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## A HUNGARIAN EXOTIC INGREDIENT IN OPERETTA: THE CSÁRDÁS IN THREE SETTINGS

Michelle Lange

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A HUNGARIAN EXOTIC INGREDIENT IN OPERETTA:

THE CSÁRDÁS IN THREE SETTINGS

by

Michelle Lange

A Dissertation

Submitted to the Graduate School,  
the College of Arts and Sciences  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

Approved by:

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Dr. Jay Dean

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## ABSTRACT

The inclusion of the Hungarian National dance in Viennese operetta during the height of the genre's popularity expresses an intricate relationship between two nations in the Austro-Hungarian Empire during a time of immense change. Examining the Hungarian elements of the Csárdás in the compositions of three operettas provides a deeper understanding of Hungarian influence in Viennese operetta culture and performance. While there is a wealth of information on Hungarian folk music, there is a gap in the application of this knowledge within the operetta genre.

This document's primary purpose is to explore the exotic Hungarian musical folk elements found in the Csárdás, providing a broader perspective of where these elements came from in the contextual lineage of operetta and how they helped build the character of what is typically identified as Viennese operetta. This paper will elaborate on the primary discussion by examining three vocal settings of the Csárdás by Strauss II, Kálmán and Lehár, thus offering practical examples for singers wishing to explore Hungarian aspects of Viennese operetta.

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## CHAPTER I - INTRODUCTION

The genre of operetta was central to Viennese cultural identity in the 19<sup>th</sup> and 20<sup>th</sup> centuries, and it remains an integral component of the cultural lifeblood running through the musical veins of Vienna to this day. This musical city was called home by many of the most acclaimed composers in history, including Haydn, Mozart, Beethoven, Mahler and Schoenberg. The “Waltz King,” Johann Strauss II, filled the city with operetta, capturing the spirit of the thriving metropolis with his popular music.<sup>1</sup> Indeed, Strauss’ most popular operetta, *Die Fledermaus*, placed eleventh as the most-performed opera world-wide in the 2019 season, with 386 performances and 71 productions. The only other operetta to make the top twenty most performed operas is Emmerich Kálmán’s *Die Csárdásfürstin* standing at number nineteen, with 246 performances and 37 productions.<sup>2</sup>

These two shows are included in the core of operatic repertoire, and they define the genre of operetta in two periods known as the Golden (1870s-1900) and Silver (1900-1930/40) Ages.<sup>3</sup> In both of these shows, the Csárdás is included as a vocal showcase aria for the soprano. The Csárdás holds the distinction of being the National Dance of Hungary; thus, it is crucial to intellectually and vocally embody the exotic character of the Csárdás. The Csárdás in its function in operetta is an Austrian adaptation of the Hungarian dance, an adaptation which was the direct result of the socio-cultural

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<sup>1</sup> Andrew Lamb, "Strauss, Johann (opera)," *Grove Music Online*, 2002; accessed 15 January 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000904817>.

<sup>2</sup> “Statistics.” Operabase, 1996, accessed 14 Sept. 2020. [Operabase.com/statistics/en](https://www.operabase.com/statistics/en).

<sup>3</sup> Andrew Lamb, "Operetta," *Grove Music Online*, 2001; accessed 15 January 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020386>.

interchange between the two countries. Viennese operetta integrates numerous Hungarian folk elements, including dance, instrumentation, improvisation, rhythm, themes of class struggle and longing for homeland, and the challenge to find one's place in a new society. An understanding of these Hungarian stylistic elements, particularly the Csárdás, is critical if singers are to preserve accurate performance practice of Viennese operetta and deliver gripping, competitive performances.

This document's primary purpose is to explore the exotic Hungarian musical folk elements found in the Csárdás, providing a broader perspective of where these elements came from in terms of the contextual lineage of operetta and describing how they helped build the character of what is today identified as Viennese operetta. This paper will elaborate on the primary discussion by examining three vocal settings of the Csárdás by Strauss II, Kálmán, and Lehár, thus offering practical examples for singers wishing to explore Hungarian aspects of Viennese operetta. As there is little academic discussion in the English language concerning the application of these Hungarian stylistic elements within Viennese operetta, this document will contribute significantly to that limited repository of research.

Chapter II will briefly overview the development of Viennese operetta from its original inspiration in French *opéra comique* and the compositions of Jacques Offenbach to the rise of Vienna's own playwrights and composers. Chapter III is dedicated to the *style hongrois* and the Hungarian Csárdás, examining the development of the dance from the *Verbunkos* and the evolution of the Csárdás as an aria for soprano. Root melodies of Hungarian folk music are traced and identified in the Csárdás' of Strauss II, Lehár and Kálmán. Chapters IV and V identify Hungarian folk elements present in the Csárdás,

such as instrumentation, form, rhythm, melody roots and common themes. Chapter VI provides a brief history of Emmerich Kálmán and a musical analysis of his Csárdás from *Csárdásfürstin* (1915); the life of Franz Lehár and a musical analysis of Hungarian elements in his Csárdás from *Zigeunerliebe* (1910); and a brief history of Johann Strauss II, including his musical heritage and a musical analysis of Hungarian elements present in “Klänge der Heimat,” his Csárdás from *Die Fledermaus* (1874). Chapter VII provides the document’s conclusion, reiterating the significance of the Csárdás as a Hungarian element in the operetta genre and restating the benefits gained from a deeper understanding of the performance practices of Hungarian elements within the Csárdás as an aria for soprano. Subsequent sections offer musical scores as well as translations.

Performance practice suggestions are covered throughout. The primary focus of the research of this document is to intimately explore the surroundings at the birth of the Csárdás, in order to gain a deeper knowledge of a recurring style of aria for soprano. The articulation, attitude and energy of these arias is striking in that they all say the same thing, although set by different composers with different libretti. Through this dissertation, performers will find commonality within the style while also discovering distinction within the arias, learning the essential Hungarian folk elements within the Csárdás.

## CHAPTER II – OPERETTA IN THE 19TH AND 20TH CENTURIES

“European folk and popular music participate in a world of cultural, social, political, and economic forces.”<sup>4</sup> Operetta’s development as a genre spanned several different periods; each period had its own unique style and performance practices, and each was influenced by its contemporary socio-economic, political, and cultural occurrences. Operetta emerged from the French and German comic opera traditions, finding life as a specifically Viennese genre in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.<sup>5</sup> Traditionally, arias or scenes in opera were connected with sung *recitative*, which filled in details and advanced the plot. As operetta developed, the sung *recitative* was replaced with spoken dialogue, and grew lengthier, with musical numbers scattered in between.<sup>6</sup> This is the modern format observable in operetta today.

Shifting economics and political censorship influenced the development of operetta. As the Industrial Revolution (1760-1830) spread across Europe, it brought with it the rise of a new consumer market. Operetta met the demand for shorter, comic productions with operatic music, emerging in Paris in the 1850s as an alternative artistic style to the French comic opera.<sup>7</sup> The genre’s memorable, light-hearted dance tunes

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<sup>4</sup> Judit Frigyesi, and Barbara Rose Lange, “Hungary,” In Timothy Rice, James Porter, and Chris Goertzen, eds. *Garland Encyclopedia of World Music Volume 8 - Europe: Part 3: Music Cultures of Europe*, Routledge: Taylor & Francis Group, 2000. 89 [print: 120]. Accessed 5 October 2018, [https://search.alexanderstreet.com/view/work/bibliographic\\_entity%7Creference\\_article%7C1000228140](https://search.alexanderstreet.com/view/work/bibliographic_entity%7Creference_article%7C1000228140).

<sup>5</sup> Andrew Lamb, "Operetta," *Grove Music Online*, Oxford Music Online, Oxford University Press.

<sup>6</sup> Richard Taubner, “Operetta: The German and Austrian Musical Film,” 12-13, 15-16.

<sup>7</sup> Lamb, "Operetta."

paired with comic plots appealed to the new middle class. Composers Jacques Offenbach (1819-1880) and Florimond Ronger (1825-1892), also known as Hervé, led the musical revolution and are regarded as the fathers of operetta; they successfully combined the elements of *opera-comique*, Parisian satirical *revue*, and *vaudeville*.<sup>8</sup>

Early French operetta was presented in one act with a small cast, due to governmental restrictions.<sup>9</sup> The subject matter reflected contemporary political and moral opinions.<sup>10</sup> This popular musical theater of the day had spoken dialogue, relying heavily on the ability of the actors and engaging librettos.<sup>11</sup> Many of the most popular operettas surviving today have librettos adapted from earlier French versions.<sup>12</sup> Although comical, operetta did not shy away from classical operatic singing, and often incorporated extended dance routines, mirroring the importance of dance seen in early French opera.<sup>13</sup> Comic plots veiling political and social commentary were fundamental in operetta, along with dance from the French comic opera tradition.<sup>14</sup>

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<sup>8</sup> Taubner, "Operetta", 15-16.

<sup>9</sup> Lamb, "Operetta."

<sup>10</sup> Ibid.

<sup>11</sup> Gordon A. Anderson, et. al., "Paris," *Grove Music Online*, 2001; Accessed 15 Jan. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040089>.

<sup>12</sup> Peter Kemp, "Strauss, Johann (ii)," *Grove Music Online*, 2001; Accessed 15 Jan. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278266>.

<sup>13</sup> Lamb, "Operetta."

<sup>14</sup> "Comic opera," *Grove Music Online*, 2001; Accessed 02 Jan. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006183>.

French operetta made its way to Vienna, where Jacques Offenbach's compositions captured the public taste of the city in the 1860's. Inspired by Offenbach, composers Franz von Suppé, Karl Millöcker, Karl Zeller, and Richard Heuberger laid the ground work for comic opera with spoken dialogue in the vernacular in Vienna.<sup>15</sup> In 1860, Suppé's *Das Pensionat* premiered at Carltheater.<sup>16</sup> This comic opera with spoken dialogue, musically inspired by Offenbach and infused with Viennese farce, was the forefather of Viennese musical theatre.<sup>17</sup>

Another political development which influenced music at this time was the crumbling of the Hapsburg Empire, beginning in 1859 when the Italian provinces gained their independence.<sup>18</sup> The Prussians also defeated the Hapsburg forces in 1866, which led to a splintered Austrian constitution, allowing many residents of the larger Austro-Hungarian (Slavic) provinces to immigrate to Vienna, including the Hungarian people.<sup>19</sup> Nationalism swept across Europe during the second half of the 19<sup>th</sup> century, instilling a sense of cooperation amongst similar people while also recognizing distinct origins.<sup>20</sup> European industrialization taking place at this time is known in Vienna as *Grunderzeit*, or

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<sup>15</sup> Lamb, "Operetta."

<sup>16</sup> Theophil Antonicek, et. al., 2001, "Vienna," *Grove Music Online*, 29 Jun. 2019. <https://www.oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029326>.

<sup>17</sup> Antonicek, "Vienna."

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Richard Taruskin, 2001 "Nationalism," *Grove Music Online*, 25 Jun. 2019. <https://www.oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050846>.

“founders’ time” (1840s-70s). This *Gründerzeit* period saw diversity flow into the city, and music, which was sought after as a universal language, became an integral identifying part of Viennese society.<sup>21</sup>

Support for musical pursuits also shifted during the period following the Napoleonic invasion in 1809, and the social and economic structure of Europe changed rapidly.<sup>22</sup> Musicians were no longer relying on royal patronage alone. The founding of the Gesellschaft der Musikfreunde in 1814 signaled political change, creating a partnership between high society and the rising middle class.<sup>23</sup> Through the patronage of both parties, music continued to flourish.<sup>24</sup>

The strength of Vienna as a “powerful economic and cultural magnet” (Frigyesi) was evident in “the varieties of music heard on the streets and in cafes...” (Frigyesi).

More than a little of the psychological and cultural flavor of Austria responds to its history, that is, that it once was much more powerful. Two trends in musical taste illustrate this: the affection for a grander past, shown through widespread respect for art and folk music; and an unusual tolerance for musical variety within today's national borders.<sup>25</sup>

Thanks to the characteristics of Vienna as an important musical center, operetta also flourished in the city, the height of its popularity peaking in the late 1800s. The Golden Age of Operetta (1870-80s) is the grabperiod in which operetta reached its

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<sup>21</sup> Taruskin, "Nationalism."

<sup>22</sup> Ibid.

<sup>23</sup> Antonicek, “Vienna.”

<sup>24</sup> Ibid.

<sup>25</sup> Frigyesi, “Hungary.”



developmental height, and much of the core operetta repertoire was composed during this period.<sup>26</sup> Operetta played a critical role in Viennese society.<sup>27</sup> The Habsburgs were patrons of the arts and maintained a court theater, as well as others.<sup>28</sup> Theaters channeled messages from the aristocracy to the public through performance, influencing the moral and political climate of the city.<sup>29</sup> Composers and writers took advantage of this system, harnessing artistic energy as an expression of the audience. Music for the people first appeared as operetta in 1860 at Carltheater with *Das Pensionat* by Suppé.<sup>30</sup> His blend of farce and spoken dialogue was modeled after works by French composer Offenbach and *opera comique*.<sup>31</sup> Public political commentary, generally unwelcomed by the establishment, was veiled beneath the farcical plots of the burgeoning Viennese middle class, often in stories of forbidden love between classes, struggle between duty and honor, and the choice between following one's head or one's heart.<sup>32</sup>

Music was a symbol of high social status in Vienna; this association derived from aristocrats such as Empress Maria Theresa, whose widespread cultivation of music greatly influenced Viennese society.<sup>33</sup> However, the rising middle class also perpetuated

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<sup>26</sup> Ibid.

<sup>27</sup> Antonicek, "Vienna."

<sup>28</sup> Ibid.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

musical growth, broadening the social base of support for the arts throughout the city.<sup>34</sup>

This growth was supported by the many Viennese music publishing companies and instrument builders. Amateur musicians bolstered the economy, in-home music making became increasingly popular thanks to the availability of instruments and printed sheet music, and organizations such as the Gesellschaft sponsored city-wide musical soirees.<sup>35</sup> Most performances by music groups and devotees were held in spaces sponsored by generous upper and middle-class patrons. Franz Schubert avoided censorship with nature inspired lyrics and his intimate, salon style performances gained popularity.<sup>36</sup>

Dance music and comic theater became popular, and N.J. Nestroy's farcical plays, *Lumpazivagabundus*, 1833, and *Der Talisman*, 1840, featured musical accompaniment.<sup>37</sup> Local creations such as these were performed at Theater an der Wien, and other small local houses featuring light opera.<sup>38</sup> The new middle class filled concert halls and ball rooms, founding music societies and funding concerts, flooding the music industry with both economic wealth and cultural opportunity for new art to emerge.<sup>39</sup>

After the economic boom of the Industrial Revolution, Vienna experienced a downturn, but music – and operetta – continued to thrive.<sup>40</sup> The Vienna Conservatory

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<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

brought students from around the world, producing exemplary composers and musicians. The huge increase of popular and amateur musicians sparked debate regarding taste. As this new market niche grew, Joseph Lanner and Johann Strauss filled the dance halls of Vienna with waltzes, polkas, and variations on the traditional *Ländler*, the most common family of Austrian folk dances.<sup>41</sup> More elaborate waltz-based compositions emerged at this time, and the element of dance blended society and stage works together.

The manifold developments in Vienna during the late 1800s included not only music and dance, but also architecture and art. New buildings in styles from ancient to classical were erected, emphasizing a return to classicism and a celebration of artists and the arts.<sup>42</sup> Emperor Franz Joseph I (reign: 1848-1916) tore down Vienna's old city wall and began an ambitious new project called the *Ringstrasse*. Drawing inspiration from the Classical, Baroque, and Renaissance constructions of the *Ringstrasse*, music likewise began to reflect an interest in history, re-focusing on Classical repertoire from Gluck, Mozart, and Schubert. The *Musikverein* opened in 1870, energizing the city with Beethoven's brilliance and influencing the development of Viennese style moving into the 20<sup>th</sup> century. The Vienna Philharmonic was less conservative, due to conductor Hans Richter's close association with Wagner at the time, and it frequently performed the symphonies of Brahms and Bruckner. Financial support shifted in the 1870s and 80s from elite aristocratic patrons to the "second society," leading to a blossoming of music for the people, including operetta.<sup>43</sup>

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<sup>41</sup> Frigyesi, "Hungary."

<sup>42</sup> Antonicek, "Vienna."

<sup>43</sup> Ibid.

The dramatic changes the *Ringstrasse* project made to the physical landscape of Vienna brought attention to the clash of classes. The new society had spare time and money to spend on entertainment, however, the social and economic developments rubbed against age old tradition. This social friction is ever present in operetta libretti. In Strauss's *Die Fledermaus*, based on a French play by Henri Meilhac and Ludovic Halévy, the character Eisenstein is seeking new social thrills, attending a party of known debauchery in order to mingle with ballerinas and other interesting characters below his class.<sup>44</sup> *Csárdásfürstin* by Kálmán is fraught with resistance to change as the heroine, a well-known cabaret artist, struggles to marry into Viennese high society.<sup>45</sup> *Zigunerliebe* by Lehár shares a similar struggle as the daughter of a Romanian landowner attempts to marry within her own class, despite a brooding affair with a gypsy violinist.<sup>46</sup> The libretti share the Hungarian trope of a strong female protagonist who is desirable, wily, and fiercely strong willed, entangled in affairs of the heart. This Hungarian exoticism and burning sensuality present in the female characters and their stories have garnered appeal throughout the decades.

The Austrian assimilation of Hungary fashioned a new musical genre which blended Hungarian folk music with established Viennese entertainment.<sup>47</sup> Dance as

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<sup>44</sup> Andrew Lamb, "Fledermaus, Die," *Grove Music Online*, 2002; Accessed 16 Jan. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000005972>.

<sup>45</sup> Andrew Lamb, "Csárdásfürstin, Die," *Grove Music Online*, 2002; Accessed 16 Jan. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000901152>.

<sup>46</sup> Andrew Lamb, 2001 "Lehár, Franz," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed 4 Jul. 2019. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016318>.

<sup>47</sup> Lamb, "Lehár, Franz."

entertainment and ritual is an important and living part of Hungarian heritage.<sup>48</sup> The *verbunkos*, or recruitment dance, was used by Austrian officers to enlist soldiers from the provinces.<sup>49</sup> As Frigyesi stated, “The *verbunkos* appears to have been known to all strata of society and was soon recognized as "national music"...”<sup>50</sup> The Waltz King recognized and utilized dance as a common link between the two cultures, incorporating Hungarian dance elements into his own artistic output.<sup>51</sup> Strauss II’s language was the music of dance, and his setting of the Csárdás as an aria in *Die Fledermaus* demonstrates Hungarian folk elements blended with the current musical atmosphere.

Through this blend, Strauss Sr. and Jr., along with Lehár and Kálmán, found a way to maintain individual identity while achieving unity through art, and via music helped to facilitate acceptance of the new Austro-Hungarian political relationship. Despite its new alliance with Austria, Hungary retained pride as a nation, especially in its National Dance, the Csárdás. The slow and fast sections, which became the standard form of the Csárdás, reflect two sides of the Magyar (Hungarian) disposition. The first – slow, dignified, proud; and the second – daring, virile and courageous.<sup>52</sup> The modal mixing present in Csárdás arias, combined with contrasting fast and slow sections, imbues the

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<sup>48</sup> Jonathan Bellman, "Csárdás," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed 6 April 2018. <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/grove/music/06918>.

<sup>49</sup> Frigyesi, “Hungary.”

<sup>50</sup> Ibid.

<sup>51</sup> Lamb, "Strauss, Johann (opera)."

<sup>52</sup> Bellman, "Csárdás."

arias with both profound sadness and fiery passion, creating an irresistible dichotomy and appealing to the duality of human nature.<sup>53</sup>

As the Golden Age of Operetta waned and the Silver Age emerged, the political climate of Europe shifted once again. Operetta arrived in America as a result of asylum seekers such as Kálmán, Lehár, and Victor Herbert fleeing persecution at the start of World War I. Herbert found success as an operetta composer in the United States with his operettas *The Serenade* (1897) and *The Fortune Teller* (1898), which also contains a Csárdás aria for soprano.<sup>54</sup> Herbert masterfully parodied traditional music into compositions for a new world, and in 1916 composed music for the full-length film *The Fall of a Nation*, one of the very first original orchestral film scores.<sup>55</sup> Transliterated, age-old stories lit up the silver screen, and cinematography gave operetta a new life through the birth of Hollywood.<sup>56</sup> The advent of television was not kind to many performing arts; however, though live operetta waned in the 1920s, it leaped from the stage to the studio and was preserved on film, with multiple adaptations. Operetta scores have been similarly adapted over the years, making authentic performances of the original shows nearly impossible to achieve today.<sup>57</sup> None-the-less, thanks to the crucial impact of operetta in

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<sup>53</sup> Lamb, "Operetta."

<sup>54</sup> Lamb, "Operetta."

<sup>55</sup> Steven Ledbetter, "Herbert, Victor," *Grove Music Online*, 2001; Accessed 27 Sep. 2019. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012833>.

<sup>56</sup> Traubner, "Operetta."

<sup>57</sup> Lamb, "Operetta."

Vienna, the works of Strauss II and countless other operetta composers fortunately have been preserved for future generations.

### CHAPTER III – “STYLE HONGROIS” AND THE EVOLUTION OF THE HUNGARIAN CSARDAS

Clarification of terminology is necessary, as there has been highly politicized controversy concerning the correct classification of Hungarian versus Gypsy music, especially in the 19<sup>th</sup> century. Jonathan Bellman states,

*Style Hongrois* has long meant music evocative of the Hungarian-Gypsy context...I also consider it appropriate to use *Hungarian* in specific reference to the musical content, almost all of which is independently Hungarian, and also use *Gypsy* for the performance characteristics and to link it with those who both performed it in Hungary and disseminated it as they moved westward... The accurate use of both terms involves a great overlap...<sup>58</sup>

*Style hongrois*, or Hungarian style, began to appear in Viennese Classical music, as a sort of exoticism with characteristics of *ongherese*, similar to the popular Turkish style. Both styles overlapped in the time period and shared musical content. As Gypsies moved west, their musical style and culture began taking root in popular culture. Their influence birthed a new strain of exoticism which infiltrated common musical styles of the day and created “...the first wholesale and conscious embrace of a popular associated with a lower societal caste by the composers and listeners of more formal, schooled music.”<sup>59</sup>

As classically trained composers incorporated Hungarian musical content and the exotic characteristics of Gypsy performers, the *style hongrois* flowered into a musical language with the ability to express what had previously been inexpressible within the

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<sup>58</sup> Jonathan Bellman, “The Style Hongrois in the Music of Western Europe,” Boston: Northeastern University Press, 1993. Page 6.

<sup>59</sup> Bellman, 12.



Classical music at the time. *Style hongrois* was considered to be a separate dialect, supported by the facts that a) the gestures out of which it is composed appear in the works of a wide variety of composers, and b) that its appearance always is identified by the same extraordinary, exotic sound.<sup>60</sup> This acknowledgement rarely appears in print, illustrating, according to Bellman

“...[*Style hongrois*’s] nature as a popular musical vernacular: the musical record of its presence indicates that it must have been very commonly heard and well understood, but seemingly so much so that no one bothered with descriptions or explanations that later musicians could investigate.”<sup>61</sup>

The popularity and fluidity of the *style hongrois* is seen in its widespread dissemination, passing through multiple creative mediums, including dance, opera and orchestral compositions. The Csárdás is one of the most identifiable elements of *style hongrois*. The slow and fast sections, which became the standard form of the Csárdás, reflect two sides of the Magyar disposition: the first section is slow, dignified, proud; and the second is daring, virile and courageous.<sup>62</sup> The modal mixing present in the Csárdás, combined with contrasting fast and slow sections, imbues it with both profound sadness and fiery passion, creating an irresistible dichotomy and appealing to the duality of human nature.<sup>63</sup> The Csárdás can be found in the works of Franz Liszt, who utilized the popular dance form in his *Hungarian Rhapsody no. 2* (1874), as well as *Csárdás macabre* and *Csárdás obstine*. The dance also appears in Vittorio Monti’s *Csárdás for violin and*

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<sup>60</sup> Bellman, 13.

<sup>61</sup> Ibid.

<sup>62</sup> Bellman, "Csárdás."

<sup>63</sup> Lamb, "Operetta."

*Piano* (1904), Jenő Hubay's *Scènes de la csárda no. 5* (1937), and 'Hullámozò Balaton,' *Op. 33* (1887), and Alexander Glazunov's ballet *Raymonda* (1898).<sup>64</sup> Radics Béla's *Titánia* (1873) also incorporates Hungarian musical elements including improvisational introduction and solo woodwind and violin lines within the Viennese waltz style.<sup>65</sup>

Studying the *style hongrois* as an amalgamation of both Hungarian and Gypsy cultures educates American singers on European cultural tradition of region and period. The combination of Hungarian music and Gypsy culture is evident in Herbert's operetta, *The Fortune Teller*, where the Csárdás is presented by a band of Gypsies.<sup>66</sup> The complication in identification is muddled by the dissemination of Hungarian music by Romani Gypsy performers, and their deep nationalistic pride in identifying the fruits of their heritage.<sup>67</sup> "Since the music was the product of both cultures, it can be the exclusive property of neither."<sup>68</sup> Awareness of the co-creative origins and dissemination is not only important from a historical aspect, but also informs current day interpretation and presentation of the Csárdás in Viennese operetta.

Bellman states, "The Hungarian lands had been strife torn and politically unstable for a considerable length of time..."<sup>69</sup> Hungarian cultural history is present in the

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<sup>64</sup> Bellman, "Csárdás."

<sup>65</sup> Béla Radics, "Titania Waltz," Gordon Tibor Orchestra, recorded 1943, Budapest. <https://www.youtube.com/watch?v=n5bAostv4K4&feature=youtu.be>

<sup>66</sup> Ledbetter, "Herbert, Victor."

<sup>67</sup> Joseph Vida, "The Hungarian Image in 19<sup>th</sup> Century German Literature," (Doctoral diss., University of Toronto, Canada, 1971), *ProQuest online*. <http://lynx.lib.usm.edu/login?url=https://search-proquest-com.lynx.lib.usm.edu/docview/302649433?accountid=13946>.

<sup>68</sup> Bellman, "Style Hongrois," 6.

<sup>69</sup> *Ibid*, 26.

recurring theme of exile from homeland. The turbulent history of the region from which Hungarian people come informs the performer of the vocal color and emotional undercurrents fueling the Csárdás. Throughout the 9<sup>th</sup> century Finno-Ugric people, also known as Magyars, occupied the middle basin of the Danube River along with other nomadic tribes.<sup>70</sup> Seven Magyar, along with three Turkic Khazars, combined to create the *On-Ongur* or “Ten Arrows” federation, from which the term Hungarian is derived.<sup>71</sup> The balance of power shifted from the Ottomans to the Habsburgs and Royal Hungary, solidifying as Austro-Hungary in 1867.<sup>72</sup> Figure 1 shows the territory of Royal Hungary and its proximity to Vienna, the seat of the Holy Roman Empire.



**Figure 1. Royal Hungary.** Carlile Aylmer Macartney, and George Barany. “Hungary.” Encyclopædia Britannica, Encyclopædia Britannica, Inc., June 6, 2019. Accessed September 4, 2019. <https://www.britannica.com/place/Hungary>.

<sup>70</sup> Carlile Aylmer Macartney, and George Barany. “Hungary.” Encyclopædia Britannica, Encyclopædia Britannica, Inc., June 6, 2019. Accessed September 4, 2019. <https://www.britannica.com/place/Hungary>.

<sup>71</sup> Macartney and Barany, “Hungary.”

<sup>72</sup> Ibid.

After this period, Hungary entered an age of dualistic rule under the Austrians.<sup>73</sup>

Figure 2 shows the area claimed by the Austro-Hungarian Empire in 1914. The centuries of political strife in the region is emulated in the Csárdás by the common theme of longing for hearth and home.



Figure 2. Austria-Hungary Empire. Carlile Aylmer Macartney, and George Barany. “Hungary.” Encyclopædia Britannica, Encyclopædia Britannica, Inc., June 6, 2019. Accessed September 4, 2019. <https://www.britannica.com/place/Hungary>.

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<sup>73</sup> Ibid.

## CHAPTER IV – “VERBUNKOS” AND CSARDAS DANCE AND ARIA

The Csárdás developed from the *Verbunkos*, or recruiting dance, its name being derived from the German word *Werbung*, or “recruitment.” *Verbunkos* tunes, derived from folk songs, became characteristic of the Romungre (Hungarian-Roma) style. Before the Austro-Hungarian Imperial Army adopted conscription to fill its ranks, officers would tour the villages and entice young men to enlist with a lively dance display. Tracing the history of the Csárdás further confirms the military influence often found in operetta plots and music as a march or “2/4 Csárdás.”<sup>74</sup>

The eighteenth-century *verbunkos* shared certain features with much of European music of the period (periodic structure, tonic and dominant triads, melodic turns), but it had unique traits, including characteristic figures of dotted rhythms, triplets, descending notepairs, cadential syncopations, and ornaments attached to long notes.<sup>75</sup>

*Verbunkos* art music was published in Vienna during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries for the middle class, and was popularized by virtuosic public performances, particularly by violinist and composer János Bihari.<sup>76</sup> Virtuosity is often seen in the opening music of the Csárdás. This genre of folk music spread quickly, its dotted rhythms and cadential syncopations seeping into European music of the 19<sup>th</sup> and 20<sup>th</sup> centuries, influencing composers such as Liszt, Bartók, Kodály, Schubert, and Brahms.<sup>77</sup>

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<sup>74</sup> Frigyesi, “Hungary.”

<sup>75</sup> Ibid., 737 [print: 768].

<sup>76</sup> Bellman, “*Verbunkos*.”

<sup>77</sup> Ibid.

Any study in Hungarian folk music would be amiss without recognizing the work of Béla Bartók. He devoted his life to the collection and organization of Hungarian folk music, and without the aid of his work, exploring Hungarian musical elements would be challenging at the least. Traversing the country, Bartók found that geographical barriers isolated and preserved folk traditions.<sup>78</sup> He categorized his findings into three classes: class A ‘old style,’ class B ‘new style,’ and class C ‘mixed style.’<sup>79</sup> The old-style features anhemitonic pentatonic scales and descending melodic structures. The second half of the melodic structures are typically reiterations of the first half, transposed down a 5<sup>th</sup>, although the transposition is not always exact.<sup>80</sup>

Strauss II, Kálmán, and Lehár each incorporate different Hungarian folk elements catalogued by Bartok. Strauss II treats the opening vocal melody of his *Csárdás* in a similar fashion to the old style, repeating the beginning melody but transposed up a third. Kálmán draws on the style of Hungarian folk music practice Lament (expanded discussion on page 29) in the slow opening section, referred to by the tempo marking *lassu*, of “Heia in den Bergen” with a descending open 5<sup>th</sup> in the vocal line. The second half of the *friss*, or fast tempo, melody is transposed up a 6<sup>th</sup> and is a modified version of the first *friss* melody, with a descending melodic structure. Lehár’s treatment of the *lassu* melody is the clearest, with the second iteration of the first melody transposed up a 5<sup>th</sup>, starting on F and moving to C, then again from C to G, with the third melody as a variation of the original with downward melodic movement. Lehár also treats the melody

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<sup>78</sup> Luja Tari, “Bartók’s Collection of Hungarian Instrumental Folk Music and its System,” 163.

<sup>79</sup> Tari, 163.

<sup>80</sup> Ibid.

of the *friss* the same, beginning on F and transposing the second half to C. Although Strauss II, Kálmán, and Lehár did not follow the anhemitonic melodic structure, the bones of ‘old style’ are present in the transposition of the melody, as well as the downward melodic structure.

The Janissary style or Turkish Style (*stilo alla turca*), was introduced to Vienna during the siege of the city in 1683.<sup>81</sup> Janissary music became more popular in Vienna and Hungary as trade was established with the Ottoman Empire. Janissary band instrumentation included trumpets, kettledrum, bass drum, cymbals and shawms (zurna).<sup>82</sup> These unusual instruments expanded the color and texture of the classic era orchestra, and are found in W. A. Mozart’s *Entführung aus dem Serail* (1782) and Ludwig van Beethoven’s *Die Ruinen von Athen* (1811) and the Ninth Symphony (1824).<sup>83</sup> The Ottoman Janissary band instrumentation influenced the instrument composition of the Austrian military bands recruiting with the *Verbunkos* music, often incorporating cymbals and drums.<sup>84</sup> The shared instrumentation is important because it demonstrates that music from the east was travelling westward and influencing European composers around this time, including operetta composers in Hungary and Vienna.

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<sup>81</sup> Bellman, “Style Hongrois”, 13-14.

<sup>82</sup> Michael Pirker, 2001 "Janissary music," *Grove Music Online*, 1 October 2018. <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014133>.

<sup>83</sup> Pirker, "Janissary music."

<sup>84</sup> Anthony Baines and Stanley Sadie. "Janissary music." *The Oxford Companion to Music*. *Oxford Music Online*. (Oxford University Press). Accessed 7 April 2018, <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/subscriber/article/opr/t114/e3528>.

Ultimately, *Verbunkos* music was replaced by the Csárdás as the Hungarian National Dance in approximately 1835.<sup>85</sup>

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<sup>85</sup> Bellman, "Csárdás."



## CHAPTER V – HUNGARIAN FOLK ELEMENTS

The Hungarian elements present in the compositions of Strauss II, Lehár, and Kálmán are drawn from traditional Hungarian folk songs, violin melodies, and popular dance music. There are a variety of expressions, found in instrumentation and imitation, rhythmic figures including common ornaments and dance rhythm, melodic gesture, and harmony.<sup>86</sup> Unifying themes are also present, such as deep connection to the land, longing for homeland, and character archetypes of the wild Hungarian woman who does not fit into society.

The Csárdás inherited musical elements from the *Verbunkos*, including melody and rhythm found in the fiddle tradition. “Small, jangling ornaments and grace notes constitute one category...” of elements and are present in Kálmán’s “Heia in den Bergen” (see musical example 6, page 31).<sup>87</sup> Playing with extreme ranges of the instrument to create scraping double stops and pizzicato are other fiddle techniques evoking *style hongrois*.<sup>88</sup> Strauss II includes such imitation of the pizzicato fiddle technique in the opening of his “Csárdás” (musical example 3, measure 4, page 28).

A definitive rhythm of *style hongrois* is the *bókazó*, “...often called the *bókazó* cadence because of its frequent appearance at the end of phrases.”<sup>89</sup> The rhythm is

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<sup>86</sup> Bellman, “Style Hongrois”, 93-94.

<sup>87</sup> Ibid, 97.

<sup>88</sup> Ibid, 97-98.

<sup>89</sup> Ibid, 118.

derived from the “...heel- and spur- clicking figure common to Hungarian dance...” and signifies the importance of the Hungarian Dance tradition and equestrian aspect of a nomadic lifestyle.<sup>90</sup> The *bókazó* rhythm is also a melodic gesture with a specific contour, “...a turn beginning with the upper neighbor.”<sup>91</sup> This “Magyar cadence,” as Liszt called it, is seen in Strauss II’s “Csárdás” (musical example 3, measure 2, page 28).<sup>92</sup> Below is an example of *bókazó* rhythm found in Schubert’s *Divertissement à l’Hongroise*:



**Musical Example 1. *Bókazó* rhythm. Schubert, *Divertissement à l’Hongroise*, I, m. 21.<sup>93</sup>**

Melodies and themes derived from Hungarian folk songs are present in the *Csárdás* of Strauss II, Lehár, and Kálmán. Identification of these melodic structures is rooted in Zoltán Kodály and Béla Bartók’s collections of Hungarian folk music. This body of work is staggering, and includes instrumental music as well as vocal music, which has received attention for its reflection of wider communal knowledge.<sup>94</sup> Folk

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<sup>90</sup> Ibid, 119.

<sup>91</sup> Ibid, 120.

<sup>92</sup> Ibid, 119.

<sup>93</sup> Ibid, 119.

<sup>94</sup> Tari, “Bartók’s Collection.”

music specimens collected by Bartók were often featured in his own compositions, which are themselves filled with the colloquialisms of Hungarian folk tunes and improvisations and ornamentations, such as his *Hungarian Folk Songs for Voice and Piano*. The songs detail a picturesque country life, tied to the land, excited by beautiful young love interests, recruitment of soldiers, and self-inflicted exile for survival. The deep connection to the earth is featured prominently, as the origins of these folk tunes are with the peasantry, the people who lived and died working the land, reaping the fruit of the earth. Because of this, traditional music survives within communities, each with unique tales, melodies, and dance. Bartók's collection of recordings and transcriptions provide a sketch of the music, instruments, melodic range and performance practices of specific regions.<sup>95</sup> Although Bartók's collected specimens provide a snapshot of folk melodies, changes over time and variations must be considered. Bartók wrote in 1837:

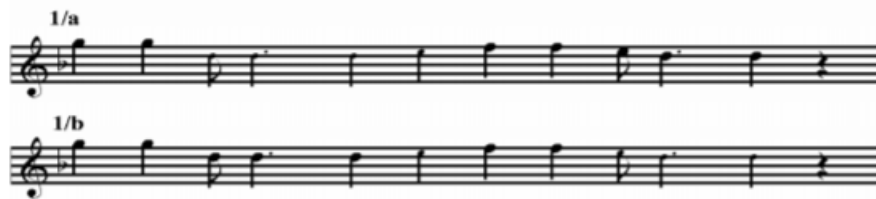
I suspect that—being in possession of an appropriate amount of materials and studies—we will be able to trace back all folk music cultures of the world to certain archetypes.

Modern scientific analysis has been applied to Hungarian folk melodies through the work of Zoltán Juhász, who created algorithms resulting in self-organizing maps of common root melodies. Root melodies stay consistent, even as improvisation and ornamentation change with time.<sup>96</sup> See Music Example 2.

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<sup>95</sup> Ibid, 163.

<sup>96</sup> Zoltán Juhász, "Analysis of Melody Roots in Hungarian Folk Music Using Self Organizing Maps with Adaptively Weighted Dynamic Time Warping," *Applied Artificial Intelligence*, 21:35–55, (2007): 35-53, DOI: 10.1080/08839510600940116.



**Musical Example 2. *Juhász Hungarian melody root contour*, also seen in Strauss' *Csárdás*. Zoltán Juhász. Pg. 36. Analysis of Melody Roots in Hungarian Folk Music Using Self-Organizing Maps with Adaptively Weighted Dynamic Time Warping.**

The contour of Juhász's melody root in Music Example 2 is present in the opening melody of Strauss II's *Csárdás*. This melody follows the same intervals, although set a semi-tone lower. Strauss II is evoking the world of Hungarian folk music, borrowing the contour of a melody root, with a falling perfect fourth f#-c#, followed by a falling minor third e-c# (see music example 3, page 28.) This follows the melodic contour of one of Juhász's derived Hungarian melody roots, which is a falling perfect 4<sup>th</sup> of g-d, followed by a falling minor 3<sup>rd</sup>, f-d. See Music Example 2, which shows pitches shared in bold notes, along with internal variations. The root melody is clear and invariable.<sup>97</sup>

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<sup>97</sup> Juhász, "Analysis of Melody Roots in Hungarian Folk Music Using Self Organizing Maps with Adaptively Weighted Dynamic Time Warping."

**Langsam**

**Rosalinda**

*mf*

Klän-ge— der Hei-mat, ihr  
Voice of— my home-land, you

*mf*

**Musical Example 3.** *Melody root intervals in the clarinet solo in “Csárdás” from Die Fledermaus by J. Strauss, with a falling perfect fourth f#-c#, followed by a falling minor third e-c#.*

The *lassu* of the Csárdás melody from “Heia in den Bergen” has the same melodic contour as Juhász’s Music Example 2 of a falling perfect 4<sup>th</sup> and falling minor 3<sup>rd</sup>, this time set down a whole step. (Compare to Kálmán’s “Heia in den Bergen” melody, Music Example 4.)

The musical score is for the song "Heia in den Bergen" from the operetta "Die Csárdásfürstin". It is written for voice (Syl.) and piano. The key signature has two flats (B-flat major), and the time signature is 3/4. The vocal line begins with a long note on 'o-hel' followed by 'a!' and then 'Hoch dort o-ben mei-ne Wie-ge stand.' The piano accompaniment features a prominent Csárdás rhythm in the right hand and a more active bass line. The score includes markings for 'Tamtam.' and 'Trombi (dolce)'.

**Musical Example 4.** *Lassu melody of Kálmán’s “Heia in den Bergen” has the same melodic contour as Juhász’s melody root (Music Example 2) with a falling perfect 4<sup>th</sup> and falling minor 3<sup>rd</sup>, this time set down a whole step.. Kálmán, Emmerich, Leo Stein, and Béla Jenbach. Die Csárdásfürstin: Operette in 3 Akten. Leipzig: J. Weinberger, 1916.*

The presence of Hungarian melody roots in the melodies of Strauss II’s and Kálmán’s Csárdás is no accident. The melody of Lehár’s “Hör ich Cymbalklänge” from Zigeunerliebe (see Music Example 5, page 30) begins in a similar fashion, opening with a falling 4<sup>th</sup> followed by a minor 3<sup>rd</sup>, this time ascending. This is an interesting variation in the treatment of melody, while still grounding in the simple i-V-i harmonic structure common in folk song.

**Moderato**

Hör'ich Cym-bal-klän-ge, wirdums Herz mir en-ge, sü-Bes Land der Mut-ter-spra-che, Hei-mat-land!

Seufz'nach dei-nen Wäl-dern, nach den gold-nen Fel-dern, seh-ne mich nach dir, mein sü-Bes Un-gar-land!

**Musical Example 5.** The opening motive in Lehár's "Hör ich Cymbalklänge" from *Zigeunerliebe* is a combination of roots 7, 14 and 9. Lehár, Franz, Bodanzky, Robert, and Willner, Alfred Maria. *Zigeunerliebe: Romantische Operette in 3 Bildern*. Wien: W. Karczag & C. Wallner, 1909.

The Csárdás vocal style – as opposed to the dance style – also has its foundation in Hungarian folk music. The emotional context of intense longing is also present in the Hungarian cultural and folk music practice of Lament. This is the only fully improvised vocal genre in Hungarian folk music and is practiced by the female relatives at the death of a loved one.<sup>98</sup> Lament uses traditional formulae, with text and melody improvised in recitative fashion. Syllabic text setting is seen in "Heia in den Bergen" from

<sup>98</sup> Janka Szendrei, Dezső Legány, János Kárpáti, Melinda Berlász, Péter Halász, Bálint Sárosi, and Irén Kertész Wilkinson, "Hungary," *Grove Music Online*, 2001, accessed 6 Mar. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013562>.

*Csárdásfürstin* by Kálmán (see music example 6) and in “Hör ich Cymbalklänge” from *Zigeunerliebe* by Lehár (see music example 5, page 30.)<sup>99</sup> The opening interval of a descending 4<sup>th</sup>, along with syllabic text setting infuse these Csárdás with Lament style. This research informs the performer of the quality and color of the voice as well as the emotional impetus and text declamation.

Allegro.

Syl. heiß! Wenn ein Sie-ben-bür-ger Mä-dei sich in dich ver-liebt,

Kl. Pos. Fag. 1. Ob. Hfe.

Tambourin.

Syl. nicht zum spie-len, nicht zum scherzen sie ihr Herz dir gibt. Willst du dir die Zeit ver-trei-ben

Syl. such' ein and'-res Schät-ze-lein. Bist du mein, muß mein du blei-ben, muß mir dei-ne Seel verschrei-ben,

Pos. Hörner. Cassa Solo.

Syl. muß ich Himmel dir und Höl-le sein! Ol-la-la! So bin ich ge-baut.

**Musical Example 6.** Syllabic text setting reminiscent of Lament in “Heia in den Bergen” from *Csárdásfürstin* by Kálmán.

<sup>99</sup> Szendrei et al., "Hungary."



One earmark of the traditional Hungarian Csárdás is instrumentation, including elements from the Janissary band or Turkish military band. Hungary fell under Turkish rule after facing defeat at the Battle of Mohács in 1526, which paved the way for Turkish and Habsburg rule.<sup>100</sup> The Ottoman siege of Vienna in 1683 exposed Eastern Europe to the traditional Turkish Janissary band, and lead to its rising popularity.<sup>101</sup> As the popularity of wind instruments increased, they were often featured as soloists, as in the clarinet solo opening of Strauss II's Csárdás from *Die Fledermaus* (see music example 3, page 28.)

The influence of the Janissary Band is also seen in the instrumental introductions of the Csárdás arias. Kálmán begins his Csárdás with a military march, Strauss II begins with a clarinet solo, and Lehár with violin solo imitating the cimbalom. The short instrumental introductions represent the tuning of the Janissary bands and sets the mood for the pieces. Janissary Band instrumentation includes cymbals and percussion, which are present in the *friss, Frischka*, or fast section of the Csárdás, prominently featured in the instrumental dance sections of Kálmán and Lehár's Csárdás.

Instrumentation is included as a note-worthy aspect of the larger genre of *style hongrois*, or Hungarian style, A group of *style hongrois* gestures includes "...imitations of the instruments most commonly used by Gypsies, and the characteristic ways in which

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<sup>100</sup> Tony Bunting, "Battle of Mohács," *Encyclopedia Britannica*, Encyclopaedia Britannica, Inc., August 22, 2018, accessed 11 June 2018. <https://www.britannica.com/event/Battle-of-Mohacs>.

<sup>101</sup> Baines and Sadie, "Janissary music."

these instruments were played.”<sup>102</sup> The cimbalom, or Hungarian dulcimer, traces back to the 16<sup>th</sup> century and is prominently featured in Hungarian folk music.<sup>103</sup> Classified as a chordophone, the instrument is found in many cultures around the world, with the oldest reference found in a Byzantine book dating from the 12<sup>th</sup> century. The figure below illustrates possible routes of the instrument’s dissemination.<sup>104</sup> The prominence of the cimbalom and Janissary band in Hungarian folk music, as well as the highly ornamental style provided a connection to the influences of Middle Eastern and Asiatic music.<sup>105</sup> The ornamental and improvisational style is present in the Csárdás of Strauss II, particularly in the opening strains. (See Music Example 3, page 28.)

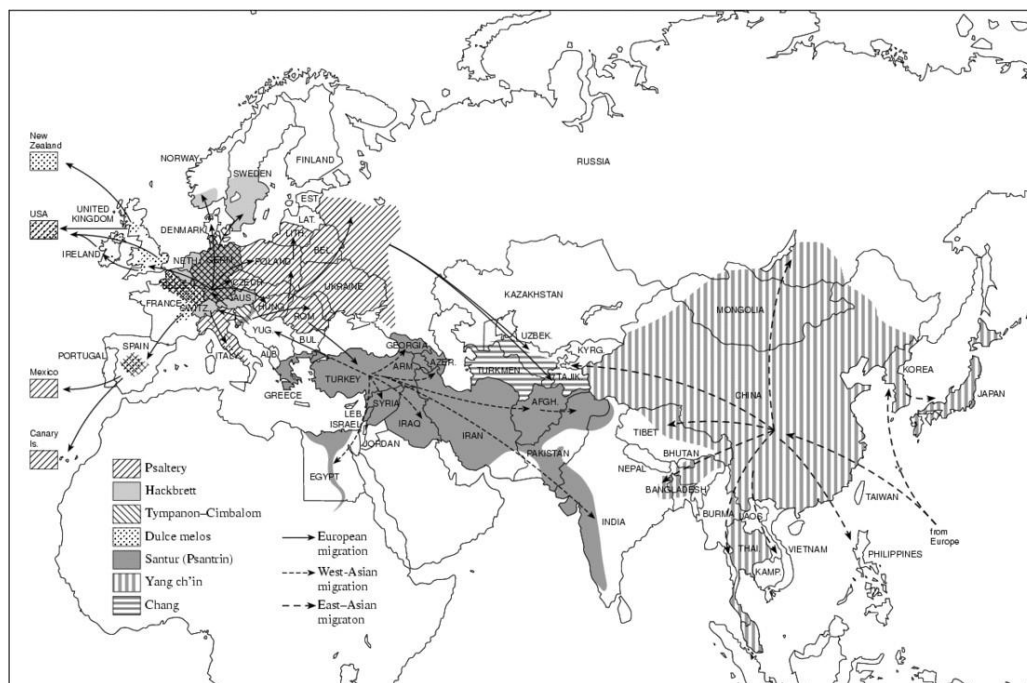
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<sup>102</sup> Bellman, “Style Hongrois,” 93.

<sup>103</sup> E. David Kettlewell, “Cimbalom,” *Oxford Music Online*. <http://www.oxfordmusiconline.com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005788>.

<sup>104</sup> Kettlewell, “Cimbalom.”

<sup>105</sup> *Ibid.*



**Figure 3. Map illustrating migration patterns of regional native instruments, suggesting that the dulcimer was introduced to western Europe through Byzantium around the 15<sup>th</sup> century. E. David Kettlewell. "Cimbalom." Oxford Music Online.**

<http://www.oxfordmusiconline.com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005788>.

Hungarian articulation specific to the Csárdás and *Verbunkos* is the *dűvő* (dűvő), described by Grove Music Online as follows:

A common accompanimental figure in the *Verbunkos*, Csárdás and other duple-metre dances played by Hungarian and Transylvanian Gypsy and folk ensembles. It is characterized by repeated notes played portato by any combination of viola, cello and string bass, with two notes to a single bowstroke and the second of the pair heavily accented. *Dűvő* can be notated in either slurred crotchets or slurred quavers, and at least the viola usually uses double stops. Adaptations of *dűvő* accompaniments can be found in works of Antal Csermák, Vanos Bihari, Bartók and other Hungarian composers.<sup>106</sup>

<sup>106</sup> David E. Schneider, "Dűvő," *Grove Music Online*. 2001, accessed 11 Feb. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000052928>.

The dúvő articulation often accompanies slow Hungarian dances and can be seen in the opening violin solo in Musical Example 9, page 47: “Hör ich Cymbalklänge” from *Zigeunerliebe* by Lehár.<sup>107</sup> Dúvő articulation is also present in musical example 3: Clarinet solo in “Csárdás” from *Die Fledermaus* by J. Strauss II, and imitated in the vocal line on “Klänge” and “Ja dein”.

The harmonic structures of the Csárdás arias, in particular those of Lehár and Kálmán, rely heavily on an alternation of I/i and V, with consistent modal mixing, indicative of the relatively simple harmonic structure of folk music.<sup>108</sup> Kálmán’s introduction begins in F major, shifting to f minor when the voice enters, occasionally moving to V/V, tonicizing the dominant. Lehár’s Csárdás begins in f minor, alternating between i and V. Strauss II’s Csárdás is harmonically more adventurous and expansive, beginning in b minor and transitions to D major after winding its way through a circle of 5ths and cadencing in the home key of D major. The expanded minor section uses variations on the opening clarinet solo, this time in the vocal line, allowing the singer a section with an improvisational feel, with a display of vocal fireworks and acting prowess. Even though Strauss II’s key areas are less traditional, the aria is packed with Hungarian folk elements that lend authenticity to Rosalinde’s performance.

An example of concentrated incorporation of traditional Hungarian folk song elements and dance in operetta is evident in the form, theme, introduction and rhythm of Strauss II’s “Csárdás.” In “Klänge der Heimat” from *Die Fledermaus*, incognito

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<sup>107</sup> Frigyesi, “Hungary.”

<sup>108</sup> James Bennett, “Béla Bartók’s Evolutionary Model of Folk Music,” *Twentieth-Century Music* 13, no. 2 (2016): 291-320.

Rosalinde attempts to persuade the crowd of her Hungarian heritage by singing a Csárdás, utilizing elements found in Hungarian folk music. The piece begins with an impromptu introduction setting the mood and tuning, which is an unsurprising introduction to a traditional Hungarian dance or song. The purpose of this style of introduction was to simultaneously garner the crowd's attention and tune the band. This is shown in musical example 3, page 28, from *Die Fledermaus*, and in "Hör ich Cymbalklänge" from Lehár's *Zigeunerliebe*, musical example 9, page 47. The slow beginning section is characteristic of the traditional original Csárdás dance form, marked as *langsam*, *moderato*, or *maestoso*, and is found in all three arias.<sup>109</sup>

The fast sections of the arias are in their respective major keys, although Kálmán begins the first half of the *allegro* in minor, blending the two halves of the aria by opening the *friss* in the minor key and making his way to F major at the start of the "O la la!" section. Another melodic feature popular in folk song is the use of Lydian and Hypolydian scales, regarded by modern scholars as the scales used in non-western melody in a major key. Intervals of 4<sup>th</sup>s, often descending, are also present in the opening phrases of Lehár's and Kálmán's Csárdás.

Another popular gesture in *style hongrois* is the accented short-long rhythm, also known as the medieval "Lombard" rhythm.<sup>110</sup> The short-long rhythm is also seen in folk songs as the eighth-note to quarter-note syncopation.<sup>111</sup> See music example 7.

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<sup>109</sup> Bellman, "Csárdás."

<sup>110</sup> Bellman, "Style Hongrois," 114.

<sup>111</sup> Tari, "Bartók's Collection."



**Musical Example 7. The Lombard rhythm. Brahms, Hungarian Dance no. 17, mm. 61-64 (reduction).<sup>112</sup>**

The Lombard rhythm is found in the opening of Strauss II's *Csárdás* (music example 3, page 28), as well as the dotted eighth, sixteenth note figure of "glücklich ich war!" in *Die Fledermaus* (music example 3, page 28). The strong down beat 16<sup>th</sup> note to double dotted quarter note is also a popular rhythm in traditional Hungarian folk music, shown in Kálmán's "O heia" in measure 12 (musical example 4, page 29), reminiscent of the *dűvő* articulation but in the vocal line. This rhythm makes a reappearance in the last four bars of the song, acting as a cadential punctuation. Strauss II uses a variation of the 16<sup>th</sup> note to dotted quarter as the penultimate cadence in the vocal line, followed by an instrumental play out which highlights the eighth to quarter note syncopation. Strauss sets this rhythm in the first notes of the vocal entrance on "Klänge" (musical example 3, page 28). Lehár also includes the syncopated eighth to quarter note as a cadential rhythmic figure in last bar of the opening phrase on "Heimatland" (musical example 9, page 47).

<sup>112</sup> Bellman, "Style Hongrois," 115.

The rhythms of the cimbalom are typically sweepingly ascending and descending 16<sup>th</sup> note gestures. Lehár cleverly combined the opening violin solo with an improvisational feeling, in the style of the cimbalom, with sweeping sextuplets and 32<sup>nd</sup> notes. Kálmán substituted the cimbalom for a bassoon in first section of “Heia,” but maintained the rhythmic and melodic gesture traditionally belonging to the cimbalom. The dance section of Kálmán’s Csárdás is a classic example of the driving, circular 16<sup>th</sup> note rhythms found in traditional Hungarian dance music. The original melody of the *friss* provides the foundation for the dance section, and is highly ornamented in an improvisatory style, including a devilish quintuplet of seemingly endless 16<sup>th</sup> notes.

Ornamentation, another folk element, hails from the ornamentation traditions of the *Verbunkos*, as well as peasant dirges, implemented through traditional use of grace notes, embellishing scales, and soloistic virtuosity. Another note-worthy folk element is the Gypsy rubato, traditionally performed at the opening of the *Frischka* or *friss* (fast) section in Strauss II’s Csárdás, and repeated at the reiteration of the beginning of phrases throughout the *Frischka*.<sup>113</sup>

The Csárdás form is traditionally two parts, the first slow and the second fast.<sup>114</sup> Strauss II, Kálmán and Lehár follow binary form and Csárdás tradition with a slow A section followed by a fast B section in which the tempo accelerates through the opening phrase. The internal form of the A sections varies from composer to composer, as does that of the B sections. Similarities are found between Kálmán and Lehár in the inclusion

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<sup>113</sup> Harold S. Powers, “Lydian,” *Grove Music Online*, 2001; Accessed 11 Nov. 2019. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017245>.

<sup>114</sup> Bellman, “Csárdás.”

of instrumental dance sections. Each aria is preceded by instrumental music, a solo the most traditional option. Next comes the slow opening or *lassu*, the slow, melancholy beginning of the piece is characterized by intense longing. This provides contrast between the two parts of the song, echoing life in that one must know sorrow in order to experience joy, characterized by the fast section of the dance. The *lassu* is followed by the fast section, called the *friss*, which often includes an instrumental dance section, followed by “la la la’s” energizing to the end.<sup>115</sup> Notably, Strauss II and Lehár include ending punctuation in the vocal line as well as one final orchestral cadence. Kálmán also has the final vocal punctuation on “Bravo,” skipping the play out. The frenzy of the music engages community involvement through dance, clapping and shouts of excitement.

The common theme of each Csárdás is longing for one’s homeland and family. The women in Kálmán’s and Lehár’s operettas are misplaced, each struggling to infiltrate a society that is not her own. Rosalinde, although performing a charade, emotes her feelings of not belonging to the situation she is in through the traditional Hungarian trope. The wild, untamable nature of the displaced heroines represents Hungarian passion and pride, along with the alluring and seductive qualities of the unknown East. Society, social inequality, ideal romantic love, and duty versus desire are other themes present in these operettas. The new ideal of romantic love was taking hold with the rise of the Bourgeoisie and the industrial revolution.<sup>116</sup>

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<sup>115</sup> Bellman, "Csárdás."

<sup>116</sup> Antonicek, "Vienna."



## CHAPTER VI – KALMAN, LEHAR AND STRAUSS II

The political and musical tie between Austria and Hungary in this period resulted in a reflection of Hungarian musical tradition in operetta. Exploring the lives of the composers, understanding their cultural heritage and musical influences helps deepen singers' understanding of the Csárdás and provides insight into where, why and how this music was performed. Examining the Csárdás and plots of operettas by three composers, Kálmán, Lehár, and Strauss II, reveals Hungarian folk song influence with integral musical elements and themes.

Hungarian Emmerich Kálmán (1882-1953) was born in Siófok, where he nurtured his growing musical talent by attending the summer theater.<sup>117</sup> Abandoning his dreams to become a concert pianist due to chronic neuritis, he enrolled in composition classes at the National Hungarian Royal Academy of Music where he studied with Bartók and Kodály. Kálmán's first major works were symphonic poems *Saturnalia* (1904) and *Endre és Johanna* (1905). He won the Franz Josef Prize of Budapest in 1907, and through the popularity of several humorous cabaret songs, was inspired to compose his first operetta, *Tatarjaras* or *The Gay Hussars*, (1908), achieving tremendous popularity in Europe, the United States, and Vienna, where Kálmán eventually settled. Kálmán wrote several important operettas which helped solidify his importance as a Viennese operetta composer, including *Die Csárdásfürstin* (1915) and *Gräfin Mariza* (1924).<sup>118</sup>

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<sup>117</sup> Lamb, "Kálmán, Emmerich."

<sup>118</sup> Ibid.

Kálmán's operettas found success in the fusion of Viennese waltz and Hungarian popular style, often including Hungarian heroines and settings.<sup>119</sup> Kálmán's passion for all things Hungarian is shown in his zealous use of Hungarian popular rhythms, and rich orchestration, including cimbalom, and counterpoint.<sup>120</sup> He included other traditional Hungarian instruments such as the *tárogató*, a variant of the Eastern oboe, in *Die Bajadere* and *Der Teufelsreiter*.<sup>121</sup> Kálmán capitalized Hungarian appeal to Westerners in the sultry, foreign woman, vivacious rhythms, exotic scales and ornamentation, soloists' passionate virtuosity, unique treatment of binary form through *accelerando*, dance breaks, and the longing for home theme.

*Die Csárdásfürstin* premiered in Vienna at the Johann Strauss-Theater on November 17, 1915.<sup>122</sup> The three-act operetta is arguably Kálmán's most popular composition, beloved throughout Europe and the former Soviet Union. The show has seen many adaptations over the years, including multiple film versions. The libretto focuses on a successful cabaret singer, Sylva Varescu, who is preparing for an American tour. True to the farcical nature of Viennese operetta, the heroine has many admirers but loves Prince Edwin against his family's wishes. The Prince, unaware that his family has already arranged his marriage to another woman, prepares a proposal of marriage to Sylva. Sylva is making plans to stay with the Prince, but upon hearing the families' wedding arrangements, decides to continue on her American tour. Act 2 opens in the

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<sup>119</sup> Ibid.

<sup>120</sup> Ibid.

<sup>121</sup> Ibid.

<sup>122</sup> Lamb, "Csárdásfürstin, Die."

Prince's Viennese family home, where his engagement party is being held. Sylva arrives unexpectedly, with a fake husband to help promote her social status and make the Prince jealous. The Prince's fiancé, Countess Staci, hits it off with Sylva's fake husband Count Boni, and the Prince and Sylva are left alone. They share their true feelings, but the Prince's father interferes, informing Sylva that she will be considered a Gypsy Princess if she tries to marry his son. Offended and furious, Sylva causes a scene and leaves.<sup>123</sup>

Act 3 finds Sylva and Count Boni at their hotel where, coincidentally, a friend and his troupe of cabaret girls is staying before leaving on their own American tour. Prince Edwin suddenly arrives, after chasing Sylva all the way from the disastrous party. When the Prince's parents arrive, his mother is recognized as a famous cabaret singer from years gone by, and Sylva and the Prince are finally allowed to marry.<sup>124</sup>

Sylva. Andante (*sehr langsam*).  
 Hei - a,  
 Solo-Vl.  
 1. Ob.  
 Fag. Hörn.  
 Hf.

**Musical Example 8.** The slow, improvisational opening, illustrated with the upward sweeping accompaniment of the bassoon paired with a falling fourth in the vocal line. “Heia in den Bergen” from *Die Csárdásfürstin* by Kálmán. Emmerich Kálmán. *Die Csárdásfürstin: Operette in 3 Akten*. (Leipzig: Weinberger, 1916).

<sup>123</sup> Ibid.

<sup>124</sup> Ibid.

The aria opens with a *maestoso* march, complete with the Hungarian popular rhythm of the dotted eighth followed by a sixteenth note, also calling to mind the Janissary band so prevalent in Hungarian history. Kálmán opens the A section in common time, *andante* (very slow), incorporating traditional folk elements of the *Csárdás* with the upward sweeping scale in the bassoon, reminiscent of a gesture often played by the cimbalom in the accompaniment, paired with a descending fourth in the melody.

The opening strains of the aria evoke other Eastern European traditions of music performance of the “open-air” songs. Though specific singing styles vary according to regional norms, each genre lets singers use their voices in ways that would be inappropriate in other genres. “Open-air” songs are often sung at a slower tempo than other genres, with more elaborate connections between the sung syllables, and for this reason the term *cignione* ‘drawn out.’<sup>125</sup>

The opening sections alternates between i and V in f minor, colored by modal mixing. The faster B section begins in 2/4, *allegro*, and the text setting breaks down into rapid eighth notes. This is followed by the second half of the fast section, the traditional “O la la,” in which the heroine reiterates her heart’s wild, dancing nature. The chorus repeats this theme, then the music breaks into frenzied dance, with swirling, circular 16<sup>th</sup> note patterns and rustic “oom-pa” accompaniment. The aria ends with the chorus and soloist merging together to reiterate the opening march, this time much faster. This closes the song with the characteristic 16<sup>th</sup> note followed by a double dotted quarter note exaltation on “bravo” three times over, much like the final vocal punctuation present in Strauss II’s *Csárdás*.

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<sup>125</sup> Frigyesi, “Hungary,” 113.

The text emphasizes the recurring theme of longing for one's homeland and the fiery, jealous, and seductive nature of the heroine, Sylva. This sentiment of longing for homeland grew out of the rise of nationalism in the late 19<sup>th</sup> century as Hungary struggled to find its own identity after the Seven Year's War and being ruled by the Habsburgs.<sup>126</sup>

Franz Lehár (1870-1948) was the leading operetta composer of the 20th century.<sup>127</sup> His most popular work, *Die Lustige Witwe* (1905), helped establish Lehár alongside Strauss II and Offenbach as a hallmark composer of opera and operetta.

One of Lehár's influences as a composer was no doubt his father, Franz, who played horn in the orchestra of Theater an der Wien and was also a military bandmaster for 40 years and composed dances and marches.<sup>128</sup> Franz married a Hungarian woman, Christine. The family spoke Hungarian at home. Young Franz spent his childhood moving from one Hungarian garrison town to the next. He played violin in his uncle's spa orchestra in Bad Ullersdorf in Moravia during the summer. At 12 years old, he entered the Prague Conservatory, studying violin with Antonin Bennewitz, and took composition lessons from Zdeněk Fibich and Dvořák.<sup>129</sup>

In 1888, Lehár became a theater violinist at Barmen-Elberfeld in the Rhineland, and soon after was enlisted in military service.<sup>130</sup> Through a number of positions as band

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<sup>126</sup> Taruskin, "Nationalism."

<sup>127</sup> Andrew Lamb, 2001 "Lehár, Franz," *Grove Music Online*, 4 Jul. 2019. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016318>.

<sup>128</sup> Lamb, "Lehár, Franz."

<sup>129</sup> Ibid.

<sup>130</sup> Ibid.

master, he became band master of the 26th infantry, and came to Vienna. His waltz and dance compositions garnered success, including *Asclepius* (1901) and *Gold und Silber* (1902). His operas and operettas premiered at Carltheater, to mixed success. In 1905, Lehár was invited to set the libretto *Die Lustige Witwe* by Victor Léon and Leo Stein after Henri Meilhac's *L'attaché d'ambassade*.<sup>131</sup> The international and long-standing success of the operetta opened a new era of Viennese operetta, along with the works of Strauss II and Kálmán.<sup>132</sup> Lehár then became more ambitious in his subject and musical style, but this failed to attract a large audience. Despite this, Lehár remains fundamental in operetta repertoire.<sup>133</sup>

*Zigeunerliebe* (1910) displays Lehár's inspiration to write more serious opera, breaking the mold of operetta expectations.<sup>134</sup> The operetta is longer than most, with colorful, lively orchestration, large chorus, long stretches of music involving multiple characters and a bittersweet ending. The score includes two cimbaloms, an essential Hungarian component, as well as Csárdás form. Known as a dream drama, the operetta's three acts are titled "Marienacht," "Zorika's Traum," and "Das Erwachen," each containing spoken dialogue, combining singing and acting in singspiel style. The cast is also larger than most found in operetta, lending a more serious operatic feel with two lead soprano roles, two lead tenor roles, the usual comic couple and a major baritone role.

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<sup>131</sup> Andrew Lamb and Robert J. Dennis, "Lustige Witwe, Die," *Grove Music Online*, 2002; Accessed 12 Nov. 2019. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000003026>.

<sup>132</sup> Lamb, "Lehár, Franz."

<sup>133</sup> Ibid.

<sup>134</sup> Ibid.

The plot includes a twisted love story involving class and duty, content typical of Viennese operettas of the period. Zorika is betrothed to Jonel, a man from her class. At their engagement party, Zorika meets Jozsi, a wild gypsy violinist. She is unsure whom to choose. Act 2 is Zorika's dream, in which Zorika is married to Jozsi for two years, during which time their relationship turned sour. In her dream and real life, Jozsi has an affair with Ilona, which ends in separation. In Act 3, Zorika wakes up and realizes that she should marry Jonel, but only after having an affair with Jozsi, which Zorika ends in order to marry her betrothed, Jonel. The unconventional "happy" ending is the last libretto of its kind Lehár sets.

The Csárdás aria begins with an extended violin solo, imitating the cimbalom in circular 16<sup>th</sup> note sextuplets, ending in a sweeping upward scale, solidly in f minor, music example 9, page 47. The heroine, Ilona, begins the melody with an interval of a descending 4<sup>th</sup>, the harmony alternating between i and V. A crying motive carries the melody upwards and ends with a melodic and rhythmic cadential pattern similar to Strauss's cadential pattern in his Csárdás. Lehár takes a simple approach to the melodic development, using the same basic melodic structure tonicizing V. The same general shape of the melody continues, with modal mixing as the aria transitions into the *friss* section, still in f minor. The contour of the melody flips, opening with an ascending fifth, and falling stepwise back to do. Lehár treats the new melody the same as the first, beginning the second half of the *friss* melody on sol, following with stepwise descent, like the phrase before. A new interval of a minor 3<sup>rd</sup> is introduced at the second half of the *friss* melody, which then mixes intervals of a rising 4<sup>th</sup> before descending stepwise to the tonic. The tanz or dance section carries on with instruments only, repeating the *friss*


melody. The singer rejoins, entering with the second half of the *friss* melody. The aria ends with a three-chord punctuation, but Lehár's version excludes the singer's three-fold iteration of la la la.

**Nr. 16. Lied und Csárdás.**  
(Jlona.)

♣ Dragotin. (geht ab)  
♣ Jlona: Wenn aber der Unger in Stimmung ist...

dann fangt er an zu denken.....und wenn er denkt.....dann wird

Viel. Solo



sein Herz so schwer.....am Liebsten mücht' er heulen!...

y breit

Moderato

Jlona

Hör' ich Cym-bal-klän-ge, wirdums Herz mir en-ge, sü-Bes Land der Mut-ter-spra-che, Hei-mat-land!

**Musical Example 9.** "Hör ich Cymbalklänge" from *Zigeunerliebe* by Lehár. Lehár, Franz, Bodanzky, Robert, and Willner, Alfred Maria. *Zigeunerliebe: Romantische Operette in 3 Bildern*. Wien: W. Karczag & C. Wallner, 1909.



Johann Strauss II (1825-1899), hails from a well-established musical family in Vienna. The eldest son of J. Strauss, Sr., he studied at the Polytechnic University, intending to be a banker.<sup>135</sup> He grew up immersed in music, constantly experiencing orchestral rehearsals in his family home. He and his younger brother, Josef, became accomplished social pianists, performing the compositions of their father with gusto, receiving warm wishes and praise for their musical talents. Johann studied the violin secretly with Franz Amon, a member of his father's orchestra, as well as counterpoint and harmony. Johann nourished his love for music even when he was expected to provide for the family, and in August 1844, he was granted license to "hold musical entertainments," contracted 24 musicians and announced his public debut as conductor and composer in October the same year. Johann II received praise from critics, his prolific career solidifying in 1845, when he received the title of Bandmaster of the 2nd Vienna Citizens' Regiment.<sup>136</sup>

During festival season, Johann was often obliged to find work outside of Vienna and travelled to Budapest and Transylvania. Johann was also known for his love of history, and marked every special occasion, event, or anniversary with a composition to match. His dance music entertained every social circle in Vienna, as well as Paris, London, New York and Berlin.<sup>137</sup>

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<sup>135</sup> Peter Kemp, "Strauss, Johann (ii)," *Grove Music Online*, 2001; Accessed 15 Jan. 2020. <https://www-oxfordmusiconline-com.lynx.lib.usm.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-6002278266>.

<sup>136</sup> Kemp, "Strauss, Johann (ii)."

<sup>137</sup> Ibid.

During the 1850-60s, the works of Offenbach permeated the musical theater world, and directors were anxious to bring Viennese composers to the stage.<sup>138</sup> Johann's first operetta *Indigo und die vierzig Rauber* premiered in 1871, a box office success with mixed critical reviews.<sup>139</sup> 14 more operettas were produced by Johann in the 25 years following, but only three enjoyed international success: *Die Fledermaus* (1874), *Eine Nacht in Venedig* (1883), and *Der Zigeunerbaron* (1885).<sup>140</sup>

Strauss II's greatest musical contribution, apart from the national identity of the Viennese operetta, was the expansion of the waltz form by developing an introduction, lengthening the coda for balance, and expanding the waltz themes melodically and harmonically, making it more homogeneous.<sup>141</sup> In the *Csárdás* from *Die Fledermaus*, Strauss II incorporates folk song elements of a popular melodic cadential figure, altering only the rhythm from straight sixteenth notes to dotted eighth notes with grace note.<sup>142</sup> This element is also typically found in the *friss*, or fast, section of folk tunes.

"Klänge der Heimat" begins with a clarinet solo, striking the down beat with a syncopated eighth note, quarter note solidly on the tonic, then ornamentally descending down to the dominant. The melody winds its way to the minor vi, then back to tonic. The orchestra enters, supporting the solo clarinet harmonically. The clarinet signals the vocal

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<sup>138</sup> Antonicek, "Vienna."

<sup>139</sup> Kemp, "Strauss, Johann (ii)."

<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

<sup>142</sup> Johann Strauss, *Die Fledermaus*, An Operetta in Three Acts. (New York: Witmark, 1905).

entrance with sol do, sol do, sol do descending through octaves. The vocal line enters, mimicking the down beat syncopated eighth note, quarter note, a strong Hungarian hallmark of the Csárdás. The vocal line also mimics the contour of the clarinet solo, following the same basic harmonic progression. The melody even echoes the falling intervals at the end of the clarinet solo.

Strauss II's setting of the Hungarian Csárdás is the most "Hungarian" of them all, despite his Jewish and Viennese heritage. The circumstances under which the aria is sung allows Strauss to utilize as many "Hungarianisms" as he can conjure. The opening of the aria begins with a clarinet solo, typical of Csárdás dance. The opening rhythmic syncopation of an eighth note on the down beat followed by a quarter is fundamental to the Csárdás. I have found an alteration of this rhythm in the 1989 Decca recording with Previn conducting. Soprano Kiri Te Kanawa purposely over-exaggerates this syncopated eighth note, quarter, creating a Scottish snap to humorous effect, fueling Rosalinde's theatrical presentation of her Hungarian-ness. The key is solidified as f minor, the solo starting on i, hanging out on the dominant, followed by an exaggerated, emphatically serious to the point of humorous V-i four times followed by i-i. The voice enters on tonic, echoing the harmonic structure of the opening clarinet solo, i-V, noodling around before landing on tonic. The orchestra provides a small interjection, restating the cadential phrase with upward movement in the vocal line.

The second vocal phrase is introduced dramatically, with an upward sweeping gesture of 32nd notes in the orchestra, reminiscent of the cimbalom, the traditional instrument used in the Csárdás. The second phrase continues in f minor, transitioning with a pivot chord to the dominant of D, the home key, the vocal line cadencing after a

fermata with another traditional Hungarian cadential rhythmic gesture, a pair of dotted eighth note to sixteenth notes with appoggiatura embellishment. This opening section plays with the minor key, provoking a melancholy, nostalgic atmosphere with longing for homeland as a central theme. The minor mode is accompanied by a much slower tempo, *langsam*, an important characterizing element the first half of the Csárdás. From there, Strauss opens the main melody of the first half, essentially a repeated chorus “o Heimat so wunderbar,” sketching the circle of fifths before re-establishing the home key of D major.

Suddenly, the vocal line enters in the relative minor yet again, declaring the beginning of the vocal fireworks section, driving home the Countess’s deep Hungarian heritage with cascading embellished lines, dotted rhythms, sudden changes to the relative key of D major, and orchestral support with cimbalom-esque gestures and mimics of the vocal cadential phrases as seen earlier. Rosalinde is showcasing her knowledge of solo Hungarian virtuosity as the vocal line begins to emphasize B, including an octave leap from b4 to b5, followed by a descending glissando, opening once again into the chorus “o Heimat” and circle of 5ths, cadencing in D major. This ends the opening improvisational woodwind solo, echoed by the vocal entrance, and slow, *lassu*, section of the Csárdás, which focuses on melancholy minor key, mixing with the major in a slow tempo, phrases punctuated with dotted rhythmic cadential gestures, and cimbalom figures in the orchestra.

The *friss* begins in the home key of D major. The 2/4 time is reminiscent of the military march in which the folk dance has its roots. Dotted rhythms are omnipresent, and phrases are punctuated with rhythmic cadential figures highlighted earlier. In modern

productions, sixteen bars are traditionally cut, in which the melody stands on the dominant, then returns to tonic. The next section focuses harmonically on I and V in D major, with secondary dominants thrown in for color. The beginning of phrases start a bit slower for emphasis and style, then continue to speed up until a cadenza is reached, with circular 16th note patterns in the voice doubled by the orchestra, inferring the movement of the dancers as they twirl to a pause on a syncopated quarter note cadence before reiterating the opening phrase one final time, speeding to the finish with a climax on syncopated “la la la’s” before the final, deliberately exaggerated Csárdás syncopated downbeat 16th note rhythm, ending with a joyful gypsy yell up to d6, evoking a burst of laughter after a deeply heartfelt and vigorous last dance.

The contrast of the slow, minor section with the fast, major section creates a sense of travel, moving from one to the next, in constant change. This contrast mimics the cycle of seasons on the Earth, embracing the nature of life in a community intricately tied to the land, present in both Hungarian and Gypsy cultures. The Csárdás is a personal statement of the changes of life, including the collective experiences and traumas. The deep longing for homeland, happy times and loved ones are sentiments all humanity understands, bringing unity to the Csárdás arias.

The image displays a musical score for a vocal and piano duet. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff, with the right hand in treble clef and the left hand in bass clef, also in one sharp. The score is divided into three measures. The first measure is marked *rit.* (ritardando) and contains the lyrics "Land, wo so glücklich-lich ich war!". The second measure is marked *a tempo* and contains the lyrics "Ja, dein ge-lieb-tes". The third measure is marked *accel.* (accelerando). The piano part features a prominent cadential melodic figure in the right hand, which is embellished with a grace note and a slur. The left hand provides a steady bass line. The tempo markings *rit.*, *a tempo*, and *accel.* are placed above the vocal line. The piano part includes a *p* (piano) marking in the first measure and a *f* (forte) marking in the second measure.

**Musical Example 10. “Csárdás” from *Die Fledermaus* by J. Strauss. Measure 2, altered rhythm, embellished cadential melodic figure. Johann Strauss. *Die Fledermaus* (Budapest: Könemann, 1990).**

## CHAPTER VII - CONCLUSION

The Csárdás as an exotic Hungarian element plays an important role in the heritage of Viennese operetta. Strauss II, Lehár and Kálmán created the core of operetta repertoire, and incorporated the Csárdás as an aria for soprano. The exotic nature of this repertoire has garnered longevity and intrigue throughout the decades. The Csárdás in particular represents the traditions, culture, heritage, and history of the Hungarian people. Strauss II, Lehár, and Kálmán were aware of the political and social climate and created musical commentary in the form of operetta that reflected the interest of the citizens of Vienna and Hungary. These operettas act as a snapshot of history, with the culture of the period intact.

Strauss II, Lehár, and Kálmán distilled the Hungarian musical elements of *Verbunkos* and *style hongrois* in their Csárdás, creating a distinct flavor palate within a romantic system of lush harmonies, rich chromaticism, and waltz time. The role Hungarian music played in society and its exotic appeal to Westerners through vivacious rhythms, exotic scales and ornamentation, virtuosic and passionate playing from soloists, unique treatment of binary form through *accelerando*, dance breaks, and longing for one's tribe, still rings true to audiences of today. Viennese operetta continues to enjoy popularity through stage and film adaptation, and its music along with its Hungarian influences, delighted, provoked, internationally influenced, and now preserves, the Golden and Silver Ages of Operetta.

This dissertation is beneficial to beginning and seasoned singers alike, providing a springboard for performers to dive into the Hungarian Style present in Viennese operetta. *Style hongrois* is well documented as an instrumental genre, but there is less discussion regarding vocal music, especially for non-Hungarian speakers. This paper serves as an introduction to *style hongrois*, focusing on the Hungarian elements present in the Csárdás. Through the specific examples presented in this paper, the singer is fortified with the expertise of the influences which shaped the Csárdás as vocal literature as well as providing an in-depth look at the Hungarian elements incorporated within. Armed with a deeper understanding of the political, social and economic atmosphere of the period, and specific examples of the Hungarian style present in three settings of the Csárdás, performers can confidently present the Csárdás aria.



APPENDIX A1. Score Lied der Sylva mit Chor, “Heia in den Bergen” from *Die Csárdásfürstin* by Emmerich Kálmán.

**ERSTER AKT.**  
**Nr. 1. Lied der Sylva mit Chor.**  
(Boni, Sylva, Feri u. kleine Soli.)

7

**Tusch.** *Breit.* *f* v. o. *Horn.* *Prosa.* Applaus. Rufe: Olala!

*Tymp. Cassa. Piatti.*

*Breit.* *f* v. o. *Horn.* *Prosa.* Applaus. Rufe: Olala!

*Tymp. Cassa. Piatti.*

*Breit.* *f* *Sylva: Also auf allgemeines Verlangen.* *Boni: Zum achtenmal: Olala!* *Maestoso.* *Hörner.*

*ff* v. o. *sehr breit und nobel, gebunden* *sff*

*1. Horn.* *p*

*Sylva. Andante (sehr langsam).* *Hei - a.* *hej - a.* *Solo-VI. I. Ob.* *p* *Fag. Hörn.* *Hf.*

I. W. 1988.

Syl. In den Ber-gen ist mein Hei-mat-land! O-hei-a,

gebunden Trombi con sard. (dolce) *pp* Pos. Tamtam.

Syl. o-hei-a! Hoch dort o-ben mei-ne Wie-ge stand.

Trombi (dolce) *pp* Pos. Tamtam *molto rit.*

Syl. dort wo scheu blüht das E-del-weiß, dort wo rings um glitzern

*molto rit.* I. Clar.

Sehr breit und ausdrucksvoll. *rit.*

Syl. Schnee und Eis. Hei-a, o-hei-a, schla-gen Her-zen wild und

Kl. Str. *glissando* Kl. *rit.* Tymp.

Allegro. *p*

Syl. heiß! Wenn ein Sie-ben-bür-ger Mä-del sich in dich ver-liebt,

Kl. *p* Fag. 7 10b Hfe. Tambozrin.

Syl. nicht zum spie-len, nicht zum scherzen sie ihr Herz dir gibt. Willst du dir die Zeit ver-trei-ben

Syl. such' ein and'-res Schät-ze-lein. Bist du mein, muß mir du blei-ben, muß mir dei-ne Seel verschreiben,

Syl. muß ich Himmel dir und Höl-le sein! Ol - la - la! So bin ich ge-baut.

Syl. Ol - la - la! Auf zum Tanz! Küß' mich, ach küß' mich, denn

Syl. wer am be-sten küs-sen, küs-sen kann, nur der wird mein Mann!

J. W. 1988.

Syl. *f* Ol - la - la, so bin ich ge-baut — Ol - la - la, auf zum Tanz! — Küß mich, ach

**Boni.** *f* Ol - la - la, so bin ich ge-baut — Ol - la - la, auf zum Tanz! — Küß mich, ach

**Feri.** *f* Ol - la - la, so bin ich ge-baut — Ol - la - la, auf zum Tanz! — Küß mich, ach

**CHOR.** *f* Ol - la - la so bin ich ge-baut — Ol - la - la, auf zum Tanz! — Küß mich, ach

*ff* V.O. *f* Ol - la - la so bin ich ge-baut — Ol - la - la, auf zum Tanz! — Küß mich, ach

*molto rit. e dim.*

Syl. küß mich, denn wer am besten küssen, küssen kann, nur der wird mein Mann!

Bo. küß mich, denn wer am besten küssen, küssen kann, nur der wird mein Mann!

Fe. küß mich, denn wer am besten küssen, küssen kann, nur der wird mein Mann!

*poco rit.*

**Allegro.** (Sylvia tanzt)  
(Klatschen in die Hände.)

11

(Klatschen in die Hände.)

(Klatschen in die Hände.)

(Klatschen in die Hände.)

**Allegro.**

*f* v.o.

4 Hörner

Tamburin.

Cassa

Cornia Truente

5

Musical score for a vocal and piano piece, page 12. The score is in 3/4 time with a key signature of three flats. It features vocal lines with "la" and "la la" syllables, piano accompaniment with various textures, and a central section with the instruction "immer mehr und mehr treiben".

The score is divided into several systems. The first system includes vocal lines with "la la la la la la la la" and piano accompaniment. The second system includes vocal lines with "la la la la la la la la" and piano accompaniment. The third system includes vocal lines with "la la la la la la la la" and piano accompaniment. The fourth system includes vocal lines with "la la la la la la la la" and piano accompaniment. The fifth system includes vocal lines with "la la la la la la la la" and piano accompaniment. The sixth system includes vocal lines with "la la la la la la la la" and piano accompaniment. The seventh system includes vocal lines with "la la la la la la la la" and piano accompaniment. The eighth system includes vocal lines with "la la la la la la la la" and piano accompaniment. The ninth system includes vocal lines with "la la la la la la la la" and piano accompaniment. The tenth system includes vocal lines with "la la la la la la la la" and piano accompaniment.

The score includes various musical markings and instructions:

- accel.** (accelerando)
- Hfe. gliss.** (half-forte glissando)
- immer mehr und mehr treiben** (driving more and more)
- marc.** (marcato)
- Sehr breit.** (Very broad)
- Bra - vo** (Bravo)
- Bra - vo** (Bravo)
- Bra - vo!** (Bravo!)



APPENDIX A2. Score Lied and Csárdás, “Hör ich Cymbalklänge” from *Zigeunerliebe*  
by Franz Lehár.

150

Sie! ... aber Puszta und Zigeunermusik  
sind noch viel schöner –

**Nr. 16. Lied und Csárdás.**  
(Jlona)

♣ Dragotin (geht ab)  
♣ Jlona: Wenn aber der Unger in Stimmung ist...

dann fängt er an zu denken.....und wenn er denkt.....dann wird

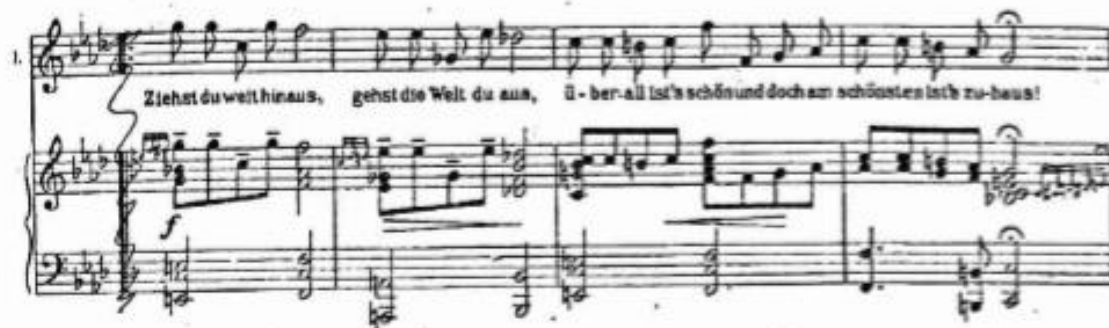
Viel. Sehr

sein Herz so schwer..... am Beiden nicht! er heulen!...

**Moderato**  
Jlona

Hör'ich Cym-bal-klän-ge, wird ums Herz mir en-ge, sü-ßes Land der Mut-ter-ge-sch-ke, Hei-mat-land!

Seuf'z nach dei-nen Wäld-ern, nach den gold-nen Fel-dern, neh-me mich nach dir, mein sü-ßes Ue-gar-land!

1.  Ziehst du weit hinaus, gehst die Welt du aus, ü-ber-all ist's schön und doch am schönsten ist's zu-haus!

2.  Hier' ich Cym-bel-klän-gen, wird ums Herz mir en-ge, sü-ßes Land der Mus-ter-spra-che, Hei-mat-land!

### Csárdás Allegro

3.  Macht nichts! Heiß der Tau-fel! Macht nichts! Oh-ne Zwei-fel kann der Mensch nicht im-mer  
*Langsam, später immer schneller*

4.  trau-rig sein! Liebt man Schatz mäch-nim-mer, find't man And're im-mer, schad'um je-de



Trä - se, die ich wein'! Will nicht oh - ne Küs - se le - ben, nein, nein!

Kei - ne Stun - de oh - ne Lieb - sten sein! Ja!, Ja!, haß der Teu - fel! Ja! Ja!

oh - ne Zwei - fel, im - mer kann der Men - sch nicht trau - rig sein! trau - rig sein!

Tanz



Ilona: Will nicht oh - ne Küs - se

le - ben, nein, nein! Kei - ne, Stun - de oh - ne Lieb - sten sein!

Ja, ja, holh der Teu - fel! Ja, ja, oh - ne Zwei - fel, Im - mer kann der Men - sch nicht

trau - rig sein! trau - rig sein!

Erstarrter Ausruf: Creche!!

Appendix A3. Score “Csárdás” from *Die Fledermaus* by Johann Strauss II.

Ja, die nationalen Töne meines Vaterlandes mögen  
für mich sprechen. **Nº 10. CSÁRDÁS.**

**Langsam.**

PIANO. *fp*

ROSALINDE. *mf*

Klän-ge der Hei-mat, ihr

weckt mir das Schuen, ru - fet die Thränen in's Au - ge mir! *p*

*cresc.* *a tempo subito*

Wenn ich euch hö - re, ihr helmischen Lie - der, zieht -

*a tempo* *cresc.*

— mißs wie - der, mein Un - gar - land, zu — dir! *O*

*cresc.* *culla voce* *pp*

K 1012

85

Hei - mat so wun - der - bar, wie strahlt dort die  
 Son - ne so klar, wie grün dei - ne Wäl - der, wie la - chend die Fel - der, o  
 Land, wo so glück - lich ich war! Ja, dein ge - lieb - tes  
 Bild mei - ne See - le so ganz er - füllt.  
 dein ge - lieb - tes Bild! Und bin ich auch von dir weit, — ach, —

*rit.* *a tempo* *accel.*  
*rit.* *a tempo* *accel.*  
*a tempo* *poco rit.* *a tempo* *p* *pp*  
*rit.* *a tempo* *pp*

— weit, — ach, — dir bleibt in E-wig-

*accel.* kelt doch mein Sinn *lento* im - mer dar *a piacere* ganz al-

*accel.* *f* *lento* *pp*

*a tempo* lein ge - weilt! O Hei - mat, so wun - der - bar, wie

*a tempo* *pp*

strahlt dort die Son - ne so klar, wie grün dei - ne Wäl - der, wie

*accel.* la - chend die Fel - der, o Land, wo *p* *rit.* so *a tempo* glück - lich ich war!

*accel.* *f* *p* *rit.* *a tempo*

# Frischka.

Feu - - er, Lebenslust, schwellt äch - te Un-garbrust, hei! — zuan

Tan-ze schnell! Csardastönt so hell! — Brau - - nes Mäg-de-lein, musst mei - ne

Tänz-riu sein; reich! — den Arm ge-schwind, dun-kei - än-gig Kind! —

Zum Fle - - del - klin - - - gen, ho - ha, — — — — — tönt jauch-zend

Stu - - - gen: ho - ha, — ha! — — — — — Mit dem Sporn geklirrt, wenn dann die

*gliss.* *u tempo* *a tempo* *p*



Mald verwirrt senkt — zur Erd' den Blick, das verkün-det Glück! Durszge

Ze-cher, greift zum Be-cher, lässt ihn kreisen, lässt ihn

kreisen-schnell von Hand zu Hand! Schlürft das Feu-er im To-

kav-er! bringt ein Hoch aus dem Va-ter-land! Ha!

*rit.*

*a tempo*

Feu - - - er, Lebenslust, schwellt äch - te Un-garbrust, hei! zum

*a tempo*

*p*

*Più Allegro.*

Tau - ze schnell! Csar - das tönt so hell! — La — la — la — la —

*p*

— la — la — la — la — la — la —

la — la — la — la

*Lento.* *ff* *Allegro.*

la — la — la — la — la!



## APPENDIX B – Translations

### Appendix B1. Translation “Heia in den Bergen” from *Die Csárdásfürstin*, Kálmán.<sup>143</sup>

Heia, heia!  
In den Bergen ist mein Heimatland!  
Heia, o heia!  
Hoch dort oben meine Wiege stand!  
Dort, wo scheu blüht das Edelweiss,  
Dort, wo ringsum glitzern Schnee und Eis.  
Heia, o heia!  
schlagen Herzen wild und heiss.

Wenn ein Siebenbürger Mädel  
Sich in dich verliebt.  
Nicht zum Spielen, nicht zum Scherzen  
Sie ihr Herz Dir gibt.  
Willst du dir die Zeit vertreiben,  
Such ein anderes Schätzlein,  
Bist du mein - mußt, mein du bleiben,  
Mußt mir deine Seel verschreiben  
Muss ich Himmel, dir und Hölle sein!

Olala! So bin ich gebaut!  
Olala! Auf zum Tanz!  
Küss mich, ach, küss mich,  
Denn wer am besten /:küssen:/ kann -  
Nur der wird mein Mann!  
(Tanz) La la la...

Heia, Heia!  
In the mountains is my fatherland!  
Heia, oheia!  
High up there was my cradle!  
Where the Edelweiss blooms timidly,  
Where glistening snow and ice all around.  
Heia, o heia! -  
heart beats wild and hot.

When a girl from Siebenbuerger  
Falls in love with you.  
Not to play, not to jest  
She gives you her heart  
If you want to squander your time  
then find another Sweetheart,  
Are you mine—mine you must remain,  
you must let me enter your soul  
I must be Heaven, you and Hell!

Olala! This is how I was created!  
Olala! off to dance!  
Kiss me, oh, kiss me,  
because he who kisses best,  
Only he will be my husband!  
La la la...

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<sup>143</sup> Maffioletti, Carla. “Heia in den Bergen.” Bluebird CD Translations.  
<http://carlamaffiolettibluebirdtranslations.blogspot.com/2012/06/heia-in-den-bergen-emmerich-Kálmán-1882.html> (accessed October 1, 2018).

Appendix B2. Translation “Hör ich Cymbalklänge” from *Zigeunerliebe*, Lehár. <sup>144</sup>

Hör' ich Cymbalklänge,  
Wird ums Herz mir enge,  
Süßes Land der Muttersprache,  
Heimatland!

Träum von Deinen Wäldern,  
Nach den gold'nen Feldern,  
Sehne mich nach dir,  
Mein süßes Ungàrland!  
Ziehst du weit hinaus,  
Gehst die Welt du aus,  
Überall ist's schön und doch  
Am schönsten ist's zuhaus!

Macht nichts! Hol's der Teufel!  
Macht nichts! Ohne Zweifel  
Kann der Mensch nicht immer traurig sein!  
Liebt mein Schatz mich nimmer,  
Find't man And're immer,  
Schad' um jede Träne, die ich wein'!

Will nicht ohne Küsse leben, nein, nein!  
Keine Stunde ohne Liebsten sein!  
Jaj, jaj, hol's der Teufel!  
Jaj, jaj, ohne Zweifel,  
Immer kann der Mensch nicht traurig sein!

Do I hear cymbal sounds,  
Be close to my heart,  
Sweet native language,  
Home country!

Dream of your forests,  
After the golden fields,  
I'm missing you,  
My sweet Hungary  
Do you go far,  
Are you going out of the world,  
Everywhere is nice and yet  
It's the most beautiful home!

Never mind! Get the devil!  
Never mind! Without doubt  
Man cannot always be sad!  
Does my sweetheart never love me,  
You always find another,  
Damn it for every tear I cry!

I will not live without kisses, no, no!  
Not an hour without my sweetheart!  
Jaj, jaj, get it the devil!  
Jaj, jaj, without a doubt,  
Man cannot always be sad!

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<sup>144</sup> Translation by author.

Appendix B3. Translation “Csárdás” from *Die Fledermaus*, Johann Strauss II. <sup>145</sup>

Klänge der Heimat, ihr weckt mir das Sehnen,  
rufet die Tränen ins Auge mir!  
Wenn ich euch höre, ihr heimischen Lieder,  
zieht mich's wieder, mein Ungarland, zu dir!

O Heimat so wunderbar,  
wie strahlt dort die Sonne so klar,  
wie grün deine Wälder, wie lachend die Felder,  
o Land wo so glücklich ich war!

Ja, dein geliebtes Bild  
Meine Seele so ganz erfüllt,  
dein geliebtes Bild!  
Und bin ich auch von dir weit, ach weit,  
ach, dir bleibt in Ewigkeit  
doch mein Sinn immerdar ganz allein geweiht!

Feuer, Lebenslust, schwellt echte Ungarbrust,  
hei!  
Zum Tanze schnell! Czárdás tönt so hell!

Braunes Mägdelein, musst meine Tänz'rin sein;  
Reich den Arm geschwind, dunkeläugig Kind!  
Durst'ge Zecher greift zum Becher,  
lasst ihn kreisen, lasst ihn kreisen  
schnell von Hand zu Hand!  
Schlürft das Feuer im Tokayer!  
Bringt ein Hoch aus dem Vaterland! Ha!

Sounds of my homeland, you awaken my  
Longing, call forth tears to my eyes!  
When I hear you songs of home,  
You draw me back, my Hungary, to you!

O homeland, so wonderful,  
How clearly shines the sun there!  
How green your forests, how laughing the fields,  
Oh land, where I was so happy!

Yes, your beloved image  
Entirely fills my soul,  
Your beloved image!  
And though I am far from you, ah so far,  
Yours remains for all eternity  
My soul, ever there, dedicated to you alone!

Fire, zest for living, swell the true Hungarian  
breast, hurrah!  
On to the dance, the Csárdás sounds so brightly!

Brown-skinned girl, you must be my dancer;  
Give me your arm quickly, dark-eyed child!  
Thirsty tipplers, grasp the cup,  
Pass it in a circle  
Quickly from hand to hand!  
Slurp the fire In the Tokay,  
Give a toast from the fatherland! Ha!

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<sup>145</sup> Lea F. Frey. “Czárdás - Klänge der Heimat.” Aria database.  
<http://www.ariadatabase.com/translations/fledermaus.txt> (October 1, 2018).

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