

OPERA

& OPERETTA

in English



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OPERA & OPERETTA

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KEY TO TERMS & INSTRUMENTATION

The instrumentation in this catalogue is listed in the following format:

(WIND) 2.2.2.2. / (BRASS) 4.3.2.0. / Perc / Pno / Hp / Str

This indicates the number of:

(WIND) Flutes. Oboes. Clarinets. Bassoons.

(BRASS) Horns. Trumpets. Trombones. Tubas.

The following terms also appear:

WOODWIND & BRASS

Picc Piccolo
Ca Cor Anglais
Eb cl E flat Clarinet
A cl A Clarinet
Bcl Bass Clarinet
Asax Alto Saxophone
Tsax Tenor Saxophone
Cbsn Contrabassoon
Ctba Contrabass Tuba

PERCUSSION

Timp Timpani
Perc Percussion
Pno Piano
Cel Celeste
Cim Cymbalom
Vib Vibraphone

OTHER

Hpscd Harpsichord
Kybd Keyboard
Org Organ
Acc Accordion
Gtr Guitar
Bjo Banjo
Mand Mandolin
Hp Harp
Str Strings

Vocal material only

This sign indicates that JOSEF WEINBERGER is unable to supply orchestral parts, which will need to be sourced elsewhere



This symbol indicates that the operetta in question is also available in an amateur *Operatic Society performing version*.

These performing versions are specifically tailored to the needs and capabilities of amateur operatic societies, with rearranged music and reduced orchestrations.

A list of the available Operatic Society versions can be found at the back of this catalogue (starting on page 36.)

OPERA

BY COMPOSER

BANVILLE, Grantock (1868-1946)

The Pilgrim's Progress

For six solo voices, full chorus and orchestra.

2+2 Picc. 1+Ca. 2. 2+Cbsn. / 4.3.3.1+Ctba / Timps / Perc / Cel / Org / Hp / Str

The Pilgrim's Progress was commissioned in 1928 by the BBC Orchestra and Choral Society, and is based on the Christian allegory *The Pilgrim's Progress from This World to That Which Is to Come*, written by John Bunyan and published in 1678. Christian, an 'everyman' character, is the protagonist of the allegory, which centers itself on his journey from his hometown, the "City of Destruction" (this world), to the "Celestial City" (that which is to come, ie. Heaven) atop of Mount Zion.

CHABRIER, Emmanuel (1841-1894)

L'Étoile

English translation by Jeremy Sams

Opéra bouffe in 3 acts. Libretto by Eugène Leterrier and Albert Vanloo

Vocal material only

Hailed by Stravinsky as a "masterpiece", Chabrier's 1877 opera *L'Étoile* (The Lucky Star) is one of the great works in the opera bouffe tradition, including a memorably silly plot, inventive music (among the novelty numbers are a tickle duet, a drunken duo, and a sneezing aria) and many allusions to the conventions of grand opera.

SYNOPSIS: Crazy King Ouf is about to celebrate his 39th birthday the way he celebrates every year – with a public execution. A peddler named Lazuli, in a bad mood because the woman he has just fallen for (Laoula) is otherwise betrothed, insults the King and is designated the sacrifice. But before the execution, King Ouf's astrologer (Siroco) warns the King that he is to die within a day after Lazuli. So Lazuli is spared and honoured, but he still wants to marry Laoula, and - after much confusion – King Ouf approves and they wed. Jeremy Sams' renowned and sparkling English translation brings this hilarious, Offenbachian opera to life!

DOHNANYI, Ernst von (1877-1960)

The Tenor

English version by Geoffrey Dunn

Opera in 3 acts. Libretto by Ernő Goth based on the player Bürger Schippel by Carl Sternheim.

2(2 dbl Picc). 2(2 dbl Ca). 2(2 dbl Eb cl & Bcl). 2(2 dbl Cbsn). / 2.1.1.1. / Timp / Perc / Pno (dbl Cel) / Hp / Str

First performed in 1929, Dohnányi's third and final opera *Der Tenor* caricatures the petty, narrow-minded, philistine life of a small German principality.

SYNOPSIS: The members of prize-winning vocal quartet wonder how they will win their next competition after the death of their first tenor. Hicketier, their second bass, announces that he has found a tenor – Schippel – but he is unfortunately not a respectable citizen. Schippel declares he will not sing unless his fellow members accept him as their equal. Meanwhile, Hicketier's daughter Tekla aids an injured Duke, who vows to come back at night to see her. Things grow complicated when Schippel declares he will not sing unless he is given Tekla's hand in marriage, and Hicketier challenges Schippel to a duel – to be fought only after the upcoming contest...

GAY, John (1685-1732)

The Beggar's Opera

Performing version by Richard Bonynges and Douglas Gamley

Ballad Opera in 3 acts.

2(2 dbl Picc). 2(2 dbl Ca). 2. Asax. 2. / 4.2.3.0. / Timp / Perc / Pno dbl Cel / Hp / Str

Written and premiered in 1728, John Gay's *The Beggar's Opera* was the most successful theatrical work of its day. The opera satirises Italian opera (which had become popular in London), politics, poverty and injustice, and focuses on the theme of corruption in all levels of society. Richard Bonynges and Douglas Gamley's excellent arrangement - made for Australian Opera's 1981 production and subsequently recorded with Joan Sutherland and Kiri Te Kanawa – brings the musical language of the opera into the present day, and parodies a wide range of 18th, 19th and 20th Century styles.

SYNOPSIS: The story tells of Peachum and Mrs. Peachum, and their daughter Polly, who has secretly married notorious highwayman Macheath. Keen to kill Macheath for his money, the Peachums arrange for him to be jailed in Newgate prison. The prison is run by corrupt jailer Lockit, whose daughter Lucy had agreed to marry Macheath, which causes problems when Polly arrives and claims him as her husband! They help Macheath to escape, and Lockit and Peachum decide to split the highwayman's fortune. Lucy unsuccessfully tries to poison Polly, but when Macheath is recaptured, it transpires that four more women – all pregnant – are each claiming Macheath as their husband! In the end, bowing to the audience's desire for a happy ending, Macheath is reprieved, and he marries Polly.

GOUNOD, Charles (1818-1893)

Faust

English translation by Edmund Tracey

Opera dialogue in 5 acts. Libretto by Jules Barbier and Michael Carré after Goethe

Vocal material only

At one time during the 19th Century, the Metropolitan Opera came to be known as the *Faustpielhaus*, such was the frequency with which Gounod's 1859 opera was performed there! The opera's fame is due in large measure to its wonderfully lyrical principal numbers, particularly Marguerite's 'jewel song'. Edmund Tracey's translation, the standard version used by English National Opera, brings vigorous new life to Goethe's Faust story.

Romeo and Juliet

English translation by Edmund Tracey

Opera in 5 acts. Libretto by Jules Barbier and Michael Carré after Shakespeare

Vocal material only

Gounod's hugely popular setting of the Shakespeare tragedy opened in Paris in 1867, and contains some of the composer's finest lyrical music. Following Shakespeare's text closely, Edmund Tracey's translation is English National Opera's standard performing version.

LEONCAVALLO, Ruggero (1857-1919)

Pagliacci

English translation by Edmund Tracey

Opera in 2 acts (with prologue). Libretto by Leoncavallo.

Vocal material only

Set in southern Italy in the late 1860s, *Pagliacci* (Players, or Clowns) recounts the tragedy of a jealous husband (Canio) in a commedia dell'arte troupe. The opera premiered in Milan on 21 May 1892, and was an instant success. It contains one of opera's most famous and popular arias, "Recitar! ... Vesti la giubba" (literally, *To perform! ... Put on the costume*, often known in English as *On with the motley*), and in 1907 it became the first opera to be recorded in its entirety. *Pagliacci* has appeared as number 14 on Opera America's list of the 20 most-performed operas in North America.

MASSENET, Jules (1842-1912)

Cendrillon

English translation by Jeremy Sams

Opera in 4 acts. Libretto by Henri Cain.

Vocal material only

Jules Massenet's telling of the Cinderella story was first performed in Paris in 1899. Written at the height of his success, *Cendrillon* is amongst the most frequently performed of the composer's twenty-five operas.

Don Quichotte

English translation by Edmund Tracey

Opera in 5 acts. Libretto by Henri Cain.

Vocal material only

Massenet's 1910 *Don Quichotte* (Don Quixote) relates only indirectly to the great novel by Miguel de Cervantes. In this version of the story, the heroine Dulcinée, who never appears in the original novel, is a flirtatious local beauty inspiring one of the infatuated old man's exploits. Conceived originally as a three-act opera, Massenet started to compose *Don Quichotte* in 1909 at a time when he - suffering from acute rheumatic

pains - spent more of his time in bed than out of it. As such, the composition of Don Quichotte became, in his words, a sort of "soothing balm."

Manon

English translation by Edmund Tracey

Opéra comique in 5 acts. Libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel by Prévost

Vocal material only

Manon (1884) is Massenet's most popular and enduring opera, having maintained an important place in the repertoire since its creation. The opera is set in 1721, during the reign of French King Louis XV, and based upon the novel by the Abbé Prévost. Edmund Tracey's new version was first performed by English National Opera in 1974, and *The Times* reviewer wrote that "*the charm of the score...and the underlying appeal of Prévost's novel must commend it to any opera company.*"

SYNOPSIS: Manon, a beautiful young girl, is destined for a convent, but she elopes with the Chevalier des Grieux. The lovers are traced to Paris by Manon's brother Lescaut and De Bretigny, who also loves Manon. Aware of a plot to abduct Des Grieux, and informed that he has little money, Manon is persuaded to accept De Bretigny as her lover, since he has the means to provide her with anything she wishes. Later, on hearing that Des Grieux is about to take the vows of a priest, Manon's love for him resurfaces, and she hastens to the church of St. Sulpice, where he has become a preacher. Des Grieux yields to her will, and the pair return to their old, indulgent ways. In a gambling salon, Des Grieux wins a considerable sum from Guillot, who – in revenge for being repeatedly spurned by Manon - accuses Des Grieux of cheating and denounces Manon as his accomplice. They are both jailed, and while Des Grieux is released through his father's influence, Manon is condemned to transportation. Des Grieux and Lescaut make desperate efforts to rescue her, but when they succeed it is too late. As Des Grieux clasps Manon in his arms she implores pardon for her past follies and errors, avows her real love for him, and dies.

MOZART, Wolfgang Amadeus (1756-1791)

Così fan Tutte

English version by Jeremy Sams

Comic opera in 2 acts. Libretto by Lorenzo Da Ponte.

Vocal material only

One of Mozart's last and most popular operas, the farcical *Così fan tutte, ossia La scuola degli amanti* (Thus Do They All, or The School For Lovers) premiered in Vienna in January 1790.

SYNOPSIS: Don Alfonso, an old philosopher and cynic, is determined to prove to his two young friends, Guglielmo and Ferrando, that their fiancées, Fiordiligi and Dorabella, are not to be trusted - like any other women. With the help of Despina, the ladies' maid, Alfonso lays his plot. First he tells them that as officers, their lovers have been called up on duty; and as a part of the old man's plan, he introduces the sisters to two Albanians, who are, of course, Guglielmo and Ferrando disguised. After inner conflicts the two women succumb to the advances of the "Albanians," forcing Guglielmo and Ferrando to concede defeat. However, Don Alfonso reveals the plot to the two deceived ladies and they are reconciled with their original lovers.

The Marriage of Figaro

English version by Jeremy Sams

Comic opera in 4 acts. Libretto by Lorenzo Da Ponte after Pierre Beaumarchais.

Vocal material only

One of Mozart's later operas, *Le nozze di Figaro* premiered in Vienna on 1 May 1786, and became one of the composer's most successful works. The Overture is especially famous and is frequently played as a concert piece in its own right. The opera was the first of three collaborations between Mozart and librettist Lorenzo Da Ponte; their later collaborations were *Don Giovanni* and *Così fan tutte*.

SYNOPSIS: The action of the opera is a continuation of the plot of Rossini's *The Barber of Seville*, and recounts a single "day of madness" (la folle giornata) in the palace of the Count Almaviva near Seville, Spain. Rosina is now the Countess; Dr. Bartolo is seeking revenge against Figaro for thwarting his plans to marry Rosina himself; and Count Almaviva has degenerated from a romantic youth into a scheming, bullying, skirt-chasing baritone. Having gratefully given Figaro a job as head of his servant-staff, he is now persistently trying to obtain the favors of Figaro's bride-to-be, Susanna. He keeps finding excuses to delay the civil part of the wedding of his two servants, which is arranged for this very day. Figaro, Susanna, and the Countess conspire to embarrass the Count and expose his scheming. He responds by trying to legally compel Figaro to marry a woman old enough to be his mother, but it turns out at the last minute that she really is his mother. Through Figaro's and Susanna's clever manipulations, the Count's love for his Countess is finally restored.

The Magic Flute

English version by Jeremy Sams

Opera in 2 acts. Libretto by Emanuel Schikaneder.

Vocal material only

Mozart's last stage work, *Die Zauberflöte* (The Magic Flute), was completed just two days before its premiere in Vienna on 30 September 1791. A masterpiece filled with enigmatic references to the Freemasons, an organization of which Mozart was a member, The Magic Flute would undoubtedly have made Mozart rich, but it opened less than three months before his death.

SYNOPSIS: Ancient Egypt. The Queen of the Night is furious with High Priest Sarastro because he has taken away her daughter, Pamina. Tamino, a young Prince in search of adventure, is sent by the Queen to rescue her daughter. Tamino is joined by a merry bird-catcher, Papageno, who wears a feather dress as an aid to his profession. The Queen gives a magic golden flute to Tamino, to play in times of danger, and to his companion she gives a peal of bells. The pair are brought before Sarastro, who demonstrates that he is really doing right by keeping Pamina from her mother. Seeing that the pair are already in love, Sarastro promises Tamino and Pamina future happiness if they are willing to prove themselves worthy. The lovers agree, and go bravely through many ordeals that are placed in their way. Papageno accompanies Tamino in most of his adventures; and in all times of difficulty, by the use of the magic flute and the peal of bells, they are able to conquer the dangers that beset them. *The Magic Flute* remains to this day one of the most beloved works in the operatic repertoire. Majestic, elegant and delicate, this opera represents Mozart at his finest, and includes both its famous Overture, and the infamous Queen of the Night's aria, "The vengeance of Hell boils in my heart."

OFFENBACH, Jacques (1819-1880)

The Tales of Hoffmann

English translation by Edmund Tracey

Comic opera in 5 acts. Libretto by Jules Barbier after stories by E. T. A. Hoffmann.

2.2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Stage Hp / Hp / Str

Although Jacques Offenbach wrote almost one hundred stage works in his lifetime, only two of these were operas. The second of these, *Les contes d'Hoffmann*, was unfinished at the time of the composer's death in 1880, but is nonetheless one of Offenbach's most widely performed works. Before his death, Offenbach had completed the piano score and orchestrated the prologue and the first act. Since he did not entirely finish the writing, many different versions of this opera subsequently emerged. The version performed at the opera's premiere – four months after Offenbach's death – was by Ernest Guiraud, who completed Offenbach's scoring and wrote the recitatives. Of Edmund Tracey's new edition, and the 1971 revival by English National Opera, *What's On* magazine wrote that "*the performing edition is adult in approach and ingenious in execution, and as a combination of musical entertainment...and stage spectacle, this Hoffmann is unbeatable.*"

SYNOPSIS: Nuremburg, Luther's Tavern, adjoining the Opera House. Prima Donna Stella, currently performing Mozart's Don Giovanni, sends a letter to the poet Hoffmann, requesting a meeting in her dressing room after the performance. The letter, and the key to the room, are intercepted by the evil Councillor Lindorf. Lindorf intends to replace Hoffmann at the rendezvous. In the tavern students are waiting for Hoffmann. He arrives and entertains them with the legend of Kleinzach the dwarf, before being coaxed by Lindorf into telling the audience about his life's three great loves. Hoffman tells tales of these past loves; Olympia, a mechanical performing doll; Giulietta, a Venetian courtesan, and Antonia, the consumptive daughter of a famous composer - all of whom break his heart in different ways. At the end of the opera, Hoffmann, drunk, swears he will never love again, and explains that Olympia, Antonia, and Giulietta are actually three facets of the same person - Stella. Stella, who is tired of waiting for Hoffmann to come to her rendezvous, enters the tavern and finds him drunk. The poet tells her to leave, and Stella and Lindorf leave together.

PUCCINI, Giacomo (1858-1924)

La Bohème

English translation by Jeremy Sams

Opera in 4 acts. Libretto by Luigi Illicia and Giuseppe Giacosa, after Henri Murger.

Vocal material only

La bohème premiered in Turin on February 1, 1896. It is considered by many to be Puccini's finest score, and has deservedly become one of the most frequently performed operas of all time.

SYNOPSIS: Paris, around 1830. Students Rudolphe (the Poet) and Marcel (the Artist) are at work in their garret, cold and hungry. Schaunard (the Musician) appears, having had an unexpected windfall, and he brings with him an extravagant feast - which they proceed to enjoy, along with another friend, Colline (the Philosopher). When the landlord comes to demand his long-overdue rent, they merrily force him to join them at supper. After supper three of them go off to a fair, but Rudolphe remains behind, promising to join them later. He is interrupted by Mimi, an embroiderer, who has come for a light, and who half-faints on her entrance, being very frail, and consumptive. Rudolphe and Mimi confess their love for one another. The friends take refreshment outside Café Momus, where Marcel meets his sweetheart, Musette. She is accepting the attentions of a rich banker, but despatches him to buy her some shoes, and quickly makes friends with her beloved Marcel once more. There are many quarrels and reconciliations between the two pairs of lovers. Eventually, Musette arrives

at the garret, and announces that she has brought Mimi, who is now close to dying. Rudolphe lays her upon his bed, and the other students go out to pawn their coats in order to buy wine and restoratives for the dying girl. But Mimi is beyond all help, and she expires happily in Rudolphe's arms.

Tosca

English version by Edmund Tracey

Opera in 3 acts. Libretto by Luigi Illica and Giuseppe Giacosa.

Vocal material only

Tosca premiered in Rome on January 14, 1900. Puccini's masterpiece, and his first venture into *verismo*, it is one of the world's most popular operas, and was a hit with audiences from its first performance. Puccini began working on the opera in 1896, after the completion of *La Bohème*, and after three years of difficult collaboration the opera was ready for production. Companies seeking an English performing edition need look no further than Edmund Tracey's for English National Opera, which was first staged in 1976.

SYNOPSIS: Rome, 1800. Angelotti, an escaped prisoner, takes refuge in a Church, and the painter Mario Cavaradossi decides to aid his escape by conveying him through a secret passage. Cavaradossi is interrupted by his sweetheart, Floria Tosca, a singer, whose suspicions have been aroused by the closed door. Eventually she leaves, and cannon fire announces that Angelotti's escape has become known. He arrays himself in feminine garments, and escapes with Cavaradossi just as a crowd pours into the church, headed by the wicked Police Chief Scarpia. Scarpia is determined to make Tosca his mistress, and decides to rid himself of his rival Cavaradossi by bringing him to execution for shielding a State prisoner. Scarpia's attendant follows Tosca, and Cavaradossi is found and brought to the Palace. Scarpia offers to release Cavaradossi from torture if Tosca reveals the hiding-place of Angelotti, and – eventually – she submits. Cavaradossi faces execution, but Scarpia offers to save him if Tosca will become his. The despairing Tosca consents. Scarpia declares that a mock execution will take place. Tosca stabs Scarpia, and informs Cavaradossi of the 'mock' execution. Unfortunately, Scarpia had only pretended to give the promised instructions to his attendants, and Cavaradossi is executed. With the police hot on her trail, Tosca rushes to the parapet of the tower and throws herself off in despair.

ROSSINI, Gioachino (1792-1868)

The Thieving Magpie

English translation by Jeremy Sams

Opera semiseria in 2 acts. Libretto by Giovanni Gherardini, after *La pie voleuse* by JMT Badouin d'Aubigny and Louis-Charles Caigniez.

Vocal material only

Rossini's *La gazza ladra* was first performed in May 1817 at La Scala, Milan. Rossini was famous for his writing speed, and the genesis of *La gazza ladra* was no exception. Reportedly, the opera's producer had to lock Rossini in a room the day before the first performance in order to write the overture. Rossini then threw each sheet out of the window to his copyists, who then wrote out the full orchestral parts. Ironically, it is for its Overture that the opera is perhaps best known, through its many appearances on the concert platform, and on film and television.

SYNOPSIS: Ninetta hopes to marry Giannetto, returning from the war. She tries to shelter her father Fernando Villabella, who has deserted from the army, and is troubled by the attentions of the mayor, Gottardo. A missing spoon and the evidence of Isacco, the pedlar, who has bought a piece of silver from Ninetta to raise money for

her father, lead to her accusation and imprisonment. She is tried and found guilty, to be saved from death at the last minute by the discovery of the thief – the eponymous thieving magpie!

RUDOLF, Bert (1905-1992)

Rain on Sunday

Chamber opera in 1 act. Libretto by Hans Krendlesberger.

0.1.1.1. / Timp / Vib / Pno / Hpscd / Str

The third of Austrian composer Bert Rudolf's seven operas, *Regen am Sonntag* was written for the 1963 Prix Italia, and was first heard via a radio broadcast that year. The opera tells of a lonely woman trying to win back her lover one rainy Sunday during a telephone conversation with her young rival.

SMETANA, Bedrich (1828-1884)

The Kiss

English version by Ernest Warburton

Opera in 2 acts.

2+Picc.2.2.2. / 4.2.3.0. / Timp / Perc / Str

First performed in Prague in November 1876, *Der Kuss/Hubicka* quickly became one of Smetana's most popular operas, surpassed only by *The Bartered Bride* (1866). The score is described by New Kobbé's Opera Book as "*attractive, melodious, singable, full of charm.*"

SYNOPSIS: Lukáš, a young widower, arrives in a village with brother-in-law Tomeš to negotiate the hand in marriage of Vendulka, whom he has always loved. He was forced into his previous marriage, but as his wife has died he is now free to declare his feelings. Vendulka's father (Paloucký) agrees to the match, but has misgivings. Vendulka refuses to kiss Lukáš until they are married. Later, Vendulka is awakened by the sound of a polka outside her home, and spies Lukáš, dancing with and kissing the village girls. Vendulka is enraged, and swears to leave home. Lukáš mourns the disappearance of Vendulka, and Tomeš tells him to apologise. In a forest near the Bohemian frontier, a band of smugglers lies in waiting. Vendulka's aunt, Martinka, does business with the smugglers, and after they leave, Martinka does her best to persuade Vendulka to return home. The following morning, Lukáš arrives at Martinka's cottage. He apologizes to Paloucký for his actions and awaits Vendulka. When she arrives, both are overjoyed. He publicly begs forgiveness before they - finally - kiss!

The Secret

English version by Ernest Warburton

Comic opera in 3 acts. Libretto by Eliska Krasnahorska.

2+Picc.2.2.2. / 4.2.3.0. / Timp / Bells / Gtr / Str

The Secret (Das Geheimnis/Tajemství) was first performed on September 18, 1878 at the Nové České Divadlo (New Czech Theatre) in Prague, and was composed under the strain of Smetana's deteriorating health, financial troubles and progressive deafness. It was, however, an immediate success, and remains popular to this day. The opera returns to the village life of the composer's earlier success *The Bartered Bride* (1866), with rustic merrymaking for musical and pictorial colour, and with a central theme of love triumphing over the trivial concerns of money and family.

SYNOPSIS: Two couples are divided - in different ways - by the same family feud. The story ends with both couples united: the titular secret is a treasure map, left by a wise old monk, which takes middle-aged Councilor

Kalina through a tunnel to the cellar of his old love's house - a way of telling him that the real treasure he seeks could be his for the asking...

The Two Widows

English version by Dennis Arundell

Comic opera in 2 acts. Libretto by Emanuel Züngl.

2(2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Str

Smetana's *Dve vdovy* was premièred on March 27th, 1874 at the Prague Czech Theatre under the composer's own direction. The opera was revised in 1877 - dialogues were replaced by recitative and some music and characters were reworked – and the German version premiered in 1958. *Dve vdovy* has been described as "one of the most tuneful and delightful of any (opera) that has *not* yet been accepted into the world's repertory" [Kobbé's Opera Book].

SYNOPSIS: Two widows, Caroline and Agnes, live in a Bohemian Castle. The landlady, Caroline, is happy with her new-found independence, but Agnes is still in mourning. Caroline is pressed by her suitor, Ladislaus, but does not want to marry him. She conspires to have Agnes fall in love with Ladislaus. Caroline invites Ladislaus to the castle, where he is 'arrested' and condemned to one day's house arrest. Ladislaus accepts the punishment. However, Agnes is not interested in him. While in prison, Ladislaus sings a love song, which awakens Agnes' feelings, though she is unable to admit so. Only as Caroline begins to flirt with Ladislaus does Agnes admit her feelings to Ladislaus.

TCHAIKOWSKY, André (1935-1982)

The Merchant of Venice

Opera in 3 acts, with Epilogue. Based on the play by William Shakespeare.

2+Picc.2+Ca.3 (2 dbl Eb cl).2+Cbsn / 4.3.3.1. / Timp / Perc / Pno / Cel / Hpscd / Hp / Str + Stage Music

Polish composer André Tchaikowsky was one of the foremost pianist-composers of his generation. His only opera, a three-act setting of Shakespeare's *The Merchant of Venice*, was virtually finished at the time of the composer's premature death in 1982. The final 24 measures of orchestration were completed posthumously by composer Alan Boustead.

VERDI, Giuseppe (1813-1901)

Aida

English version by Edmund Tracey

Opera in 4 acts. Libretto by Antonio Ghislanzoni, based on a scenario by Auguste Mariette.

Vocal material only

One of Verdi's last operas, *Aida* was first performed at the Khedivial Opera House in Cairo on 24 December 1871, and met with great acclaim. Verdi did not attend the premiere, but was dissatisfied that the audience consisted of invited dignitaries, and no members of the general public. He therefore considered the Italian (and European) premiere, held at La Scala, Milan on 8 February 1872 - in which he was heavily involved - to be the real premiere. Today the opera remains a favourite with audiences worldwide, and is particularly famous for its spectacle, and the second act's Grand March, during which Radames returns with the Egyptian army from victory over the Ethiopians.

SYNOPSIS: Ancient Egypt. Aida, an Ethiopian princess, is captured and brought into slavery in Egypt. A military commander, Radames, struggles to choose between his love for her and his loyalty to the Pharaoh. To complicate the story further, Radames is loved by the Pharaoh's daughter Amneris, although he does not return her feelings.

The Force of Destiny

English version by Jeremy Sams

Opera in 4 acts. Libretto by Francesco Maria Piave, after Ángel de Saavedra y Ramírez de Baquedano.

Vocal material only

Still widely performed today, *La forza del destino* was first performed in St. Petersburg on 10 November 1862. The opera was subsequently revised by Verdi, and the version which later premiered in Milan (February 1869) has become the "standard" performance version. The most important changes were a new overture, the addition of a final scene to Act 3, and a new ending - in which Don Alvaro remains alive, instead of throwing himself off a cliff.

SYNOPSIS: Mid-eighteenth-century, Spain and Italy. Don Alvaro, a young nobleman from South America, falls in love with Leonora, daughter of the Marquis of Calatrava, who is vehemently against the union. Alvaro accidentally shoots the Marquis who dies, cursing his daughter, who takes refuge in a monastery. Meanwhile, Alvaro joins the army and becomes friendly with Don Carlo, unaware that he is Leonora's brother. When they become aware of each other's identities, Don Carlo is determined to avenge his father's death. Alvaro fatally wounds Don Carlo in a fight and calls for help. Leonora arrives to tend to her brother, who stabs her in the heart.

Macbeth

English version by Jeremy Sams

Opera in 4 acts. Libretto by Francesco Maria Piave with additions by Andrea Maffei, based on the play by William Shakespeare.

Vocal material only

Macbeth (1847, later revised) was Verdi's tenth of almost thirty operas, and written just before the great successes of 1850 to 1853 (*Rigoletto*, *Il trovatore* and *La traviata*) that propelled the composer into universal fame. *Macbeth* was the first of Shakespeare's plays that Verdi adapted for the operatic stage, and which provided the composer with lifelong inspiration.

A Masked Ball

English version by Edmund Tracey

Opera in 3 acts. Libretto by Antonia Somma.

Vocal material only

An opera from Verdi's middle period, *Un ballo in maschera* combines political intrigue, forbidden love and assassination, and is loosely based on the assassination of King Gustav III of Sweden, who was shot while

attending a masked ball. The original libretto retained the names of some of the historical figures involved, the conspiracy, and the killing at the ball. However, before becoming the opera as we know it today, it was forced to undergo a series of transformations, caused by a combination of regulations and political censorship.

SYNOPSIS: Riccardo, the Governor of Boston, is planning a masked ball. He is in love with his secretary, Renato's wife, Amelia. Renato warns Riccardo of an assassination plot. Amelia visits a fortune-teller, Ulrica, to help her try and forget her feelings for Riccardo. Later, Riccardo and Renato (both disguised) also visit Ulrica. Ulrica tells Riccardo that the next person that he shakes hands with will be the person who kills him. Riccardo and Renato laugh, and they shake hands. Later, Amelia and Riccardo meet and confess their love. Renato arrives to warn Riccardo of the gang outside that awaits him. Amelia covers her face, hoping that her husband will not recognize her. Riccardo asks Renato to take Amelia, but to not reveal her face to anyone. In the ensuing confusion, Amelia's identity is revealed. Renato vows vengeance, and decides to side with the conspirators. At the ball, Renato and the two conspirators draw lots to see who shall kill Riccardo. Renato forces Amelia to draw the name, and she draws Renato's. Amelia sees and recognizes Riccardo at the ball. She pleads with him to leave, but Renato shoots Riccardo. He dies, begging that his death not be avenged.

La Traviata

English version by Edmund Tracey

Opera in 3 acts. Libretto by Francesco Maria Piave, based on the novel by Alexandre Dumas fils.

Vocal material only

One of Verdi's greatest and most popular works, as well as being one of the most popular of all operas, *La traviata* is based on the 1848 novel *La dame aux Camélias* by Alexandre Dumas, and was first performed on 6 March 1853 in Venice. Today, the opera has rightly become a staple of the standard operatic repertoire.

SYNOPSIS: Paris, eighteenth/nineteenth century. Violetta, a courtesan, has many devotees. Amongst them is Alfredo Germont, a young man from a respectable Provençal family. He loves her sincerely, and eventually Violetta yields to Alfredo, and abandons her dissolute life to live with him in a country villa outside Paris. Later, Alfredo learns that Violetta has sold all her property in the city to meet their expenses, and - conscience-smitten - he hurries to Paris to prevent the sacrifice. In his absence, Alfredo's father visits Violetta, and, by appealing to her love for his son, he persuades her to give Alfredo up. She returns to her old life, making a favoured companion of the Baron Duphol. In Paris, at a masked ball, Alfredo finds Violetta again, and is challenged to a duel by Baron Duphol. The baron is wounded. Violetta dies in Alfredo's arms, who had hurried to her side on learning the truth, only to find her suffering the last agonies of disease.

WAGNER, Richard (1813-1883)

The Ring Cycle

English version by Jeremy Sams

Libretto by Wagner.

Vocal material only

The Ring Cycle is a series of four operas based loosely on characters from Scandinavian and Germanic history, and the epic poem *Nibelungenlied*. Wagner wrote both the libretto and music over the course of about twenty-six years, from 1848 to 1874; and although the individual operas (*Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung*) are performed as works in their own right, Wagner intended them to be performed in a series.

SYNOPSIS: The plot revolves around a magic ring that grants the power to rule the world, forged by the dwarf Alberich from gold he stole from the Rhinemaidens in the river Rhine. Several mythic figures struggle for possession of the Ring, including Wotan (Odin), the chief of the gods. Wotan's scheme, spanning generations, to overcome his limitations, drives much of the action in the story. His grandson, the hero Siegfried, wins the Ring, as Wotan intended, but is eventually betrayed and slain. Finally, the Valkyrie Brünnhilde, Siegfried's lover and Wotan's estranged daughter, returns the Ring to the Rhinemaidens. In the process, the Gods and their home, Valhalla, are destroyed.

WILLIAMSON, Malcolm (1931-2003)

The Brilliant and the Dark

An Operatic Sequence for women's voices. Libretto by Ursula Vaughan Williams.

2.2.2.2. / 4.2.3.0. / Timp / Perc / Pno / Hp / Str

Alternative orchestration: Piano/Str or 2 Pianos

This extended work in eight sections for women's voices, depicting the joys and sorrows of women's existence through their part in episodes in English history, is "a kind of apotheosis of the village pageant" [Financial Times]. The scenes are linked by a chorus of embroiderers, whose work illustrates the story.

Dunstan and the Devil

Opera in 1 act (4 scenes). Libretto by Geoffrey Dunn.

2 Pianos / Perc

An "opera with radiance" with "a direct, scrupulously judged score" [The Times], *Dunstan and the Devil* presents the story of St. Dunstan and his struggle with the wily Devil. Originally written for non-professional forces, it has had many school, student and workshop productions.

The Growing Castle

Chamber opera in 2 acts (8 scenes). Libretto by the composer, based on Strindberg's *A Dream Play*.

Pno / Hpscd / Chime bars / Perc

Strindberg's allegory becomes a chamber opera for four singers and minimal accompaniment. "A play of some bitterness but also one of beauty and conviction" [Tempo]. Performed in many countries, *The Growing Castle* is "a rewarding work for the performers, with flattering singable vocal parts throughout" [Musical Times].

The Happy Prince

Children's opera in 1 act. Libretto by the composer, based on the story by Oscar Wilde.

2 Pianos / Perc / String Quintet (opt.)

A beautiful setting of Oscar Wilde's fable, staged at the Metropolitan Opera Festival and the Aspen Opera Theater Center. "Ravishingly beautiful tunes" [Times Educational Supplement]. "The warmth and honesty of Williamson's personality light this little opera... attractive, fresh, romantic" [Financial Times].

Julius Ceasar Jones

Children's opera in 2 acts. Libretto by Geoffrey Dunn.

1(dbl Picc).1(dbl Ca).1(dbl Bcl).1. / 1.O.O.O. / Perc / Hp / Pno / Str

Alternative orch: 2 Pianos / Perc

This story, with echoes of William Golding's *Lord of the Flies*, is set in a suburban back garden, and inspired one of Williamson's most melodic scores. "More than any other British composer today, his natural style allows him to rise to the operatic occasion in full-blown melody that stands not as an interpolation to the rest but as a natural culmination" [The Guardian].

Lucky Peter's Journey

Comic opera in 3 acts. Libretto by Edmund Tracey, based on the fairy tale by August Strindberg.

2(2 dbl Picc).2(2 dbl Ca).2(2 dbl Bcl).2(2 dbl Cbsn). / 4.3.3.1. / Perc / Hp / Str

Peter, father of Peer Gynt, sets out on a journey of trials throughout the world, becoming rich and famous before learning the value of true and selfless love. Written as a Christmas offering for Sadler's Wells Opera, *Lucky Peter* "deserves a very successful journey" and is a "light, delightful entertainment" [Financial Times].

Our Man in Havana

Opera in 3 acts. Libretto by Sidney Gilliat, based on the novel by Graham Greene.

1(dbl Picc).1(dbl Ca).1(dbl Bcl).asax.1(dbl Cbsn). / 1.1.2.0. / 2 Perc / Pno (dbl Cel) / Elec Gtr / Hp / Str

An appealing adaptation of the famous Graham Green novel, *Our Man in Havana* is the most frequently staged of Williamson's full-length operas. "Leaves no doubt that Williamson is a true man of the theatre. The success of the pit-stage relationship, with all that this implies in matters of thematicism and musical continuity, is a striking feature of the opera" [Tempo].

The Red Sea

Children's opera in 1 act. Libretto by the composer.

Melodic instruments and B \flat transposing instruments / Perc / Kybd / Hp

Williamson's adaptation of the familiar biblical story, for young performers. "45 minutes of skilfully-written music tell the story of Israelite deliverance and Egyptian destruction. The composer is an old hand at providing music for young people" [Music in Education]. "Williamson at his best" [Music and Musicians].

The Violins of St. Jacques

Opera in 3 acts. Libretto by William Chappell, adapted from the novel by Patrick Leigh Fermor.

3(2&3 dbl Picc). 2+Ca. 2+Bcl. 2+Cbsn. / 4.4.3.1. / Timp / 3 Perc / Org / 2 Hp / Str + Stage Music

Based on Patrick Leigh Fermor's story of the lost French-colonial island of St. Jacques. Williamson "has turned the stylised and bejewelled novel of Fermor into a richly emotional drama", and "like Puccini, he has a natural flair for creating atmosphere" [The Guardian].

WOLF-FERRARI, Ermanno (1876-1948)

Doctor Cupid

English version by Claude Aveling

Comic opera in 2 acts. Libretto by Enrico Golisciani, based on Molière's *L'amour Médecin*
2+Picc. 2+Ca. 2+Bcl. 2. / 4.3.3.1. / Timp / Perc / Hp / Str + Stage Music

Wolf-Ferrari's effervescent comic opera *Der Liebhaber als Arzt/ L'Amore Medico* opened in Dresden in December 1913.

SYNOPSIS: Arnoldo's daughter, Lucinda, longs for love, but her possessive father keeps her secluded from any possible suitors. He thinks that her ailment is merely physical and will pass. Lisetta, Lucinda's maid, thinks she's lovesick, lonely, and in need of a husband. Clitandro loves Lucinda and serenades her. She loves him too, but does not know what to do. Lisetta tells Arnoldo that Lucinda has become ill. Arnoldo sends for help and asks for the best doctors. Four doctors prescribe four different courses of treatment for Lucinda. Lisetta insults all of them, so that they leave, and calls for Clitandro. Disguised as a doctor, he is introduced to Arnolfo, and brings Lucinda flowers. Clitandro reports his diagnosis to Arnoldo: Lucinda is having love-hallucinations, for which the only remedy is a mock marriage. He offers to 'pretend' to be the bridegroom, and Arnoldo consents. Clitandro arranges a wedding, and an actual marriage takes place.

Inquisitive Women

English version by A. J. and P. Coleman

Comic opera in 3 acts. Libretto by Luigi Sugana, after Carlo Goldoni.
2 (2 dbl Picc).2.2.2. / 2.2.0.0. / Timp / Perc / Hp / Str + Stage Music

First performed in Munich in November 1903, *Die neugierigen Frauen/ Le donne curiose* is one of Wolf-Ferrari's earliest operas, and one of the works that helped him to achieve international fame.

SYNOPSIS: Set in Venice, and based loosely on Carlo Goldoni's play of the same name, the opera tells of a group of women and the doings of their husbands and sweethearts at a club from which the women are excluded. A series of incidents follow in which the women (the wives by rifling the pockets of their husbands, the maidens by wheedling, cajoling, and playing upon the feelings of their sweethearts) obtain the keys of the club-room, and effect an entrance; only to find that instead of gambling, harbouring mistresses, seeking the philosopher's stone, or digging for treasure - as is variously suspected - the men are enjoying an innocent supper!

The Jewels of the Madonna

English version by Claude Aveling

Opera in 3 acts. Libretto by C. Zangarini and E. Golisciani.
2+Picc. 2+Ca. 2+Bcl. 3+Cbsn. / 4.3.3.1. / Timp / Perc / Pno / Org / Cel / Mands / Gtrs / Hp / Str + Stage Music

After the success of his comedies, Wolf-Ferrari turned to *verismo*. *I gioielli della Madonna/ Der Schmuck der Madonna* was first performed in Berlin in December 1911. Though the first performance was in German, the opera is usually performed in Italian (Wolf-Ferrari stated that his operas were often first given in German simply because he had a German publisher.) The opera was in the regular international repertory for many years, having featured in the repertoires of both the Metropolitan Opera and Covent Garden, and is one of the composer's most colourful and expansive scores - which includes writing for guitars, mandolins, specific Neapolitan instruments, and even a wind machine! Though he did not write the libretto, Wolf-Ferrari himself

came up with the (somewhat controversial) Neapolitan story, which includes love between a brother and his adopted sister, and implied criticism of the Catholic Church. The opera's two colourful *Intermezzi* and the *Dance of the Camorristi* are world-famous concert pieces.

School for Fathers

English version by Edward J. Dent

Opera in 3 acts. Libretto by Giuseppe Pizzolato after Carlo Goldoni.

2(2 dbl Picc).2.2.2. / 4.3.3.1. / Timp / Perc / Hp / Str

Arguably Wolf-Ferrari's most successful full-length work, *I quattro rusteghi/Die Vier Grobiane* was first performed in Munich on March 19, 1906, and is still regularly performed, often called "a comedy of bad manners"!

SYNOPSIS: Venice, eighteenth century. Four curmudgeonly husbands vainly attempt to keep their women in order. The women decide to teach their menfolk a lesson by allowing Lunado's daughter Lucietta to see Filipeto, the son of Maurizio, before their pre-arranged marriage, even though the men have forbidden this. Edward Dent's book transfers the action from Venice to London.

Susanna's Secret

English version by Claude Aveling

Opera-intermezzo in 1 act (8 scenes). Libretto by Enrico Golisciani.

2+Picc.2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Hp / Str

Alternative orch. 1.1.2.1. / 2.1.1.0. / Timp / Hp or Pno / Str *Also:* Piano and Str reduction

One of the works for which Wolf-Ferrari is best known, *Il segreto di Susanna/Susannens Geheimnis* is an intermezzo in one act. It premiered in Munich on December 4, 1909. The lively and well-known overture is a particular highlight of the score.

SYNOPSIS: Piedmont, Italy, early twentieth-century. Count Gil returns home suspecting that he has seen his wife, Susanna, walking alone in the street, something he had forbidden her to do. He is relieved to discover that she is playing the piano in the living room, though she has secretly returned home only shortly before him. The room smells of tobacco, and he is surprised, as no one in the household smokes. A horrible thought strikes him: is it possible that Susanna is unfaithful to him? He is soon ashamed of having such suspicions, but notices that the tobacco smell comes from Susanna's clothes. She finally admits to having a secret, but does not tell him what it is. When Gil leaves the house, she takes out a cigarette and smokes with the servant, Sante. But while she is smoking with Sante, Gil comes back, and starts to search the house for Susanna's 'lover' on the pretext of looking for an umbrella. Gil furiously goes out again and Susanna lights a second cigarette. Once more Gil enters and, this time, he is sure that he will catch her in the act. Trying to seize her hand, he gets burned - thus finally unveiling her secret. They forgive each other and swear eternal love - while smoking together.

JOSEF WEINBERGER and OPERETTA

Though the term itself is Italian in origin, and the genre itself owes much to the Italian *opera buffa*, the *operetta* in its most recognisable form was first born in 19th century France, nurtured by the talents of several composers; most notably, those of Jacques Offenbach. Undoubtedly, it was the success of Offenbach's works outside of France that helped to establish operetta as an international genre during the late 19th century. Offenbach travelled to Vienna three times between 1858 and 1864, and the subsequent stagings of his operettas inspired Viennese composers such as Franz von Suppé and Johann Strauss II to write their own such works - giving birth to the successful Viennese school of operetta. In 1885, fourteen years after Johann Strauss II composed his first operetta, a man named Josef Weinberger founded a publishing business, and began to publish the composer's operettas. Thus, the long association between JOSEF WEINBERGER and operetta was born.

In 1934, the Hungarian composer Franz Lehár completed his final work for the stage, *Giuditta*, following a long and hugely successful career. Lehár had composed the most-celebrated operettas of all time, including *The Merry Widow* and *The Land of Smiles*, and he decided to found his own publishing house, in order to retain control over the performance and availability of his works. As such, Glocken Verlag Vienna was incorporated on 15 February 1935, and Lehár devoted much time to the publication of definitive editions of his operettas. For many years, the administration of this repertoire has been entrusted to the Glocken Verlag Companies in Vienna, London and Frankfurt am Main, and has been administered by the Josef Weinberger Group publishing house in those cities.

OPERETTA

BY COMPOSER

ABRAHAM, Paul (1892-1960)

Viktoria und ihr Husar

English version by Harry Graham

Operetta in 3 acts.

1 (dbl Asax). 1. 2 (1 dbl Asax, 2 dbl Tsax). 1. / 2.2.3.1. / Timp / Perc / 2 Pno / Gtr / Hp / Str

Paul Abraham's third operetta, *Viktoria und ihr Husar*, was one of his most successful. It was premiered in Hungary in 1930, and opened the following year in London (adaption by Harry Graham).

SYNOPSIS: Viktoria is a Hungarian countess who believes her first love, the Hussar captain Stefan Koltay, was killed in World War I. She marries the American legate John Cunlight and resettles at the American embassy in Tokyo. Koltay reappears, alive, and the American generously releases Viktoria from their union.

FALL, Leo (1873-1925)

The Dollar Princess*

English version by Phil Park and Adam Carstairs

Operetta in 3 acts. Libretto by A. M. Willner and Fritz Grünbaum.

2(2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

One of the operettas that catapulted Leopold Fall to success, and still one of his most popular and most-performed works, *Die Dollarprinzessin* (1907) is set in New York, and concerns the hapless love of Alice, daughter of a wealthy coal magnate, for the philandering Freddy. The romance is complemented by a cast of colourful characters and – of course - a secondary love plot. Successful productions of *Die Dollarprinzessin* ran both in London and on Broadway in 1909, and it remains in the opera company repertoire to this day.

HEUBERGER, Richard (1850-1914)

The Opera Ball

English version by Norman McCann

Operetta in 3 acts. Libretto by Victor Léon and Heinrich Waldberg

2(2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str + Stage Music (Str 1.1.1.1.1.)

Premiered in Vienna in 1898, *Der Opernball* is one of Richard Heuberger's earliest operettas, and is undeniably the work for which he is best remembered. An updated *Die Fledermaus*, the setting is moved to Paris, and the immortal "Im Chambre Séparée" is a particular highlight.

SYNOPSIS: Paris during Carnival, towards the end of the 19th century. Two wives, Marguérite and Angèle, put their husbands' fidelity to the test. The chambermaid writes letters that invite the husbands to a masked opera ball at the Paris Opera, where they will meet a lady with a pink domino as part of her dress. Act II takes place at the ball...

Arizona Lady

English version by Gregg Lauterbach

Operetta in 3 acts. Libretto by Alfred Grünwald and Gustave Beer.

2(2 dbl Picc).2.2.2. / 4.3.3.0. / Timp / Perc / Pno / Gtr / Hp / Str

Unfinished at the time of Kálmán's death in 1953, his final operetta *Arizona Lady* was completed by his son Charles, and opened in Bern, Switzerland the following year.

SYNOPSIS: 1920, Arizona and Kentucky. Lona Farrell, a Hungarian woman, is much desired by many men for both her money and her charms. Singing cowboy Roy Dexter arrives at her ranch and, at first, refuses to work for a woman. It is only when he sees her prize horse - Arizona Lady - that he agrees to become her employee. He is enthralled with both the horse and Lona, and she, against her will, falls for Roy. The sheriff, who is backing another horse in the local rodeo race, makes a bet with 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... Act II takes place at the Kentucky Derby.

The Bajadere

English version by James Stuart

Operetta in 3 acts. Libretto by Julius Brammer and Alfred Grünwald.

2.2.2.2. / 4.2.3.0. / Perc / Cel / Hp / Str

Kálmán's first work with librettists Julius Brammer and Alfred Grünwald, and his most exotic operetta, *Die Bajadere* opened in Vienna in December 1921.

SYNOPSIS: 1921, Paris. Indian Prince Radjami von Lahore has fallen in love with actress Odette Darimonde, who is starring at the Châtelet in the operetta "La Bayadère". Radjami engages the help of a young man, Napoleon St. Cloche, to assist him in pursuing Odette. Napoleon, however, has his own worries, as he is trying to seduce a young married lady, Marietta...

The Circus Princess

English version by Adam Carstairs

Operetta in 3 acts. Libretto by Julius Brammer and Alfred Grünwald.

2(2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Bjo / Hp / Str + Stage Music

First performed in 1926, *Die Zirkusprinzessin* was Kálmán's follow-up to the hugely popular *Gräfin Mariza*. It proved similarly successful - in both Vienna and on Broadway.

SYNOPSIS: 1912, St. Petersburg and Vienna. The mysterious, masked violinist/acrobat, Mister X, is the star performer of Circus Stanislawski in St.Petersburg. Prince Sergius, the nephew of the czar, is determined to win Princess Fedora. Mister X, however, confronts Fedora and declares his love, hinting that maybe they have met before. Fedora is fascinated by the masked man and dismisses Sergius' advances. Insulted by her choice of a circus performer over him, Sergius swears revenge....

Countess Maritza *

English version by Nigel Douglas

Operetta in 3 acts. Libretto by Julius Brammer and Alfred Grünwald.

2(2 dbl Picc).2.Tarogato.2.2. / 4.3.3.0. / Timp / Perc / Cel / Hp / Str + Stage Music

Composed in 1924, this immensely popular operetta exemplifies Kálmán's ability to successfully incorporate Hungarian motifs into the traditional Viennese light opera. One of the finest examples of the genre, this work features interesting solo parts for tenor and soprano, a skilfully crafted and colorful orchestral score, and an engaging story.

SYNOPSIS: 1920, 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. Zsupán pursues Mariza, but she has actually fallen for the bailiff....

The Duchess of Chicago

English version by Philip Kraus and Gregory Opelka

Operetta in 3 acts. Libretto by Julius Brammer and Alfred Grünwald.

2(2 dbl Picc).2.2.2. / 2 Asax. Tsax./ 4.2.3.0. / Timp / Perc / Cel / Pno / 2 Bjo (dbl Mand) / Hp / Str + Stage Music

During the 1920s, attempts were made to imbue the operetta with a new lease of life. Lehár and Kálmán both recognised the necessity of finding new ways to intrigue audiences, and this is evident in Kálmán's 1928 *Die Herzogin von Chicago*, which has been described as "a musical boxing match between old and new dance music". Kálmán draws on the political cabaret that was a feature of Vienna, Berlin and Munich at the time, and directly addresses the impact of America, of jazz and of social revolution. Central to the whole operetta is the clash between the Charleston and the Viennese waltz, echoing the unusual collision of cultures that the plot depicts. Although largely forgotten for much of the twentieth century, *Die Herzogin von Chicago* has seen recent reappraisal, and can proudly take its place amongst Kálmán's most witty, tuneful and entertaining operettas.

SYNOPSIS: 1928, Budapest and Sylvania. American heiress, Miss Mary Lloyd, makes a bet with circle of girlfriends, the "Eccentric Young Ladies Club", as to which of them can buy the most expensive thing in Europe. In the bankrupt state of Sylvania, Prince Sándor Boris and his Ministers are trying to keep the natives happy while the King is off to Monte Carlo. As there's nothing like a Royal Wedding to please the locals, the Prince makes a loveless marriage pact with Princess Rosemarie of Morenia. When Mary arrives in Sylvania, Mary arranges to buy the royal palace, and decides that, having bought the palace, she must also have "the prince that goes with it"... The setting and score call for 1920s flapper costumes, jazz - and the Charleston!

The Gipsy Princess*

English version by Nigel Douglas

Operetta in 3 acts. Libretto by Leo Stein and Bela Jenbach.

2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Hp / Str

Widely beloved and arguably Kálmán's most successful work, *Die Csárdásfürstin* (1915) is still one of the most popular of all operettas, having been translated into almost 20 languages, and filmed and recorded extensively. The story tells of the love between famous cabaret star Sylva and Count Edwin, who cannot marry due to their differing social positions. His mother, Princess Karen, eventually saves the day with a last minute disclosure about her own past; it is discovered that she herself had been on the stage prior to marriage. Described as one of the "pinnacles of Viennese operetta", the score includes some of the most delightful operetta melodies ever written.

The Little Dutch Girl

English version by Harry Graham

Operetta in 3 acts. Libretto by Leo Stein and Bela Jenbach

2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Hp / Str

Das Hollandweibchen was the operetta with which Kálmán followed his hugely popular *Die Csárdásfürstin*.

SYNOPSIS: It is 1920, and the operetta opens in the throne room of the German court of Sonneburg-Glücksburg. Princess Jutta, on her appointed wedding day, eagerly anticipates the arrival of her betrothed, Prince Paul, having fallen in love with him through correspondence and his portraits. However, the Prince does not arrive, and Jutta and Paul are married by proxy. In Act II, she goes looking for for him on his yacht in Holland, and in Act III, she dresses as a waitress and sets a trap for the Prince...

KORNGOLD, Erich Wolfgang (1897-1957)

The Silent Serenade

English version by Bert Reisfield and William Okie

Comedy in 2 acts by Victor Clement and Raoul Auernheimer.

1.0.1(dbl Tsax).0. / 0.1.0.0. / Timp / Perc / 2 Pno (1 dbl Cel) / Str

In recent times, a resurgence of interest in the music of stage and screen composer Erich Korngold has led to the rediscovery of some neglected masterpieces. The last of his own stage works, *Die stumme Serenade* was written in 1954, three years before the composer's death, exhibits all of his customary fluent lyricism and dramatic sureness. Set in Naples during the 1820s, the story concerns the actress fiancée of the Prime Minister, and her lovelorn dressmaker, who is arrested for two crimes he didn't commit.

LEHAR, Franz (1882-1953)

The Count of Luxembourg*

English version by Eric Maschwitz and Nigel Douglas

Book and lyrics by A. M. Willner and Robert Bodanzky.

2(1,2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Hp / Str + Stage Music

Der Graf von Luxemburg (1909) is one of three operettas that Lehár produced during a prolific three-month period. Of these three new works - *Das Fürstenkind*, *Der Graf von Luxemburg* and *Zigeunerliebe* - the latter two became international hits. Johann Strauss II had set the libretto of *Der Graf von Luxemburg* in 1897, under the title *Die Göttin der Vernunft* (The Goddess of Reason), but had done so reluctantly to fulfil a contract. The resulting work soon vanished from the stage. Lehár's own version was an immediate success, and by 1911 it had spread through theatres in Germany, and soon after created a frenzy in London and Paris. In Lehár's treatment, the dramatic clash between money and marriage has its musical parallel in the work's contrast of Parisian inflections and Slavic flavours, and the lilting score includes two immortal waltzes. A revised version of the operetta appeared in 1937.

SYNOPSIS: The Grand Duke may not marry Angela, with whom he is infatuated, unless she bears a title. He therefore arranges for the penniless spendthrift, Count René, to marry a lady whose face he is not to see, and to agree to a divorce in three months. For this the Count receives the sum of half a million francs. At the wedding ceremony, the Count and his mystery bride are separated by a screen - but later they meet and fall in love. Little knowing that they are already husband and wife, they believe their romance is hopeless. But a happy ending is worked out.

The Czarevitch

English version by Adam Carstairs

Book and lyrics by Bela Jenbach and Heinz Reichert.

2(2 dbls Picc.).2.2.2. / Tsax / 4.2.3.1. / Timp / Perc / Bnjo / Cel / Hp / Str + Stage Music

The success of Lehár's *Paganini* (1925) prompted the composer to continue in the direction of historical drama. Thus, *Der Zarewitsch* (1927) was loosely based on a true story - that of Alexei, son of Russian Tzar Peter the Great. The operetta was written as a vehicle for acclaimed Austrian tenor - and long-time collaborator - Richard Tauber, whose voice and stage presence almost ensured the success of Lehár's later works. Tauber once claimed that he and Lehár were brothers, "without the luxury of a blood relationship." Lehár found Berlin audiences more responsive to his Romantic voice and relocated to Berlin shortly before beginning *Der Zarewitsch*, which thus received its premiere there in 1927. Lehár establishes the local colour of the operetta's Russian milieu through orchestration, including balalaikas, and the use of the Neapolitan sixth chord and various church modes to create an "exotic" flavour.

SYNOPSIS: The son of Russian Tzar Peter the Great, Alexei, places himself in exile by running away with a male dancer. Eventually, the young prince discovers that boy is actually a girl, Sonja, in disguise. The two fall in love and escape to Naples. Eventually the Zarewitsch learns that his father has died and he knows his relationship cannot continue with Sonja as he is now the Tsar. The operetta ends with a bittersweet parting.

Frederica*

English translation by Adrian Ross and Harry Pepper

Book and lyrics by Ludwig Herzer and Fritz Löhner.

2(2 dbls Picc.).2.2.2. / 4.2.3.1. / Timp / Perc / Cel / Org / Hp / Str

Franz Lehár's *Friederike* (1928) is an example of so-called "biographical operetta", a genre popular in the early twentieth century, in which a historical figure was the protagonist in a bittersweet love affair. Lehár had previously explored the genre in *Paganini* (1925), and its success prompted the composer to continue in this direction of historical drama, producing first *Der Zarewitsch* (1926) and then, soon after, *Friederike* (1928). Choosing the poet Goethe as the subject matter for an operetta was a daring move - intellectuals and cabaret

fans thought the scenario ridiculous, while most of the public looked forward to the new production. The controversy helped to sell out the house when *Friederike* was premiered in October 1928.

SYNOPSIS: 1771 and 1779, Sesenheim and Strasbourg, France. *Friederike* tells the story of the young Johann Wolfgang Goethe, the celebrated German poet, and his doomed love for *Friederike*, daughter of the Vicar of Sesenheim. Anxious not to stand in the way of Goethe's career, *Friederike* sacrifices her love for him.

Gipsy Love *

English version by Adam Carstairs

Book and lyrics by A. M. Willner and Robert Bodanzky.

2(2 dbls Picc).2.2+Tarogato.2. / 4.2.3.1. / Timp / Cim / Perc / Hp / Str

Zigeunerliebe (1909) is one of three operettas that Lehár produced in a three-month period following his somewhat unsuccessful *Der Mann mit den drei Frauen* (1908). *Zigeunerliebe*, however, was a great success, with Lehár's evocative score proving to be one of his most melodically inventive, harmonically daring, and instrumentally colourful, clearly betraying the composer's Hungarian origin.

SYNOPSIS: In this latest version of the operetta, the setting is Victorian England. Antonio, a passionate young gypsy, loves Miranda - the high-born fiancée of a young nobleman. She elopes with Antonio, but her romantic dreams are soon shattered and reprisals are threatened against the whole Romany tribe. He sacrifices his hopes of happiness for the sake of his people - and Miranda.

Giuditta

English version by Adam Carstairs

Book and lyrics by Paul Knepler and Fritz Löhner.

3(2,3 dbl Picc). 2+Ca. 2+Bcl. 2+Cbsn. / 4.3.3.1. / Timp / Perc / 2 Mand / Bjo / Cel / Pno / Hp / Str + Stage band

Scored for a large orchestra, *Giuditta* (1934) was Lehár's last and most ambitious work, written and designed on a larger scale than his previous operettas. It is the one that most approaches true opera, and the resemblances between the story and that of Bizet's *Carmen* - and its unhappy ending - heighten the resonance. As with many of Lehár's later works, the lead tenor role (Octavio) was originally played by the celebrated Richard Tauber. Often considered as one of his finest works, *Giuditta* was also a personal favourite of the composer's, and features the unforgettable soprano aria *Meine Lippen, sie küssen so heiß*, which is still a popular part of the repertoire today.

SYNOPSIS: *Giuditta* abandons her husband Manuele, a carpenter, and runs off with Octavio, an army officer, to his villa in North Africa. Military obligations intervene, and Octavio is forced to leave *Giuditta* behind. She becomes a nightclub dancer, only to be discovered by Octavio, after he eventually deserts his unit. *Giuditta* is a success in her new profession, but - able only to watch helplessly - Octavio's self-esteem is destroyed, and he becomes a club pianist in Europe. During a chance encounter at a supper, *Giuditta* confronts Octavio, and begs him to return to her. He wants nothing to do with her anymore, and *Giuditta* leaves with a wealthy Duke.

The Land of Smiles *

English versions available: Harry Graham / Jerry Hadley / Christopher Hassall

Book and lyrics by Victor Léon, Ludwig Herzer and Fritz Löhner.

2(2 dbls Picc.).2.2.2. / 4.2.3.1. / Timp / Perc / Cel / Hp / Str + Stage band

One of Lehar's later operettas, *The Land of Smiles* (1929) was written largely around the performance of the renowned tenor Richard Tauber, for whom the composer would often write a signature aria. In *The Land of Smiles*, this aria is the unforgettable "You Are My Heart's Delight", and audiences attending the original London production would have heard the aria sung by Tauber himself. Set in Vienna and China, in 1912, the opera is also famous for its bittersweet ending.

SYNOPSIS: In Vienna, Lisa, a Countess, marries a Chinese prince and returns with him to his homeland - despite the warnings of her friends and family. In Beijing, however, she finds that she is unable to come to terms with his culture, and especially that he must take other wives. He assures her that it's just a formality, but unhappiness is inevitable, and she is locked in the palace. Her love changes to hatred. In Act III, Prince Sou-Chong is left alone, while his beloved Lisa returns to her homeland. His sister, Princess Mi had also become attached to the Viennese official Gustav, and so the ending is doubly sad. But the prince respects the rule of his custom: always smile.

The Merry Widow *

English versions available: Nigel Douglas / Sheldon Harnick / Christopher Hassall and Edmund Tracey / Christopher Hassall / Robert Johanson and Albert Evans / Jeremy Sams / John Wells

Book and lyrics by Victor Léon, Ludwig Herzer and Fritz Löhner.

2(2 dbls Picc.).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str + Stage band

First performed in 1905, and often called "The Queen of Operettas", *Die Lustige Witwe* is the most celebrated and successful show of its kind ever written. The melodies and songs - "Vilja", "The Merry Widow Waltz", "You'll Find Me At Maxim's", to name but a few - are lovingly played and sung the whole world over, making it one of the surest box-office attractions of all time.

SYNOPSIS: Pontevedrian embassy, Paris, 1905. The Ambassador, Baron Zeta, is desperate for the wealthy widow Hanna Glavari to marry a Pontevedrian man, so that her fortune remains within the country. He attempts to match her and his handsome attaché, Danilo. It turns out that Danilo and Hanna had had a love affair in years past. Nevertheless, Danilo now refuses to love her because he doesn't want it to look like he just loves her money. In the end, after Hanna reveals that she will lose the money if she remarries, Danilo joyously asks for her hand in marriage. Quickly, she informs him that she will lose her money - because she will give it to her new husband.

Paganini *

English translation by David Kram and Dennis Olsen

Book and lyrics by Paul Knepler and Bela Jenbach.

2(2 dbls Picc.).2.2.2. / 4.2.3.1. / Timp / Perc / 2 Mand / Cel / Hp / Str + onstage Violin Solo

Lehar's 28th completed work for the stage, *Paganini* (1925), took fourteen months to compose, and typifies the last phase of the "silver age" of operetta. It is also one of the many "biographical operettas" that were popular in the first part of the twentieth century, in which historical figures became the central figures in theatrically bittersweet love affairs. The success of *Paganini* encouraged the composer to continue in this direction of

historical drama, and he went on to write both *Der Zarewitsch* (1926) and *Friederike* (1928) as a result. Paganini was the first of Lehár's operettas to be tailored for the voice of Richard Tauber, the Austrian tenor who would become the composer's standard interpreter and help inspire six of his finest works. Unfortunately, Tauber was unavailable for the Vienna premiere of Paganini, on October 30, 1925, but he was able to participate in the Berlin premiere of January 30, 1926. The exceptionally strong score includes the delightful *Girls Were Made to Love and Kiss*.

SYNOPSIS: Italy, 1806. The story of the romance between legendary violinist Niccolò Paganini and Napoleon's sister, Princess Anna Elisa. Paganini temporarily takes quarters in a village, on the way to perform at the court in Lucca. He entrances the listeners with his practising, amongst whom is Princess Elisa. When they meet, the Princess falls in love with Paganini, but he is also being pursued by the singer Bella Giretti. Paganini does not discourage either woman, and the Princess - on discovering this - takes revenge by having Paganini arrested. However, she falls for his charms once again, allowing him to escape. Across the border, Elisa meets Paganini one last time, and he swears to live solely for his music.

The Three Graces

English version by Ben Travers

Book and lyrics by Carlo Lombardo and A. M. Willner.

2.1.2.2. / 3.2.3.0. / Timp / Perc / Hp / Str

The history of Lehár's *Der Libellentanz* (1923) is rather curious. In the middle of the First World War, Lehár wrote one of his least successful operettas, *Der Sterngucker* (The Star Gazer - 1916). It was revised as *La danza delle libellule* (1922), and then became popular as *Der Libellentanz* the following year.

SYNOPSIS: M. Piper, who has bought a castle at Nancy, invites friends to perform in a play he has written. His two friends have flirtatious wives who, as ex-chorus girls, are good friends with Héléne, the young widow Clicquot. The Duke of Nancy arrives, under the guise of 'Mr. Nimrod', and is attracted to Héléne, but he is forced to leave by Toutou, the hotelier's wife, because he appears indifferent to her charms. Charles is placed under house arrest upon his return, and so is forced to reveal his true identity. Play rehearsals continue, but when Charles argues with Héléne, and is asked to leave again, he produces a court order, and reclaims the property. At the end of the final act, the two wives are reunited with their husbands, and - after much complication - Charles and Héléne finally find one another.

OFFENBACH, Jacques (1819-1880)

La belle Héléne *

English versions available: Geoffrey Dunn / Jeremy Sams

Operetta in 3 acts. Libretto by Henri Meilhac and Ludovic Halévy.

2 (2 dbl Picc).2.2.2. / 4.2.3.0. / Perc / Str

First performed eight years after the hugely successful *Orphée aux enfers*, the second of Offenbach's satires on a well-known legend was *La belle Héléne* (1864). A 're-telling' of the story of Helen of Troy's abduction, the operetta was an instant success with both the public and the critics, making the composer very wealthy as a result.

SYNOPSIS: Sparta. Preparations for the celebration mourning Adonis are under way. Helen of Sparta confides to High Priest Calchas that she is obsessed with Paris, whom Venus has promised the most beautiful woman in the world - her! Venus writes to Calchas, commanding him to procure for Paris the love of Helen, as promised to him by Venus. Helen falls in love with Paris, disguised as a shepherd, at first sight. The kings of Greece, the two

Ajaxes, the hot-headed Achilles and Spartan King Menelaus (Helen's husband), are present for the "day of intelligence", but it is Paris who is triumphant in the competition to find the sharpest mind. Paris wants to be alone with Helen and Calchas arranges it for him, with a simulated thunderbolt and improvised prophecy ordering Menelaus to spend a month in the mountains of Crete. Helen tries to resist her attraction to Paris, but – thinking she is dreaming – kisses Paris, only to be discovered by Menelaus, who returns unexpectedly. He is seething with rage. Paris is sent to Troy, but threatens that he will return. Venus takes revenge by forcing an erotic frenzy on the people of Greece. Menelaus invites the High Priest of Venus from Cythera to make amends. The priest arrives on a boat and announces that only if Helen goes with him on a short journey will Venus forgive them. Menelaus accepts. Helen recognises the Priest to be Paris and eventually accepts. They sail away. Helen now belongs to Paris, thus precipitating the Trojan War...

Christopher Columbus

English lyrics by Don White

Operetta in 4 acts. Score compiled and edited by Patric Schmid.

2.1.2.1. / 2.2.1.0. / Timp / Perc / Acc (opt.) / Str

Weaving together music from lesser-known Offenbach operettas and much of the music he had intended for a work for America, *Christopher Columbus* (1973) tells the re-imagined story of polygamist Columbus, who accidentally becomes involved in an expedition to America, funded by the loaned jewels of Queen Isabella of Spain. Accompanied by his three ex-wives, Columbus proves to be susceptible to sea-sickness, and is eventually cast adrift. On arrival in the New World, however, the crew discover that Columbus has already arrived, married an Indian Princess, and discovered the cola nut... White and Schmid's *Christopher Columbus* is an effervescent and zany concoction, written for the American Bi-centenary celebrations.

The Grand Duchess of Gerolstein *

English version by Geoffrey Dunn

Operetta in 3 acts. Libretto by Henri Meilhac and Ludovic Halévy

2.1.2.1. / 2.2.1.0. / Timp / Perc / Str + Stage band

First performed in Paris in April 1867, *La Grande-Duchesse de Gérolstein* is a satirical critique of unthinking militarism, and was banned in France after the French defeat in the Franco-Prussian War.

SYNOPSIS: Gerolstein, 1720. The Grand Duchess, who has been brought up by her tutor and Prime Minister, Baron Puck, has been betrothed to Prince Paul but does not find him to her liking. Owing to her being in an unhappy state of mind, the Baron starts a war to amuse her. The Duchess falls in love with handsome soldier Fritz, whose passions are his love for Wanda and his hatred of General Boum. The Duchess immediately makes Fritz a corporal, and he is eventually promoted to Commander-In-Chief, replacing the General, and sent to conquer the enemy. This Fritz accomplishes by making the whole opposing army drunk. The delighted Duchess finds herself more enamoured than ever, and hints at the possibility of his receiving other honours. However, Fritz makes it clear that he prefers Wanda to any such honours, and incurs great displeasure by asking permission to marry Wanda at once. Angry, the Duchess begins a conspiracy to assassinate Fritz on his return from his wedding ceremony. But just as everything is ready, she changes her mind, which is now busied with a new affair with Baron Grog. This latest romance is stalled, however, by the news that her beloved has a wife and four children. She decides to marry Prince Paul after all. Fritz is sent off on a false alarm to fight the enemy, General Boum is made happy by the restoration of his plume, Baron Puck is reinstated in the favour from which he had fallen, the Baron Grog is sent home safe to his family and Prince Paul is received again as a prospective bridegroom.

Orpheus in the Underworld*

English versions available: Geoffrey Dunn / Jeremy Sams

Operetta in 3 acts. Libretto by Ludovic Halévy and Hector-Jonathan Crémieux.

3 (1,2,3 dbl Picc).2.2.2. / 4.2.3.1. / Timp / Perc / Hp / Str

Orphée aux enfers, first performed in 1858, is said to be the first classical full-length operetta, and is arguably Offenbach's most popular work. An irreverent parody of Gluck's opera *Orfeo ed Euridice* (1762), and scathing satire on many aspects of French society and politics, the operetta is internationally famous for its risqué *galop infernal*, popularly known as the *Can-Can*.

SYNOPSIS: Thebes, ancient Greece. Eurydice is having an affair with the shepherd boy Aristaeus. She tells her husband, Orpheus, that she loves Aristaeus, and that she cannot stand Orpheus' fiddle playing. Orpheus, bored of marriage, would love to relinquish Eurydice, but Public Opinion would not allow it. Following Aristaeus into a cornfield, Eurydice suffers a snake bite, and Aristaeus turns into his real self: Pluto, Lord of Hades. Eurydice dies but Pluto brings her briefly back to life so she can leave a farewell note for Orpheus. Pluto takes her down to his underworld realm. Orpheus is pleased to be rid of his wife, but Public Opinion demands that Orpheus go down to Hades to get Eurydice back. On Mount Olympus, Mercury, messenger of the gods, arrives to tell of the news of Eurydice's death. Orpheus enters with Public Opinion, who wants to ensure that Orpheus does the honourable thing - ask Jupiter to restore his wife to him. When Orpheus and the gods arrive in Hades, Pluto's gaoler Styx locks Eurydice in a back room. As there is no sign of her, Jupiter puts the abduction question before a tribunal. What he really wants, though, is to have the beautiful Eurydice for himself. Eurydice attends a party disguised as a follower of Bacchus, god of wine, but Pluto realises who she is and blocks Jupiter's path when he tries to make off with her. Jupiter tells Orpheus he can take his wife away, but only if he does not look back at her as they go. Orpheus fails this test, and Pluto claims Eurydice. Jupiter, however, takes her away by announcing that he is turning her into a real bacchante. Everyone, except Pluto and Public Opinion, is delighted and the Can-Can is danced by all the gods and goddesses.

Robinson Crusoe

English version by Don White

Comic operetta in 3 acts. Libretto by Eugène Cormon and Hector-Jonathan Crémieux.

2 (2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

Loosely adapted from the novel by Daniel Defoe, Offenbach's *Robinson Crusoe* (1867) was written during one of the composer's most prolific periods. Its elaborate vocal lines perhaps make this operetta the most appealing of Offenbach work's to opera companies and conservatoires.

SYNOPSIS: Robinson Crusoe, a man from Bristol, sets out to South America to seek a fortune for his fiancée, Edwige, and his family. Six years later, on a desert island, Crusoe has one companion - Friday - whom he rescued just as he was being sacrificed to the gods by the indigenous cannibal tribe. Meanwhile Edwige, along with Crusoe's servants Suzanne and Toby, arrives to look for Robinson, also having been attacked by pirates. Toby and Suzanne, captured by the cannibals, are presented to the cannibals' chef, Jim, who also turns out to be from Bristol. He tells them that they will be the cannibals' meal that evening. At sunset, Edwige is brought in by natives, who believe that she is a goddess. Friday spies all this, and falls in love with Edwige. When the fire is lit, he lets off Robinson's pistol and rescues Edwige, Suzanne, Toby and Jim. The following day, Robinson fools the pirates with a story of buried treasure in the jungle and the pirates go off to find it, only to be caught by the cannibals. Robinson next wields the pirates' guns and the pirates plead to be saved. Robinson agrees, and all set sail for Bristol once again, with Captain Atkins marrying Robinson and Edwige at sea.

La Vie Parisienne*

English version by Geoffrey Dunn

Operetta in 3 acts. Libretto by Henri Meilhac and Ludovic Halévy.

2 (2 dbl Picc).2 (2 dbl Ca).2.2. / 4.2.3.1. / Timp / Perc / Str

La vie parisienne (1866) was Offenbach's first full-length work to portray contemporary Parisian life, unlike his earlier period pieces and operettas with mythological subjects. It became one of his most popular operettas, and was in recent times a particular success for English National Opera, using the Geoffrey Dunn performing version.

SYNOPSIS: Paris, 1860s. Two young men, Bobinet and Raoul de Gardefeu, are rivals for the favors of the beautiful Metella. They await her arrival at the Gare Saint-Lazare, but when the train arrives she spurns them in favour of a richer and older man. The two rejected men become allies, and decide that it's high time to give up 'fast women' and their costly ways. Gardefeu bribes his former valet, Joseph, and takes his place as a tourist courier, conveying the wealthy Swedish Baron and Baroness Gondremarck to his own house, pretending it is the Grand Hotel. The Baron is secretly keen to meet Metella, who has been described to him by one of his Swedish friends, and Gardefeu is enchanted by the Baroness. To maintain the masquerade, Gardefeu invites some friends to a lavish dinner, which goes off with a swing. The following night, Bobinet holds a party in the house of his absent aunt, with all the servants masquerading as nobility. The aunt's chambermaid, Pauline, is instructed to seduce the Baron and keep him away from his wife as long as possible. The party ends in a riotous champagne supper and dance. The next night, a rich Brazilian is host at Alfred's restaurant. Baron Gondremarck arrives for a rendezvous with Metella, but she tells him she is returning to Gardefeu and offers as a substitute a heavily veiled lady - the Baroness, of course. The Baron has discovered Gardefeu's deception and challenges him to a duel, but is pacified by recalling the fun the young men had arranged for him. Everybody is reconciled, everybody is happy.

SCHUBERT, Franz (1797-1828)

Lilac Time*

English version by Phil Park and Adam Carstairs

In 3 acts. Original book by A. M. Willner and Heinz Reichert, new English book and lyrics by Phil Park and Adam Carstairs. Music adapted by Heinrich Berte.

2(2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

Das Dreimäderlhaus (House of the Three Girls - 1916), adapted both as Blossom Time and Lilac Time, is a Viennese pastiche operetta with music by Franz Schubert, which gives a fictionalized account of Schubert's romantic life. Debuting during World War I, the operetta's popularity was fueled by the Austrian public's taste for nostalgia, harnessing an old-fashioned, sentimental story and Schubert's familiar music. Schubert worked hard during his lifetime to become a successful opera composer, but found little success in the genre. With *Das Dreimäderlhaus*, ironically, his music finally became famous in a stage work. By 1961, the piece was estimated to have played over 85,000 performances worldwide.

SYNOPSIS (taken from Park/Hanmer *Operatic Society version*): Old Vienna. The shy young composer Franz Schubert writes a beautiful love song to his beloved Mitzi, but he gets his best friend Baron Schober to sing it to her, and Mitzi falls in love with him instead of poor Franz - who has to find consolation in their happiness, and in his music. Delightful sub-plots concern Mitzi's two attractive sisters and their boyfriends, a temperamental prima donna and a jealous Count...

STRAUS, Oscar (1870-1954)

The Chocolate Soldier*

English version by Agnes Bernelle and Adam Carstairs

Operetta in 3 acts. Libretto by Rudolf Bernauer and Leopold Jacobson.

2.2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

Following his hugely popular *Ein Walzertraum* (1907), Oscar Straus' *Der tapfere Soldat* opened the following year in Vienna, and was a considerable success, notably in New York and in London. Its best-known number, *My Hero*, is a favourite in concert halls worldwide.

SYNOPSIS: 1885. Serbia and Bulgaria are at war, and the wife and daughter of the Bulgarian Colonel Popoff are missing their menfolk – the Colonel himself, and Major Alexius Spiridoff, who is engaged to the daughter, Nadina. When a young Serbian soldier, who carries only chocolate in his ammunition pouch, stumbles into their lives, the lonely women are all very taken with him. They help him to escape the clutches of the Bulgarian forces. However, when the war is over, and the Bulgarians' menfolk have returned, things grow complicated. The Serbian soldier (Bumerli) comes to return the clothes he used to escape, and he is invited to stay for the wedding of Nadina and Alexius. Bumerli confesses to Nadina that it is his love for her that has drawn him back. He cannot bear to see her married to another, and goes to leave. When the story of Bumerli's previous visit to the house is revealed, Alexius is furious with Nadina, and she in her turn declares that she no longer loves him. When Bumerli returns, he is challenged to a duel by Alexis, who is hoping that he will be too cowardly to accept. Alexius comes round to the idea he would be happier with Mascha, Nadina's cousin, and any doubts that Bumerli would not make a good husband for Nadina are dispelled by the revelation that he is the son of a wealthy Swiss businessman. All ends happily.

A Waltz Dream*

English version by Bernard Dunn, Michael Flanders and Edmund Tracey

Operetta in 3 acts. Libretto by Felix Dörmann and Leopold Jacobson.

2.2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str + Stage Music

Oscar Straus' first attempt at a Viennese operetta, after several operas and burlesques, brought him international renown. *Ein Walzertraum's* sentimental story, full of nostalgia for old Vienna, appealed greatly to German and Austro-Hungarian audiences and the original Viennese production at the Carltheater in 1907 enjoyed a longer run than even *The Merry Widow*.

SYNOPSIS: In the imaginary state of Rurislavenstein the heiress to the throne has disrupted court life by marrying a common Austrian guardsman, Niki. After much heart-searching and a near disaster, when she mistakes Niki's harmless meeting with Franzi (the leader of an Austrian girls' orchestra) for infidelity, the Princess learns to love her hastily chosen husband and the inevitable happy ending ensues.

STRAUSS II, Johann (1825-1899)

Fanny Elssler, the Dancer

English version by Henrik Ege

Operetta in 3 acts. Libretto by Hans Adler.

2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Hp / Str

Die Taenzerin Fanny Elssler tells the story of famed Austrian dancer Fanny (1810-1884), whose father Johann was Haydn's copyist and valet. Elssler was one of the most important ballerinas of the Romantic era, dancing in

Paris, London and the United States during the 1830s and 40s. The opera is set in Eisenstadt, Vienna and Meidling in early 1831, and deals with Fanny's various romantic and professional entanglements, memorably featuring the well-loved aria "Draussen im Sievering", and some of Strauss' most attractive posthumously-discovered music.

Die Fledermaus (The Bat) *

English versions available: Alfred Kalisch / Christopher Hassall and Edmund Tracey

Operetta in 3 acts. Libretto by Carl Haffner and Richard Genée after Henri Meilhac and Ludovic Halévy.

2 (2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

Première on 5 April 1874 in Vienna, and part of the regular operetta repertoire ever since, Johann Strauss II's *Die Fledermaus* has been described as "the apotheosis of Viennese operetta", and is one of the best-loved operettas ever written.

SYNOPSIS: The story begins with Gabriel von Eisenstein, who has been sentenced to eight days in prison for insulting an official. Adele, Eisenstein's maid, receives a letter inviting her to Prince Orlofsky's ball. She pretends the letter says that her aunt is very sick, and asks for a leave of absence. Falke, Eisenstein's friend, arrives to also invite him to the ball. Eisenstein bids farewell to Adele and his wife Rosalinde, pretending he is going to prison, but really intending to postpone jail for one day and have fun at the ball. After Eisenstein leaves, Rosalinde is visited by her lover, Alfred. Frank, the governor of the prison, arrives to take Eisenstein to jail, and finds Alfred instead. In order not to compromise Rosalinde, Alfred agrees to pretend to be Eisenstein and to accompany Frank. At the ball, it turns out that Falke, with Prince Orlofsky's permission, is orchestrating the ball as a way of getting revenge on Eisenstein, who once abandoned a drunken Falke dressed as a bat in the center of town, exposing him to ridicule the next day. As part of his scheme, Falke has invited Frank, Adele, and Rosalinde to the ball as well... Eisenstein is introduced to Adele, but is confused as to who she really is because of her striking resemblance to his maid. Then Falke introduces the disguised Rosalinde to Eisenstein and she succeeds in extracting a valuable watch from her husband's pocket, something which she can use in the future as evidence of his impropriety. The next morning they all find themselves at the prison where the confusion increases and is compounded by the jailer, Frosch, who has profited by the absence of the prison director to become gloriously drunk...

See also: "Rosalinda"

The Gypsy Baron *

English version by Geoffrey Dunn

Operetta in 3 acts. Libretto by Ignatz Schnitzer.

2 (2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

Second only to the popularity of *Die Fledermaus* during Strauss' lifetime, and still one of the composer's most performed works, *Der Zigeunerbaron* was premiered on 4 October 1885. The scoring and the nature of Strauss's music have led many music critics to consider *Der Zigeunerbaron* as a comic or lyric opera as opposed to an operetta. Conceived as a patriotic spectacular, extolling the virtues of the Dual Monarchy (the Austro-Hungarian Empire, founded in 1867), the work is resultantly particularly notable for being the first Viennese operetta set in Hungary (and whose main characters were Hungarians and Gypsies). A Hungarian musical flavour is evident in much of the score - as can be heard in the Overture's the chromatic motives and unusual orchestration.

SYNOPSIS: Set in the eighteenth-century, *Der Zigeunerbaron* is based on the novel *Saffi*, and tells the colourful story of the proposed marriage of landowner Sándor Barinkay (returned from exile) and a gypsy girl (Arsena) who is revealed as the daughter of a Turkish Pasha (Zsupán), and the rightful owner of a hidden treasure. Amongst the many memorable characters are a fortune-telling Romany Queen, an absurdly self-important Mayor, a rascally Commissioner, a Military Governor, a band of Gypsies and a troop of Hussars.

A Night in Venice

English versions available: Henrich Ege / Murray Dickie and Herbert Prikopa (1979 revision)

Operetta in 3 acts. Libretto by Friedrich Zell and Richard Genée, additional lyrics by Ernst Marischka and Alfred Jerger.

2 (2 dbl Picc).2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str + Stage Music

Firmly established as one of Strauss' most popular operettas, *Eine Nacht in Venedig* (1883) tells the story of one eventful evening in eighteenth-century Venice. Murray Dickie's glossy adaption for English National Opera makes extensive alterations to the original book, and uses the orchestrations Erich Korngold made for the 1923 production in Vienna.

SYNOPSIS: The Duke arrives for Carnival. He has eyes for Barbara Delacqua, the wife of the Venetian senator. Her husband, Delacqua, seeks to prevent this from happening, but without scaring away the Duke, who has an administrative post to fill on his estates. Delacqua has an idea – to spirit Barbara away to the island of Murano, and to present the chambermaid Ciboletta in her place. But the plan misfires: the Duke's barber, Caramello, learns of the scheme, and – disguised as a gondolier – takes the also disguised 'Barbara' to the Duke's palace. However, Caramello's own fiancée Annina has come to the aid of Barbara and assumed her identity while she secretly meets her nephew-in-law Enrico. And so, at the Palazzo Urbino, Caramello courts Annina in the mistaken belief that she is the wife of the senator! Caramello is forced to watch his master the Duke getting closer and closer to the feigned Barbara. All join forces to obstruct the lecherous Duke, but before he can withdraw completely with "Barbara" the clock strikes midnight, and all are summoned to join the masked throng on the Piazza San Marco...

Rosalinda

English translation by Paul Kerby and John Meehan

Adaptation of *Die Fledermaus* by Max Reinhardt. Libretto by Carl Rössler and Marcellus Schiffer, musical adaptation by Erich Korngold.

2.2.2.2. / 3.2.3.0. / 2 Perc / Pno / Hp / Str

In 1929 Austro-Hungarian composer Erich Korngold embarked upon an association with the famous director and producer Max Reinhardt, rescoring a number of operettas by Johann Strauss II, Leo Fall, and Jacques Offenbach. The biggest success of this collaboration was a restructured version of Strauss' *Die Fledermaus*, titled *Rosalinda*, and filmed as *Gay Rosalinda* in 1950. This English version of Reinhardt and Korngold's highly successful reimagining features an extensively – and brilliantly – re-worked score.

See also: "Die Fledermaus"

Spirit of Vienna

English version by Nigel Douglas

Operetta in 3 acts. Libretto by Victor Leon and Leo Stein. Prepared for the stage by Adolf Müller Jnr.
2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str + Stage Music

The first performance of *Wiener Blut* took place in Vienna on 26 October 1899, four months after the death of Johann Strauss II. Commissioned by Franz Jauner, the manager of the *Carl Theatre*, the idea behind the operetta - the title of which was taken from one of Strauss's most popular waltzes (Op.354) - was for the creation of a stage work that made use of melodies from Strauss' older and less well-known works. In 1905, with a slightly adjusted book and score, *Wiener Blut* was revived at the Theater an der Wien, and in 1928 it entered the repertoire of the Vienna Volksoper, where it has remained ever since.

SYNOPSIS: *Wiener Blut* is set at the time of the Congress of Vienna (1814-1815), an international conference that sought to settle Europe after the upheavals of the Napoleonic Wars, and follows a traditional operetta plot full of mistaken identities. Count Balduin Zedlau, ambassador of the tiny court of Reuss-Schleiz-Greiz, is posted to Vienna. Although married to Gabriele, the Count is having affairs with both the ballerina Franzi and the model Pepi. Pepi in turn is engaged to his valet Josef. Zedlau's attempts to keep all his relationships in balance at the same time results in confusion, which is made even more chaotic through the involvement of the aged but amorous Prime Minister. After much intrigue, many misunderstandings, and numerous false identities, Zedlau realises that his heart belongs to Gabriele, who generously forgives him for his numerous amatory indiscretions. Numerous well-known compositions appear in *Wiener Blut*, including the immortal title number, and the unmatched *Blue Danube*.

A Thousand and One Nights

English versions available: Dr. Fritz Wagner / Alan Turner

Operetta in 2 acts. Libretto by Leo Stein and Carl Lindau, edited by Ernst Reiterer.
2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Hp / Str

Johann Strauss II launched his career as a theatre composer at Vienna's Theater in February 1871 with the three-act *Indigo and the Forty Thieves*. Though a triumph for the composer, from the outset the work suffered from a weak libretto. The first night playbill named the theatre's director, Maximilian Steiner, as librettist of the piece, but this credit masked the participation of several collaborators on the re-working of the Arabian Nights tale - swiftly earning the opera the nickname "Indigo and the Forty Librettists". Over the ensuing years, repeated attempts were made to forge a permanent partnership between the music and a new libretto, and in 1906 Gabor Steiner, younger son of Maximilian Steiner, commissioned the experienced librettists Leo Stein and Karl Lindau to create an entirely new version of *Indigo*. He further entrusted his resident conductor, Ernst Reiterer, with the adaptation of Strauss's music. On 15 June 1906, the 'new' Johann Strauss operetta, *Tausend und eine Nacht*, was premiered - described favourably as "an oriental operetta of dream interpretation, a sumptuous ballet spectacular with songs". Under the new title, the work won the favour of the public and has achieved lasting success.

The Queen's Lace Handkerchief

English version by V.C. Clinton-Baddeley

Operetta in 3 acts by H. Bohrmann-Riegen and Richard Genée, after Miguel Cervantes.

2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Cel / Org / Hp / Str + Stage Music

Strauss' 1880 *Das Spitzentuch der Königin* is the tale of the Queen of Portugal's eponymous handkerchief and a truffle pastry that sabotages a honeymoon, featuring a cameo appearance from Spanish novelist, poet, and playwright Miguel Cervantes - author of *Don Quixote* - in disguise as an innkeeper. Though perhaps not as familiar to modern audiences as Strauss' other operettas, *Das Spitzentuch der Königin* is filled with many wonderful melodies, and it was the composer's most successful operetta in the U.S. in 19th century – even surpassing the popularity of *Die Fledermaus* while running in New York and on tour. Strauss incorporated many of the operetta's melodies into his famous waltz *Roses from the South*, which is regularly performed at the Vienna Philharmonic's New Year's Day concert.

SULLIVAN, Arthur (1842-1900)

H. M. S. Pinafore (or The Lass that Loved a Sailor)

Comic opera in 2 acts by William Schwenk Gilbert. Orchestration by Peter Murray.

1 (dbls Picc). 1. 1 (dbls A cl). O. / 1.1.1.0. / 2 Perc / Str

H.M.S. Pinafore was Gilbert and Sullivan's fourth operatic collaboration and their first international sensation. By the spring of 1879, *H.M.S. Pinafore* had become the most popular theatrical attraction the United States had ever seen. Following the opera's London premiere in May 1878, approximately 150 unauthorised productions were mounted across America. At one point, the piece played simultaneously in eight New York theatres within five blocks of each other. Gilbert and Sullivan made arrangements to travel to New York to present the first legitimate production of *Pinafore*, which took place in December 1879, and decided also to premiere their new opera – *The Pirates of Penzance* – in the United States, in order to secure American copyright, and to avoid similar widespread pirating of their new work.

SYNOPSIS: On the British ship *H.M.S. Pinafore*, the captain's daughter, Josephine, is in love with lower-class sailor Ralph, although her father intends her to marry Sir Joseph Porter, the First Lord of the Admiralty. She abides by her father's wishes at first, but Sir Joseph's advocacy of the equality of humankind encourages Ralph and Josephine to overturn conventional social order. They declare their love for each other and eventually plan to elope. The captain discovers this plan, but, as in many of the Gilbert and Sullivan operas, a surprise disclosure changes things dramatically near the end of the story...

The Mikado (or The Town of Titipu)

Comic opera in 2 acts by William Schwenk Gilbert. Orchestration by Peter Murray.

1 (dbls Picc). 1. 1. O. / 1.1.1.0. / 2 Perc / Str

Hailed as "one of the most perfect fusions of composer and librettist ever achieved", Gilbert and Sullivan's ninth collaboration, *The Mikado*, opened in London in March 1885, and ran at the Savoy Theatre for 672 performances. Before the end of 1885, it was estimated that, in Europe and America, at least 150 companies were producing the opera. Today *The Mikado* has been translated into numerous languages, is one of the most frequently played musical theatre pieces in history, and is responsible for introducing phrases such as 'plenty of fish in the sea' and 'a short, sharp shock' into the English language.

SYNOPSIS: The Mikado tells the characteristically topsy-turvy story of Nanki-Poo and Yum-Yum, two lovers who are subject to the arbitrary laws of The Mikado's Japan, where flirting is punishable by death, and executions are commonplace. Setting the opera in Japan allowed Gilbert to satirise British politics and institutions more freely, and Sullivan's score skillfully mixes traditional English forms with 'Japanese' pentatonic inflections. The Mikado features a cast of unforgettable characters, a hilarious plot, and many well-loved songs - amongst them, "Three Little Maids", "I've got a little list", "A Wand'ring Minstrel" and "The Sun Whose Rays".

The Pirates of Penzance (or The Slave of Duty)

Comic opera in 2 acts by William Schwenk Gilbert. Orchestration by Peter Murray.
1 (dbls Picc). 1. 1. O. / 1.1.1.0. / 2 Perc / Str

In order to capitalise on the enormous success of *H.M.S. Pinafore* in the USA, Gilbert and Sullivan's fifth collaboration, *The Pirates of Penzance*, was premiered in New York City in December 1879. When Sullivan arrived in New York, he found that he had left his sketches for the first act in London, and had to reconstruct the first act from memory. Nevertheless, the new opera was well-received, and was subsequently performed for a century by the D'Oyly Carte Opera Company in Britain, and many other opera companies and repertory companies worldwide. The opera includes many famous songs, including "Poor Wandrin' One", *The Policeman's Song* and the oft-parodied "I am the very model of a modern Major-General".

SYNOPSIS: The story concerns Frederic, who, having completed his 21st year, is released from his apprenticeship to a band of tenderhearted pirates. He meets Mabel, the daughter of Major-General Stanley, and the two young people fall instantly in love. Frederic finds out, however, that he was born on February 29, and so, technically, he only has a birthday each leap year. His apprenticeship indentures state that he remains apprenticed to the pirates until his 21st birthday, and so he must serve for another 63 years. Mabel agrees to wait for him faithfully.

VON SUPPÉ, Franz (1819-1895)

Boccaccio

English version by John Barker

Operetta in 3 acts. Libretto by Friedrich Zell and Richard Genée
2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Str

Boccaccio (1879) tells the (somewhat speculative) story of the real-life Italian author and poet Boccaccio. In early-Renaissance Florence, the erotic novellas of Boccaccio cause a stir and the locals are divided into the female fans of his scandalous tales and their jealous husbands. A plot is hatched by the husbands to chase Boccaccio from the city and have him locked up. But Boccaccio has other plans, including one to win the hand of the Duke's daughter Fiametta, which he finally succeeds in doing after finding favour with the Duke. Often regarded as Suppé's finest operetta, which he called "the greatest success of my life", *Boccaccio* cemented the composer's comeback to the Viennese stage, after a decade of dominance by Strauss.

Fatinitza

English version by Rodney Blumer, Jean Shaw and Christopher Shaw

Operetta in 3 acts. Libretto by Friedrich Zell and Richard Genée.

2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Str

Fatinitza was composed in 1876, only two years after Johann Strauss II's popular *Die Fledermaus*, and used the same librettists – Friedrich Zell and Richard Genée. The operetta was a great success for the remainder of the nineteenth century.

SYNOPSIS: *Fatinitza* is set during the Crimean War, and concerns Russian lieutenant Vladimir's efforts to marry the niece (Lydia) of General Kantschukoff, despite her abduction by a Turkish Pasha. In order to discourage Vladimir from courting Lydia, Kantschukoff transfers Vladimir to serve in the infantry at Isaktscha. Just for fun, Vladimir dresses up as 'Fatinitza', having done so once before and having won the affections of the General in the process. When the Turkish governor attacks the camp, both Vladimir/Fatinitza (now posing as Lydia's maid) and Lydia are abducted. The second act is set in the harem of the Pasha's Palace, where Lydia's freedom is eventually achieved. Vladimir introduces himself to the general as Fatinitza's caring brother, and Kantschukoff consents to the marriage of Vladimir and Lydia. Vladimir/Fatinitza is a traditionally played by a woman.

The Finishing School

English version by Vilem Tausky

Operetta in 1 act.

2 (2 dbl Picc). 2.2.2. / 4.2.3.1. / Timp / Perc / Org / Str

Considered by many to be the birth of the true Viennese operetta, von Suppé's 1860 *Das Pensionat*, with its Spanish setting, appeared just as the early Offenbach operettas were arriving in Vienna. Written while von Suppé was the composer-in-residence at the *Theater an der Wien*, the operetta enjoyed success in New York the following year.

ZELLER, Carl (1842-1898)

The Birdseller*

English version by Austin Melford, Rudolf Bernauer and Harry S. Pepper

Operetta in 3 acts. Libretto by Moritz West and Ludwig Held.

2 (2 dbl Picc). 2.2.2. / 4.2.3.0. / Timp / Perc / Str

Carl Zeller's most popular and successful operetta, and one of the finest operettas of its time, *Der Vogelhändler* is a bucolic comedy set in the 18th-century Rhineland (Bavaria), featuring two lovers; Adam, a handsome bird seller from the Tyrol, and Christel, the village postmistress. At its premiere on January 10 1891, Zeller's fourth stage work was a spectacular success, at a time when operetta had begun to fade from public favour. *Der Vogelhändler* renewed Vienna's love affair with the genre, and the work's success was repeated in many other European capitals, and in North and South America. Among the best-known and most inventive musical moments are the heroine's bouncy "Ich bin die Christel von der Post" and the duet "Schenkt Man sich Rosen in Tirol" (When One Gives Roses in Tyrol).

SYNOPSIS: At cross-purposes, Adam and Christel become involved in romantic complications at the Court of the reigning Prince. After a number of intrigues and misunderstandings, the ending - in which the Court joins the Tyroleans in dancing the previously unfamiliar *Laendler*, and the birdseller greets his new neighbors in Tyrolean dialect - represents a triumph of cross-cultural integration and friendship.

OPERETTA – *Operatic Society versions* BY COMPOSER

FALL, Leo

The Dollar Princess

New book and lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

KALMAN, Emmerich

Countess Maritza

English book and lyrics by Nigel Douglas. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

The Gipsy Princess

New book and lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

KREISLER, Fritz

Lisa

English book by John Grimsey. English lyrics by Tommie Connor. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

Based on a famous operetta which was adapted for the Grace Moore film as *The King Steps Out* (1936), this is the real-life story of the romance between the young Emperor Franz Josef of Austria and Princess Elizabeth of Bavaria. The score is rich in melody, one of the best-loved songs being "Stars In Your Eyes" - which appears in this version as "Three Magic Words".

LEHAR, Franz

The Count of Luxembourg

English translation by Eric Maschwitz. Orchestration by Bernard Grun.
1.1.2.1. / 2.2.2.0. / Timp / Perc / Hp / Str

Frederica

English translation by Bernard Dunn and Harry Pepper. Music adapted by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Timp / Perc / Hp / Str

Gipsy Love

English translation by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Timp / Perc / Hp / Str

The Land of Smiles

English translation by Graham/Carter/Tysh. Music adapted by Hans May.
1.1.2.1. / 2.2.2.0. / Timp / Perc / Hp / Str

The Merry Widow

English translation by Phil Park. Music adapted and arranged by Ronald Hanmer.
1 (1 dbls Picc).1.2.1. / 2.2.2.0. / Timp / Perc / Hp / Str

Paganini

English translation by A. P. Herbert. Orchestration by Harry Dexter.
1.1.2.1. / 2.2.2.0. / Timp / Perc / Hp / Str

MILLÖCKER, Carl

The Beggar Student

New book and lyrics by Christopher Hassall. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

Originally rejected by Johann Strauss II, the libretto for *Der Bettelstudent* was then offered to Carl Millöcker. The operetta premiered in December 1882 and became an enduringly popular international triumph, making the composer wealthy, and allowing him to retire from conducting.

SYNOPSIS: Naples, 1840. A rascally Colonel in the Austrian Army of Occupation plans revenge on a girl who has rebuffed him - Laura, one of the two daughters of an impoverished Italian Countess. He releases two young prisoners on condition they masquerade as a wealthy Prince and his secretary. The 'Prince' has to win Laura's hand, and then humiliate her. How the young men fall in love with the two girls and completely turn the tables on the Colonel is splendidly told in this tuneful operetta.

OFFENBACH, Jacques

La belle Hélène

New book and lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

The Grand Duchess

Book by John Grimsey, lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

Orpheus in the Underworld

English translation by Phil Park. Music adapted and arranged by Ronald Hanmer
1.1.2.1. / 2.2.2.0. / Perc / Str

La Périchole

New libretto by John Grimsey and Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

The setting of Offenbach's *La Périchole* (1868) is Lima, the capital of Peru in the 1750s when Peru was a Spanish dominion. To suit the whim of the Viceroy - a great man for the ladies - an attractive street-singer (La Périchole) is brought to court and made a Countess by the simple expedient of marrying her to a newly-titled 'Count', who is really her street-singer partner and lover. *La Périchole* is filled with great comedy, engaging romantic intrigues, colourful costumes and delightful music - including the celebrated "Letter Song".

La Vie Parisienne

New book and lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

SCHUBERT, Franz

Lilac Time

New English book and lyrics by Phil Park. Music adapted for the stage by Heinrich Berte and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

STRAUS, Oscar

The Chocolate Soldier

New English book by Agnes Bernelle. New English lyrics by Adam Carstairs. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

A Waltz Dream

New book by Bernard Dunn. New lyrics by Michael Flanders and Edmund Tracey. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

STRAUSS II, Johann

Die Fledermaus

New book and lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

The Gipsy Baron

New libretto by Phil Park and Conrad Carter, lyrics by Phil Park. Music adapted and arranged by Ronald Hanmer.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

ZELLER, Carl

The Bird Seller

New book by Bruce Walker. New lyrics by Fred S. Tysh. Music adapted by Hans May.
1.1.2.1. / 2.2.2.0. / Perc / Hp / Str 3.2.1.1.1.

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