. Scott 2019

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

An online version of this work is published at doi.org/10.1017/9781108614306 under a Creative Commons Open Access license CC-BY-NC-ND 4.0 which permits re-use, distribution and reproduction in any medium for non-commercial purposes providing appropriate credit to the original work is given. You may not distribute derivative works without permission. To view a copy of this license, visit <https://creativecommons.org/licenses/by-nc-nd/4.0>

All versions of this work may contain content reproduced under license from third parties.

Permission to reproduce this third-party content must be obtained from these third-parties directly.

When citing this work, please include a reference to the DOI 10.1017/9781108614306

First published 2019

First paperback edition 2022

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging in Publication data

Names: Scott, Derek B. author.

Title: German operetta on Broadway and in the West End, 1900–1940 / Derek B. Scott.

Description: Cambridge, United Kingdom ; New York, NY : Cambridge University Press, 2019. | Includes bibliographical references and index.

Identifiers: LCCN 2019009157 | ISBN 9781108484589

Subjects: LCSH: Operetta – 20th century.

Classification: LCC ML1900 .S3 2019 | DDC 782.1/20943097471–dc23

LC record available at <https://lccn.loc.gov/2019009157>

ISBN 978-1-108-48458-9 Hardback

ISBN 978-1-108-72332-9 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Contents

List of Figures and Tables [page vii]

List of Music Examples [ix]

Acknowledgements [x]

Introduction [1]

PART I THE PRODUCTION OF OPERETTA [17]

1 The Music of Operetta [19]

2 Cultural Transfer: Translation and Transcreation [55]

3 The Business of Operetta [89]

4 Producers, Directors, Designers, and Performers [125]

PART II THE RECEPTION OF OPERETTA [159]

5 The Reception of Operetta in London and New York [161]

6 Operetta and Intermediality [191]

7 Operetta and Modernity [221]

8 Operetta and Cosmopolitanism [252]

Postlude: The Demise of Operetta [277]

Appendix 1 Productions of Operetta from the German Stage on Broadway and in the West End, 1900–1940 [284]

Appendix 2 Longest Runs of First Performances of Operettas from the German Stage on Broadway and in the West End, 1900–1940 [317]

Appendix 3 Operettas with English Librettos by Composers for the German Stage [319]

<i>Appendix 4 Selected Period Recordings of English Versions of Operetta from the German Stage</i>	[324]
<i>Appendix 5 Selected Films in English of Operettas by Composers for the German Stage</i>	[341]
<i>Appendix 6 Research Resources</i>	[345]
<i>Bibliography</i>	[351]
<i>Index</i>	[368]

Figures and Tables

Figures

- 1.1 Excerpt from the Overture to *Blossom Time* in a copy of the piano-conductor score. [page 40]
- 2.1 Clutsam's copy of the vocal score of *Das Dreimäderlhaus*. [83]
- 3.1 Advertisement for records of music from *White Horse Inn* in *The Play Pictorial*, May 1931. [109]
- 3.2 Advertisement from the programme to the Coliseum production of *White Horse Inn*, 1931. [110]
- 3.3 Front cover of the vocal score of *The Count of Luxembourg*, published in 1911 by Chappell's New York branch, 41 East 34th Street, at a price of \$2. [114]
- 3.4 Lily Elsie as Sonia, wearing the 'Merry Widow' hat, from *The Play Pictorial*, vol. 10, no. 61 (Sep. 1907). [115]
- 3.5 Bertram Wallace as the Count and Lily Elsie dressed as the screened bride in a scene from Lehár's *The Count of Luxembourg*, from the front cover of *The Play Pictorial*, vol. 18, no. 108 (Aug. 1911). [117]
- 3.6 Advertisement for Rayne shoes, *The Play Pictorial*, vol. 10, no. 61 (Sep. 1907). [118]
- 3.7 *The Merry Widow*, cartoon by T. E. Powers, 1908, published in *The Evening American*, 1909. [120]
- 3.8 Picture postcard of Phyllis Dare, who took the role of Gonda van der Loo in Leo Fall's *The Girl in the Train*, Vaudeville Theatre, 1910. One of the 'Celebrities of the Stage' series by Raphael Tuck & Sons. [121]
- 4.1 Donald Brian (1877–1948) as Danilo, cover of *The Theatre*, vol. 8, no. 84 (Feb. 1908). [140]
- 4.2 Richard Tauber (1891–1948) in Lehár's *The Land of Smiles* (Drury Lane, 1931). [146]
- 4.3 José Collins (1887–1958) in Straus's *The Last Waltz* (Gaiety Theatre, 1922). [151]
- 4.4 Joseph Coyne (1867–1941) as Danilo in Lehár's *The Merry Widow* (Daly's Theatre, 1907). [153]

- 4.5 Anny Ahlers (1907–33) in *The Dubarry*, 1932. [156]
- 5.1 Box plan of Daly's Theatre from the *Play Pictorial*, vol. 17, no. 103 (Mar. 1911). The pit (unreserved seating) is not shown but was behind the stalls. [176]
- 6.1 *Lilac Time* piano roll. [194]
- 6.2 'You Are My Heart's Delight', the hit song of *The Land of Smiles*. [198]
- 7.1 Venetian Scene in *Casanova* (Coliseum, 1932). *The Play Pictorial*, vol. 61, no. 364 (Dec. 1932), 20. [242]
- 7.2 Advertisement in the *Sunday Referee*, 5 Apr. 1931. [243]
- 7.3 Reiche's 3000-watt cloud machine, containing two tiers of lenses and mirrors. [244]
- 7.4 Advertisement from the Coliseum *White Horse Inn* programme (1931). [248]
- 8.1 Cosmopolitan pleasures advertised at the Empire Theatre, home to the London premiere of Künneke's *Love's Awakening* in 1922 and Lehár's *The Three Graces* in 1924. [254]
- 8.2 Advertisement for the Cosmopolitan Club in Rupert Street, *The Stage Year Book* (1914), xlix. [255]

Tables

- 2.1 Interpolations and alterations in *The Count of Luxembourg* at Daly's Theatre. [71]

Music Examples

- 1.1 ‘Walzer, wer hat dich wohl erdacht’. [22]
- 1.2 ‘Ein Walzer muß es sein’. [23]
- 1.3 Close of ‘Fredys Lied’. [24]
- 1.4 ‘Silhouettes’. [24]
- 1.5 End of Prelude, *Ball im Savoy*. [24]
- 1.6 Fairy Queen’s song from *Iolanthe*. [26]
- 1.7 ‘Komm’, Komm’!’. [26]
- 1.8 Tango rhythms. [28]
- 1.9 Shimmy in *Der Orlow*. [30]
- 1.10 ‘Komm mit nach Madrid’. [31]
- 1.11 ‘Fräulein, bitte, woll’n Sie Shimmy tanzen’. [32]
- 1.12 Fox trot and shimmy rhythmic punctuations from Act 2 of Stolz, *Das Tanz ins Glück*. The shimmy is transposed for ease of comparison. [32]
- 1.13 ‘Seeräuber Jenny’. [32]
- 1.14 ‘Ich bin nur ein armer Wandergesell’. [34]
- 1.15 ‘Das Wandern ist des Müllers Lust’. [35]
- 1.16 Typewriter chorus. [42]
- 1.17 ‘Känguruh’. [51]
- 1.18 ‘Josef, ach Josef *Madame Pompadour* (German lyrics by Rudolf Schanzer and Ernst Welisch, English lyrics by Harry Graham). [53]
- 1.19 ‘Lippen schweigen’. [54]
- 1.20 ‘Love Will Find a Way’. [54]
- 2.1 ‘Wer hat die Liebe uns ins Herz gesenkt’, *Das Land des Lächelns*. [67]
- 2.2 ‘Es soll der Frühling mir künden’, *Das Dreimäderlhaus*, Act 1. [82]
- 2.3 ‘My Springtime of Love Thou Art’, *Blossom Time*, Act 1. [82]
- 2.4 ‘Tell Me, Dear Flower’. Clutsam’s waltz-time arrangement in *Lilac Time*. [84]

Acknowledgements

The research for this book was undertaken during 2014–19 and was made possible by the award of a substantial advanced grant from the European Research Council for a project titled ‘German Operetta in London and New York’ (GOLNY). I wish to thank the ERC for having confidence in my ability to carry this project through the five years of research in Berlin, London, New York, and Vienna. Some of my findings have been disseminated already in conference papers, and an earlier version of what is now Chapter 8 appeared in *The Musical Quarterly*, 99:2 (2017), 254–79.

Many librarians, archivists and curators have helped with my research. I would like to extend particular thanks to these libraries: Wienbibliothek im Rathaus, Österreichische Nationalbibliothek, Staatsbibliothek zu Berlin, and the British Library Rare Books & Music reading room. I am also grateful for the assistance provided to me in the following archives: Musikarchiv, Akademie der Künste (Berlin); Josef Weinberger (in London and Vienna); V&A Theatre and Performance Archives (Olympia, London); Theatre Collection (Bristol); Billy Rose Theatre Division (New York Public Library for the Performing Arts); Shubert Archive (New York); and Ruth T. Watanabe Special Collections, Sibley Music Library (Rochester, NY).

I extend my gratitude and thanks to all those who have had an involvement with the GOLNY research project over its five years: Anastasia Belina, Senior Research Fellow; Melissa Gallimore, Digitization Officer; Corey Benson, Web Designer and Technician; and staff in the Research Office of the Faculty of Arts, Humanities and Cultures at the University of Leeds. I also want to thank Kate Brett of Cambridge University Press for her support and encouragement, and the anonymous reviewers who offered me helpful and insightful suggestions. Finally, I wish to state how enormously grateful I am to William A. Everett for the close reading he gave to my work and for the constructive advice he proffered.