THE ARTIST AND THE ENTERTAINERS: EMMANUEL CHABRIER AND HIS IMITATORS

by

MARY HELEN STILL

(Under the Direction of Dorothea Link)

ABSTRACT

Composed by Emmanuel Chabrier in 1877, the opera *L'Étoile* quickly become fodder for "borrowing" by American and British musical comedy collaborators. An American adaptation by Woolson Morse, *The Merry Monarch*, was produced in 1890, and a British adaptation by Ivan Caryll, *The Lucky Star*, was produced in London in 1899. Each subsequent version is in no way simply a translation or reproduction of *L'Étoile*; these are adaptations in a broad sense, with little Chabrier left at all. It is the purpose of this thesis to demonstrate by means of this case study how the musical comedy genre and the popular music industry of the late nineteenth and early twentieth centuries made use of an established and canonic genre, opera, by investigating what is appropriated and what is not valued in this borrowing process.

INDEX WORDS: L'Étoile, The Merry Monarch, The Lucky Star, Emmanuel Chabrier, Eugène Leterrier, Albert Vanloo, H. Woolson Morse, J. Cheever Goodwin, Ivan Caryll, Charles H. Brookfield, Adrian Ross, Aubrey Hopwood

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DEDICATION

This thesis is dedicated to my almost husband and best friend, Shakib Hoque, my sweet family, and my puppy, Henry, who never let me work too hard for too long. I love you all with all my heart.

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CHAPTER 1

INTRODUCTION

Emanuel Chabrier never met, and quite possibly never even heard of, Woolson Morse and Ivan Caryll, but they are all tied together by Chabrier's operetta *L'Étoile*. Composed by Chabrier and first produced at the Théâtre des Bouffes-Parisiens in 1877, *L'Étoile* was a brief hit with audiences and critics alike. With an elaborately convoluted plot set in the exotic orient, the show was ripe for the picking and quickly became fodder for "borrowing" by American and British musical comedy collaborators. An American adaptation by Morse, *The Merry Monarch*, was first produced on Broadway in 1890, and a British adaptation by Caryll, *The Lucky Star*, was first produced at the Savoy Theatre in London in 1899. Each subsequent version is in no way simply a translation or reproduction of *L'Étoile*; each is an adaptation, in a very broad sense, with little Chabrier left at all. Morse's version retains four musical numbers of Chabrier's original nineteen, and Caryll retains only one number from Chabrier and one number that is very similar to one of Morse's.

In each instance of borrowing, what was borrowed was *not* the most obvious choice, the music, but instead the story and structure of Chabrier's operetta. Morse and Caryll were hit composers in their own right, and they did not need to borrow anyone else's music to be commercially successful. What they needed were strong structural underpinnings and a dramatic framework to lay the foundation for a successful production. Hit songs do not become hits in a vacuum, and loose structure and a lack of a cohesive storyline was what had, up to this point, separated the high art of opera from minstrelsy, vaudeville, and burlesque.

It is the purpose of this thesis to demonstrate how the musical comedy genre and the popular music industry of the late nineteenth and early twentieth centuries made use of an established and canonic genre, opera, by investigating what is appropriated and what is and is not valued in this borrowing process. It is hard to discuss this project without seeming to deride or belittle the composers and librettists doing all this borrowing, and I would like to stress that undermining the value of their contributions is not the intent of this thesis. The musical comedy would eventually become the musical with its own canon and celebrated works, but at this point borrowings and formulaic productions were an accepted staple.

Despite being a lesser-acknowledged composer, Chabrier is certainly no outsider to the established canon of western composers. His biography and works appear in all the major musical encyclopedias, he has been the subject of detailed studies by musicologists such as Roger Delage and Rollo Myers, and many of his works are available in authoritative editions. As the work of a member of the western music canon, *L'Étoile* is readily available for score study. The autograph manuscript is held at the Bibliothèque Nationale de France and a vocal score was published by Enoch in 1877, with piano reduction by Leon Roques, the director of *L'Étoile*'s premiere. Roques' reduction has received multiple reprintings but a scholarly edition of the full orchestral score was not completed until 2009. Published by Bärenreiter in volume 3 of their *L'Opéra français* series and edited by Hugh Macdonald, this score is only available on hire. In 2011, Bärenreiter published a vocal score, with piano reduction by Karl-Heinz Müller, based on the 2009, Urtext edition. In this most recent edition, unlike in the Roques' edition, the libretto is also included, printed interspersed with the music. Recordings include live productions by the Opéra de Lyon, with John Eliot Gardiner as conductor, recorded in 1984, and rereleased in 2006, on CD by EMI; the Orchestre de la Suisse Romande, with Ernest Ansermet as

conductor, recorded in 1941, and rereleased in 2000, on CD by Cascavelle; and two student productions by the The Opera Theater of the Boston and New England Conservatories in 1989 and the Lawrence University Conservatory of Music (Appleton, WI) in 2009, both in English.

Morse and Caryll, on the other hand, remain at the periphery of early musical theatre studies. Morse, in particular, is almost completely unaccounted for in musicological studies.[1] When he is mentioned, it is usually in conjunction with Chabrier and *L'Étoile* or with his slightly more famous and prolific librettist, J. Cheever Goodwin. Of the three works under consideration, materials for *The Merry Monarch* are the most difficult to obtain as little has been published. No published complete score for *The Merry Monarch* seems to have been made. A manuscript full score and orchestral parts are extant, however, and are housed at the National Library of Australia, along with a typed script (dialogue only, no author indicated), the published "vocal gems" (New York: T. B. Harms & Co., 1890) and the published "song words" (New York: T. B. Harms & Co., 1890).[2] The manuscript is in the hand of the orchestrator, John Philip Sousa, and is dated August 1st, 1890.

Caryll has received better treatment, as several of his works and his association with the Gaiety Theatre in London place him on a more direct line of influence over the emergence of the musical comedy genre during the Victorian era. Although he does merit an entry in the *Grove*

[1] An entry on H. Woolson Morse will appear in the forthcoming second edition of *The Grove Dictionary of*

[2] These materials are contained in the J.C. Williamson collection available from the National Library of Australia's Manuscript, Pictures, and Prompt collections. James Cassius Williamson (1845-1913) was an American actor and theatrical manager in Australia, and he formed the foremost theater company in Australia at the time, The Royal Comic Opera Company (later J.C. Williamson Ltd.), in 1881. Williamson obtained the exclusive Australian performance rights for many Gilbert and Sullivan operas and other comic opera imports. *The Merry Monarch* was imported from the United States and first produced December 26, 1891, at the Princess Theatre in Melbourne. It is unclear why the manuscript score would be sent to Williamson when he requested the rights, but since it was not published, it might seem that sending the original was simpler than making a copy.

Music Online, his influence is of interest primarily to musical theatre scholars.[3] During this research, no orchestral score for *The Lucky Star* could be located. However, a vocal score was published by Chappell & Co., Ltd. in 1899, in London and a few copies are still extant. According to operetta scholar Clifton Coles, at least two versions of the vocal score were published, but I was only able to locate one. The version used for this study was published by Chappell & Co., Ltd. in 1899, and has 231 pages and twenty-two musical numbers. The libretto referenced in this research is a version reconstructed by Coles based on two versions of the original libretto and the two vocal scores.[4]

As there is a clear chronological sequence of productions, the works will be compared to each other in the order of their productions. As each production was a collaborative effort, contributors such as librettists, lyricists, playwrights, and producers will be examined briefly in addition to the lead composers. In order to garner a sense of each production's reception, reviews in historical newspapers will be considered along with the perspectives of several leading musical theatre and opera historians.

Scholarship in this area tends to lie on the border of music and theatre. Both music and theatre historians stake claims on the research, but their interest is generally indirectly related, referencing American operetta and Victorian musical comedy as predecessors or offshoots of other genres such as opera and musical. Several scholars have dealt with these topics more directly, however, including Gerald Bordman, Alan Hyman, and Kurt Gänzl whose works are my principal secondary sources for Morse and Caryll's works.

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[3] Andrew Lamb. "Caryll, Ivan." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/05053 (accessed May 22, 2012).

[4] In the preface to his reconstructed libretto, Coles describes his method and sources and indicates some of the key differences between the two different librettos, including discrepancies in the number of musical numbers, the musical numbers which are included, and the strengthening of some roles over others. Clifton Coles, "Notes on the Libretto," The Gilbert and Sullivan Archive, http://math.boisestate.edu/gas/savoy/lucky_star/notes_on_libretto.html (accessed December 13, 2012).

American theatre scholar Gerald Bordman (1931-2011) has written several encyclopedic books about musical theatre in America specifically, all published by Oxford University Press. His extensive work *The Oxford Companion to American Theatre* (first published in 1984, revised and updated by Thomas Hischak in 2004) provides a season-by-season account of Broadway musicals since 1866. He delved into more specific genre subsets in three companion volumes: *American Operetta: From* H.M.S. Pinafore *to* Sweeney Todd (1981), *American Musical Comedy: From* Adonis *to* Dreamgirls (1982) and *American Musical Revue: From* Passing Show *to* Sugar Babies (1985). Bordman also wrote biographies for musical theatre composers Jerome Kern (1990) and Vincent Youmans (1982). Now in its third edition, Bordman's *American Musical Theatre: A Chronicle* (1978, 1986, 2001) traces trends and developments in American musical theatre, beginning in 1757, for each season (focusing primarily on Broadway as activities began to center there) through, in the most recent edition, the 1999/2000 season. Bordman's work is broad, descriptive, and thoroughly documented, although due to the broad scope, specific shows are generally discussed only briefly and in a concise format.

English author, journalist, and film writer Alan Hyman (1910-1999) spent his early career as a screenwriter in the film industry but discovered a passion for Arthur Sullivan's light opera and Victorian burlesque writing scripts for some of BBC radio's musical series. Hyman's two books, *The Gaiety Years* (Cassell, 1975) and *Sullivan and His Satellites: A Survey of English Operettas 1860-1914* (Elm Tree Books, 1978). *The Gaiety Years* focuses on the Gaiety Theatre in London during the emergence of the Edwardian musical comedy, a genre rising in the decline burlesque and the end of the Gilbert and Sullivan era. Under the management of George Edwardes, the Gaiety Theatre presented shows that were more modern with stylish costume fashions, snappy banter, popular tunes, and the family-friendly dancing corps, The Gaiety Girls.

Kurt Gänzl's two-volume study *The British Musical Theatre* (Macmillan Press, 1986) was pioneering work in the field and won several awards, including won the Roger Machell Prize for the year's best performing-arts book, the British Library Association's McColvin Medal for the outstanding reference work (any subject) of its season, and the Library Association McClovin Medal. Gänzl's research is extensive but accessible as he presents the material in a congenial manner, injecting personal (but fact supported) opinion frequently. His first book was followed by several others, including *Gänzl's Book of the Musical Theatre* (with Andrew Lamb, Schirmer, 1989) and *The Musical: A Concise History* (1997). His seminal research project, however, is his three-volume reference work *The Encyclopedia of the Musical Theatre* (Schirmer, 1994, expanded in 2001), which was a Dartmouth Medal honoree in 1995 and was awarded "Outstanding Reference Source" in 1997 by the American Library Association. The expanded second edition includes over 4,000 revised entries and 500 new entries. The sheer quantity and quality of his work has made him an institution in the field of musical theatre history.

What, I believe, sets my research in this thesis apart from previous scholarship is my more in depth case study approach to three related works. The books previously mentioned are all mostly concerned with accounting for the facts of the productions they are generally reference volumes. Additionally, while the relationship between the three works under consideration in this thesis is acknowledged by Gänzl and Bordman, one would assume from reading their entries that the three works are very much the same, when in fact they all share very little musical content.

Another aspect of my research is the relationship of opera to the emerging American and British musical theatre genres. An article by Andrew Lamb, "From Pinafore to Porter: United

States-United Kingdom Interactions in Musical Theatre, 1879-1929" which appeared in a special "British-American Musical Interactions" edition of *American Music* (Spring, 1986: 34-49), presents a similar project but with some significant differences. Lamb focuses primarily on shows that were reproduced basically unchanged in one country from another and on instances where musical numbers from shows in one country were interpolated into new shows in the other country. My project is quite different, as the three shows I intend to present are quite different in musical content and my chief interest is in their structural similarities, particularly when they are tied back to structural similarities to opera.

CHAPTER 2

L'ÉTOILE IS BORN

> You tell me that his reputation dates from *España*. This is not exactly true: before *España*, a piece called *L'Étoile* was played at the Bouffes (…) It contained some absolutely exquisite pages, in which the humor and even the buffoonery always remained very musical, and in which one often glimpsed the admirable musician, high in color and caressing in tone, who was to write *Gwendoline*, *La Sulamite*, and *Briséïs*. (…) This short piece, which I love dearly, to my mind revealed Chabrier to be the only one, among all the musicians I knew, capable of creating a truly French comedy genre, at the same time droll and musical – something like a French *Meistersinger*.[5]
>
> —Henri Duparc to René Martineau, January 15, 1908

First produced at the Théâtre des Bouffes-Parisiens, in Paris, November 28, 1877, *L'Étoile* was Emmanuel Chabrier's first true success in an operatic venture. According to Chabrier scholar Rollo Myers, "…Chabrier became famous over night. For the piece was an instant success with both the public and the critics, and Chabrier at last had proved that he was something more than a gifted amateur."[6] *L'Étoile* is an opéra-bouffe in three acts with a libretto by Eugène Leterrier and Albert Vanloo. There is some discrepancy about the origin of the project. According to Vanloo, Chabrier approached them about the venture, but Myers claims

[5] "Vous me dites que sa reputation date d'*España*. Ce n'est pas absolument juste: avant *España* on avait joué aux Bouffes une pièce intitulée *L'Étoile* […] Il y avait là des pages absolument exquises, dans lesquelles la drôlerie et meme la bouffonnerie restaient toujours très musicales, et où se révélait souvent l'admirable musicien, coloré et caressant, qui devait écrire *Gwendoline*, *la Sulamite* et *Briséïs*. […] Cette petite pièce, que pour ma part j'aime infiniment et seul capable, parmi tous les musiciens que j'ai connus, de créer un genre bien français de comédie, à la fois drôle et musicale – quelque chose comme des *Maîtres chanteurs* français." Roger Delage, *Chabrier: Livre bilingue,français/anglais*, Iconographie Musicale (Geneva: Minkoff & Lattès, 1982), 132. This book contains French and English text (both written by Roger Delage) on facing pages.

[6] Rollo Myers, *Emmanuel Chabrier and His Circle* (Cranbury, NJ: Associated University Presses, Inc., 1970), 18.

that they in fact approached Chabrier about composing the music for a farcical comedy that they had already begun to write. However the project was begun, it was completed in just a few months' time.

The cast of the premiere included the comic greats Daubray as King Ouf the First, and Alfred Jolly as Ambassador Hérisson de Porc-Épic, who according to this critic, stole the show.[7] "This Jolly hails from Brussels. He has made himself at home here right away. He has all the fantasy of Léonce and is more convincing. It is he who was the star of the evening."[8] The rest of the cast included Paola Marié as Lazuli; Berthe Stuart as Princess Laoula; Étienne Scipion as the Royal Astrologer, Siroco; Jannin as the Ambassador's private secretary, Tapioca; and Luce as the Ambassador's wife, Aloès. This last actress received less flattering reviews from at least one critic: "Mmes Stuart and Luce are pretty women and pleasant actresses, but the second is an inadequate singer."[9]

Despite the opera's initial success, the poor luck that would seem to follow Chabrier throughout the rest of his career struck after only forty-eight performances between November 1877, and January 1878.[10] Officially, the run was ended due to illness in the cast, but Myers purports that the real reason was a clause in the contract that would have allocated a greater part of the earnings to the composer and librettists after a fiftieth performance.[11]

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[7] Daubray was the stage name of actor and operetta singer Michel René Thibaut.

[8] Pierre Véron, *Le Charivari*, Saturday, December 1, 1877. "Ce Jolly (…) arrive de Bruxelles. Il s'est du coup acclimaté ici. Il a, avec plus de vraisemblance, toute la fantaisie de Léonce. C'est lui qui a eu les honneurs de la soirée."

[9] *Paris-Théâtre,* December 6-12, 1877. "Mmes Stuart et Luce sont de jolies femmes et d'agréables comédiennes; mais la seconde est une chanteuse insuffisante."

[10] Each of Chabrier's operas experienced setbacks due to circumstances beyond his control, which resulted in short runs during his lifetime. See Myers, 18.

[11] Ibid.

L'Étoile Synopsis

> "*L'Étoile* is totally irresistible, containing one of the most delightful of French stage scores, and a libretto so bizarre or silly that it seems more charming and surreal today than many modern works."[12]
>
> —Richard Traubner, *Operetta: A Theatrical History*

In Act I of *L'Étoile*, King Ouf the First of the 36 Realms is preparing to celebrate his birthday with the customary annual birthday impalement. Not one to impale his subjects unjustly, King Ouf only chooses victims who commit treason by speaking ill of the government. However, his subjects are on particular guard against any inadvertent treason around his birthday, as they know he will be out amongst the people in disguise. As any highly paranoid ruler must, King Ouf has in his employ Siroco, the expensive royal astrologer. To insure that Siroco always has his best interests at heart, King Ouf has included a specification in his will that fifteen minutes after the death of the King, the royal astrologer shall be executed. As a result, Siroco's efforts to keep the King a paragon of health know no bounds.

The King is also required to produce an heir before his fortieth birthday, and to fulfill this requirement he has arranged to be married to Princess Laoula, the daughter of the neighboring King of Mataquin. The Princess, entirely unaware of the nature of her trip, is being escorted by the elaborately secretive ambassador Hérisson de Porc-épic, his wife Aloès, and his private secretary Tapicoca, who spends more time being private with the wife than with the husband. Completely unnecessarily, Hérisson insists that they all travel in disguise as traveling salesmen and that the Princess pretend to be his wife. While en route, they meet a handsome young peddler of women's cosmetics, Lazuli. The Princess and Lazuli share a glance, and it is love at

[12] Richard Traubner, *Operetta: A Theatrical History* (New York: Doubleday & Company, Inc., 1983), 100.

first sight. Lazuli follows the party into town, but then loses them in the crowd. Siroco happens upon the disheartened young lover, and, never passing up a chance to make an extra franc, offers to give Lazuli an astrological reading. Lazuli gives up his last coin in the hope that the stars will give him a pretty fate, then settles for a nap instead of the supper his coin would have bought him.

Leaving the ladies behind, Hérisson and Tapioca head to court to present themselves to the king, but as soon as they are out of sight, Aloès convinces the Princess to follow her out to find adventure. They soon find one in the form of the handsome peddler from earlier. Lazuli is fast asleep on the ground, dreaming of the pretty girl from the road, but he certainly cannot be left to sleep in peace when tickling him with bits of straw is so much more entertaining for Aloès and the Princess. Lazuli at first pretends to be still sleeping, but then wakes up and grabs the girls. The Princess and Aloès continue their disguise, and Lazuli asks Laoula her name and marital status. However, he is quickly disappointed when Hérisson returns and whisks "his wife" away.

His hopes dashed, Lazuli has no patience with the stranger who asks him his opinion on the government. As far as he is concerned, the government matters not one bit. When the stranger continues to disrupt his star-crossed misery, Lazuli punches him squarely on the nose. King Ouf has found his victim and immediately hails his guards to incarcerate the young traitor and prepare the birthday impalement chair. Lazuli's last moments are almost upon him when Siroco rushes in and frantically calls a stop to the ritual. The stars have revealed that Lazuli's lifeline is inseparably linked to the King's, and one day after Lazuli's death, the King will die also (and then Siroco fifteen minutes later, of course). Ouf cancels the birthday impalement straightaway and commands that Lazuli be escorted to the royal palace in style and safety.

Act II opens on a scene of luxury as Lazuli is pampered in every way he can imagine by the royal maids of honor. When he attempts to escape his gilded cage to find the young married woman he has fallen for and to challenge her husband to a duel, Ouf and Siroco are horrified. Hérisson soon arrives to present his credentials to the King, and seeing the man he believes is Laoula's husband, Lazuli challenges Hérisson to a duel then and there. King Ouf and Siroco of course cannot allow any such risk to Lazuli's life without being sure that he can hold his own against Hérisson, so the King challenges him to a trial duel to determine his strength. When the ambassador easily bests the King, Ouf decides that a craftier option would better suit his predicament. Ouf hastens away, refusing to *officially* acknowledge the arrival of the ambassador and leaving him to be locked up by the guards, much to Hérisson's surprise and indignation. Princess Laoula learns the true nature of her trip as Hérisson is being dragged away, and she collapses in the arms of Aloès and Tapioca. Lazuli rushes in to revive his fair matron and is pleasantly surprised to find out she is really a maid! They agree however to continue to conceal Laoula's true identity as the King's betrothed. Since the supposed husband of Laoula is temporarily detained and Ouf is under the impression that Aloès is his princess bride-to-be, the King magnanimously unites Lazuli and Laoula and gives them a boat and some money to escape to their happily ever after.

Hérisson soon escapes from his cell and, quite in a huff over recent events, reveals to the King that Aloès is *his* wife and it is the princess who has been sent off with Lazuli. Taking matters into his own hands, Hérisson orders the guards to bring back the princess and shoot on sight the young rascal who has absconded with her. Before Ouf and Siroco can do anything to stop the chase, the sound of a shot is heard and soon Laoula is carried in, damp and in great distress, sobbing out her sad story of Lazuli's death.

Act III finds Ouf and Siroco counting down the minutes until their almost certain death. Lazuli is in fact not dead, having jumped overboard moments before the shots were fired to hide amongst the reeds. Although the waiting is painful for the King and his astrologer, it is made a little less so by knocking back a little green chartreuse. Siroco tries to make the King at least spare his poor, faithful astrologer's life, but Ouf is in no mood to do anyone any favors. The wedding to Princess Laoula is also now off, and Ouf could care less about Hérisson's indignant threats of war. Still hiding in the reeds, Lazuli overhears all this and forms a plan. When he finds Laoula weeping for her supposedly dead lover, they share a joyful embrace while he explains his plan.

Since the King has halted his nuptials because he thinks Lazuli is dead, Lazuli will continue the ruse. Lazuli arranges to meet Laoula at the city gates as she is leaving to return to Mataquin, and from there they will run away together into the sunset. However, after Lazuli leaves to wait for her at the gates, the rest of the plan begins to unravel. After hours of facing his impending death, the more than slightly intoxicated King Ouf decides that maybe a little wedding and bedding might not be such a idea after all. The Princess would after all be a happy widow in a few hours and free to marry again. Laoula attempts to protest, however, that she would not be comfortable being used goods.

Before Ouf can force himself on the Princess, the entire court arrives to witness the King's end, which by now is only five minutes away. Much to everyone's surprise, when the hour strikes, nothing happens. The King's shock and relief wear off quickly, however, and he immediately calls for Siroco's execution as a charlatan. As with all the previously planned deaths of the day, this one too is interrupted. The Chief of Police drags in Lazuli, who he has arrested at the city gate. Certain that his life no longer hangs in the balance, Ouf declares the

wedding back on and to occur as quickly as possible. Lazuli then vows that if he cannot wed Laoula, he will kill himself. Having had enough of that for one day, the King decides that it would be better to give up the girl than his life. Ouf blesses their union and names Lazuli as his constitutional heir, rather pleased with himself knowing that his heir will never inherit, but will in fact face his end twenty-four hours *before* the King.

Biographies

CHABRIER, [Alexis] Emmanuel (b. Ambert, 18 January 1841; d. Paris, 13 September 1894).

Emmanuel Chabrier, the somewhat obscure French Romantic composer most popularly remembered for his orchestral rhapsody *España* (1883), is a musician of debated importance whose influence has not yet been sufficiently investigated. His more established peers often discounted Chabrier as an amusing amateur; however, recent scholarship has begun to examine him more seriously. Of particular interest is his use of techniques that would not appear commonly in the literature until a generation later with the rise of the Impressionist movement among French composers.

His talents as a pianist manifested themselves early on, and throughout his life Chabrier constantly surprised his audiences with his exceptional skill. In his biography of Chabrier, Francis Poulenc recalls, "According to Messager, Chabrier did not have particularly pianistic hands, as they were small and round, with short wrists; but the demon of piano-playing was so strong in him that he drew sparks from the keyboard."[13] English music writer, correspondent,

[13] Francis Poulenc, *Emmanuel Chabrier*, translated by Cynthia Jolly (London: Dobson Books Ltd., 1981), 23-24.

and critic Rollo Myers also makes a point to describe Chabrier's finesse at the piano in his book *Emmanuel Chabrier and His Circle*, quoting Chabrier's fellow composer and friend Alfred Bruneau's description of Chabrier at the piano:

> He played the piano as no one has ever played it before, or ever will. The sight of Chabrier, in a drawing room full of elegant women, advancing towards the fragile instrument and then playing his *España* in a blaze of broken strings, hammers reduced to pulp and splintered keys, was indescribably droll, and a spectacle of truly epic grandeur.[14]

While his skill at the piano often opened doors for Chabrier to the high society salons in Paris, his talent as a composer kept him there. In 1877, he had his first great success with his operetta *L'Étoile*. Musicologist Wilfred Mellers refers to *L'Étoile* as "Chabrier's first manifestation of genius as distinct from talent."[15] According to Poulenc, after *L'Étoile*, "for the first time, Chabrier stopped being treated as a gifted amateur. … *L'Étoile* is the source of subsequent French operetta, particularly that of Messager."[16]

Each facet of Chabrier's personal experience added to a unique mélange of influences that resulted in his distinctive style. His childhood in the Auvergne region of France's countryside was no small influence; Chabrier was a country gentleman at heart and in spirit. In his biography of Chabrier, Rollo Myers describes him as having a "spirit of sturdy independence and nonconformity that was one of his most appealing characteristics, and so forcefully reflected in his music. For the majority of his works bear the stamp of his highly original and engaging personality, full of high spirits and *joie de vivre* and intensely human."[17]

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[14] Myers, 6.

[15] Wilfrid Mellers, *Between Old Worlds and New: Occasional Writings on Music by Wilfrid Mellers*, edited by John Paynter (Cranbury, NJ: Fairleigh Dickinson University Press, 1997), 149.

[16] Poulenc, 31.

[17] Myers, xi.

LETERRIER, Eugène (b. 1843; d. Paris, 22 December 1884), and VANLOO, Albert (b. Brussels, 10 September 1846; d. Paris 1920).

For *L'Étoile,* in typical fashion Chabrier turned to local up-and-coming talent and friends-of-friends Albert Vanloo and Eugène Leterrier. As a young man Leterrier worked as a clerk at the Paris Hôtel de Ville prior to meeting the even younger Vanloo, who was also pursing a career *not* of his dreams in law school, and embarking on a career-long partnership with him. According to Vanloo expert Christopher Smith, Vanloo began writing "little plays and *opéra comique* librettos" with Eugène Leterrier after he became "bored with his legal studies."[18] These bourgeoning librettists at first found limited success, but through their part in productions at the Théâter de l'Athénée they encountered composer Charles Lecocq who had recently had a huge success with his hit *La Fille de Madame Angot*. Theatre historian Kurt Gänzl describes their first big hit, *Giroflé-Giofla*.

> Leterrier and Vanloo, his [Lecocq's] friend from the days when he had been accompanist at the Athénée, were given the opportunity to supply the text for the new Lecocq work, which producer Humbert anxiously awaited to follow his explosive hit, and they did not let him down. Their hilariously foolish text for *Giroflé-Giofla*, with its double-headed prima-donna role, added greatly to the success of the show, which confirmed the tonitruant arrival of Lecocq at the musical-theatre forefront. It also marked the arrival of his new librettists."[19]

Their twenty-year-long partnership, until Leterrier's death in 1884, resulted in eighteen librettos. By the time they met Chabrier and first collaborated with him on *L'Étoile* they were approaching the peak of their joint career, having contributed to several highly successful productions by Lecocq, *La Petite Mariée* (1875) and *La Marjolaine* (1877), and Jacques Offenbach, *Le Voyage*

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[18] Christopher Smith, "Vanloo, Albert" in *The New Grove Dictionary of Opera, Grove Music Online*, *Oxford Music Online* http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/O905422.

[19] Kurt Gänzl, *The Encyclopedia of the Musical Theatre,* 2nd ed., 3 vols. (New York: Schirmer Books, 2001), 2:1192.

dans la lune (1875). A few years later, in 1879, they worked with Chabrier again on another operetta, *Une education manquée*. Although it was later greatly admired by composers such as Maurice Ravel and André Messager, *Une education manquée* was only performed as a concert piece in Chabrier's lifetime. Leterrier and Vanloo's works were played internationally during their lifetimes and even a century later some of them still receive intermittent productions.

In addition to libretti, Vanloo also authored a memoir, *Sur le plateau: Souvenirs d'un librettiste* (Paris, 1913), chronicling period anecdotes from the Parisian theaters, performers, and composers he encountered. In his memoir, Vanloo recounts how he and Leterrier first encountered Chabrier. A mutual friend, the painter Gaston Hirsch, suggested that Vanloo and Leterrier meet "a young musician quite established in the world of ateliers,"[20] promising that that he was no trivial composer and that they were sure to be interested in working with him. Vanloo describes his first impressions of Chabrier in vibrant, evocative terms:

> On the appointed day, we saw a stocky, broad-shouldered lad, a real Auvergnat. His forehead was broad and powerful, his prominent eyes sparkling with life, one of the most mobile of faces, and a joyous fullness emanating from his whole being that struck us at the first glance. His social position was to be employed at the Ministry of Interior, but we easily guessed that he must suffocate in the middle of the office paperwork, the demon of music possessed him from head to foot. Once at the piano, he became drunk, was carried away, struggling with a boiling passion pleasantly shooting magical sounds through his fingers, even at the risk of torturing the delicate instrument which could not, but seemed to, beg for mercy. At that moment, he was the man born to write something gargantuan, enormous and outrageous. Then, suddenly, the storm calmed down: it was a whisper, a breath, a sigh, the earlier possessed swooned with delight in the pleasures of endless languorous melody – to relapse soon after in the intoxication of noise and crazy rhythms.[21]

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[20] "un jeune musicien assez répandu dans le monde des ateliers," Albert Vanloo, *Sur le plateau: Souvenirs d'un librettiste* (Paris: Ollendorff, 1913), 200. All translations are my own unless otherwise indicated.

[21] "Au jour fixé, nous vîmes arriver un garçon trapu, rablé, un vrai gars d'Auvergne, le front large et puissant, de gros yeux pleins de vie, une physionomie des plus mobiles et, dans toute sa personne, une rondeur joyeuse qui vous prenait du premier coup. Sa position sociale était d'être employé au Ministère de l'Intérieur, mais on devinait sans peine qu'il devait étouffer au milieu des paperasseries du bureau et que, seul, le démon de la musique le tenait de la tête aux pieds. Une fois au piano, il se grisait, s'emballait, se démenait avec une fougue bouillante, se plaisant à faire jaillir sous ses doigts les sonorités les plus abracadabrantes, au risque même de martyriser le fragile instrument qui n'en pouvait mais et semblait demander grâce. A ce moment-là, c'était bien

Reflecting on Chabrier's skill, Vanloo remarks, "That audition sufficed to show us that Hirsch had not lied to us and that we were in the presence of 'someone.'"[22] Chabrier proceeded to play bits of pieces with his own words here and there from the operetta he was composing, for which he wished Vanloo and Leterrier to contribute the libretto. They finished a first act quickly and Chabrier began setting it to music with "enthusiasm and a remarkable speed, because he wrote very fast and with a rare fertility of invention."[23] They had few complaints about Chabrier as a collaborator, Vanloo describing his main fault of after completing a number, "wanting to return tirelessly to review, modify and, if necessary, to complicate."[24] They were always fighting this propensity in him, but he usually saw reason and consented to the best with everything they asked.

Chabrier enjoyed working with Leterrier and Vanloo and recognized their part in his launch as a composer on tothe larger music scene. *L'Étoile* received more attention in the press than any of Chabrier's previous works and was his first work to be published by Enoch and Costallat, a firm that would publish the remainder of his works.[25] Chabrier describes his gratitude to his librettists in a letter to his publisher dated September 1881.

> I cannot forget that without them I would still be waiting to hear myself played, especially since at that time, for composers of operettas, there was a wide choice; (…)

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l'homme né pour écrire quelque Gargantua énorme et outrancier. Puis, soudain, l'orage se calmait : ce n'était plus qu'un murmure, un souffle, un soupir ; le possédé de tout à l'heure se pâmait avec délices dans les douceurs infinies d'une mélodie langoureuse — pour se replonger bientôt après dans l'ivresse du bruit et des rythmes fous," ibid.

[22] "Cette audition avait suffi à nous prouver que Hirsch ne nous avait pas trompés et que nous nous trouvions en présence de «quelqu'un»," ibid, 201.

[23] "un entrain et une rapidité remarquables, car il écrivait très vite et avec une rare fertilité d'invention," ibid.

[24] "de vouloir y revenir inlassablement pour le revoir, le modifier et, au besoin, le compliquer," ibid.

[25] Steven Huebner, *French Opera at the Fin de siècle: Wagnerism, Nationalism, and Style* (New York: Oxford University Press, 1999), 257.

> Furthermore, they are honest and hardworking, and I'm damned if one doesn't see nothing but bastards in Paris; it's restful at times to be able to esteem someone…[26]

L'Étoile Analysis

To fully understand the comparisons that will be drawn later in this thesis, it is necessary to form an idea about the musical essence of *L'Étoile*. A sophistication and artful blending of styles and genres sets Chabrier apart from Morse and Caryll. The following quote by music critic Harold C. Schonberg captures some of the spirit of *L'Étoile* that would be otherwise difficult to perceive in the small sampling of music in this analysis.

> Even in the early *L'Étoile* there are all the marks of what he was to represent – a breakaway from the Offenbachian kind of operetta into something much more sophisticated. There is in *L'Étoile* something of the music hall, something of the circus. It is Toulouse-Lautrec in tone. There are bubbling duets; …there are harmonies so sophisticated and even "bluesy" that they could have come from Gershwin; there is something that leaps the years and lands on Satie and the French group of the 1920's known as *Les Six*. Chabrier, not Satie, is the spiritual father of *Les Six*, both in his deliberate use of froth and his equally deliberate flight from Wagnerism.[27]

L'Étoile is divided into three acts with an overture and with entr'actes between each act. *L'Étoile* is scored for flute, piccolo, oboe, clarinet I and II, bassoon, horn I and II, cornet I and II, trombone, timpani, percussion (bass drum, cymbals, drum, triangle, glockenspiel, and bells), violins I and II, viola, cello, and bass. For the purposes of this analysis, I will be referencing the Bärenreiter vocal score (2011). This edition includes the complete vocal score with the spoken dialogue. Each act is divided into scenes containing musical numbers and spoken dialogue (for a

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[26] Emmanuel Chabrier to his publishers, September 1881, Enoch collection, translation by Roger Delage, 130.

[27] Harold C. Schonberg, *The Lives of the Great Composers* (New York: W. W. Norton & Company, 1981) 349.

table of musical numbers and participants, see Table 1 on page 30). Chabrier employs a variety of song types and ensemble groupings, including rondos, ballads, strophic songs, solos, duets, trios, quartets, and a very active use of the chorus both alone and in conjunction with the soloists.

The characters include all voice types, but the songs are dominated by the female voices, Lazuli, Princess Laoula, and Aloès. Casting Lazuli as a trouser role allowed for some quite beautiful treble duets and trios between these characters. The following is a list of the characters and their voice part designations.[28]

Ouf 1er, *King of the 36 realms*	tenor
Lazuli, *peddler of women's cosmetics*	mezzo-soprano
La Princesse Laoula, *daughter of neighboring monarch*	soprano
Siroco, *astrologer*	bass
Hérisson de Porc-Épic (Hedgehog of Porcupine), *Ambassador of the court of Mataquin*	tenor
Aloès, *Hérisson's wife*	soprano
Tapioca, *Hérisson's secretary*	tenor
Patacha	tenor
Zalzal	baritone
Les Demoiselles d'honneur (Maids of Honor):	
Oasis	soprano
Asphodèle	soprano
Youka	soprano
Adza	mezzo-soprano
Zinnia	mezzo-soprano
Koukouli	mezzo-soprano
Le Maître (The Master)	bass
Le Chef de la police (The Chief of Police)	speaking role
Un Domestique (A Servant)	speaking role
Le Maire (The Mayor)	non-speaking role
Le Peuple, Des Gardes, Des Hommes et Dames de la cour	

Chabrier would later be known for his exquisitely colorful and varied orchestration, and even as early as *L'Étoile* his tendency towards subtle complexity is evident. When Chabrier first played *L'Étoile* for Charles Comte, the manager of the Bouffes-Parisiens, Comte was at first stunned because it was so different from the music he was accustomed to putting on at the

[28] These voice part designations are drawn from the front matter of the Bärenreiter score.

Bouffes. In his memoir, Albert Vanloo describes Comte's determination to meet the challenge of Chabrier's more sophisticated score.

> But when the day arrived to rehearse the orchestra, there was almost a revolution in the theater. Musicians, accustomed to rather simple accompaniments used in operetta and who only wanted little more than five or six rehearsals made a gesture of horror in finding parts spread on their desks. Songs with second strophes not accompanied the same way as the first, imagine that! And then, at any moment, accidentals, nuances, and different tempos! They were not at the Bouffes to play Wagner! The unfortunate Chabrier could not believe it:
>
> — Yet I have made it as simple as possible! he moaned while stunned.
>
> Comte had to intervene:
>
> — Now, now, let's not lose our heads and let's get down to work! The piece must be played and I guarantee you that it will be. If rather than six rehearsals you need twelve or even fifteen, you will have them, but I do not wish it to be said that the orchestra of the Bouffes is not capable of mastering a score, whatever that score might be![29]

Unlike the active and often character-like role of the orchestra in the grand operatic tradition of Wagner and others, the role of the orchestra in *L'Étoile* is primarily accompanimental. The accompaniment complements the singers who always remain at the forefront of the sound. Make no mistake however, there is no "boom-chuck" in this score; Richard Traubner describes the orchestra as "bubbly, but it is the very finest champagne."[30] Melodies and tunes are constantly at the surface of the sound.

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[29] "Mais quand arriva le jour où il fallut répéter à l'orchestre, il faillit y avoir une révolution au théâtre. Les musiciens, habitués aux accompagnements plutôt simplets en usage dans l'opérette et qui ne demandaient guère que cinq ou six répétitions, eurent un mouvement d'horreur en trouvant les parties étalées sur leurs pupitres. Des couplets dont le second n'était pas accompagné de la même façon que le premier, songez donc ! Et puis, à chaque instant des accidents, des nuances, des mouvements différents ! Ils n'étaient pas aux Bouffes pour exécuter du Wagner ! Le malheureux Chabrier n'en revenait pas :

— J'ai pourtant fait aussi simple que possible ! gémissait-il, tout abasourdi.

Comte dut intervenir :

— Allons ! Allons ! Ne perdons pas la tête et travaillons ! La pièce doit passer et je vous garantis qu'elle passera. Si, au lieu de six répétions, il vous en faut douze, ou même quinze, vous les aurez, mais je ne veux pas qu'on dise que l'orchestre des Bouffes n'a pas été capable de venir à bout d'une partition, quelle qu'elle soit!," Vanloo, 202.

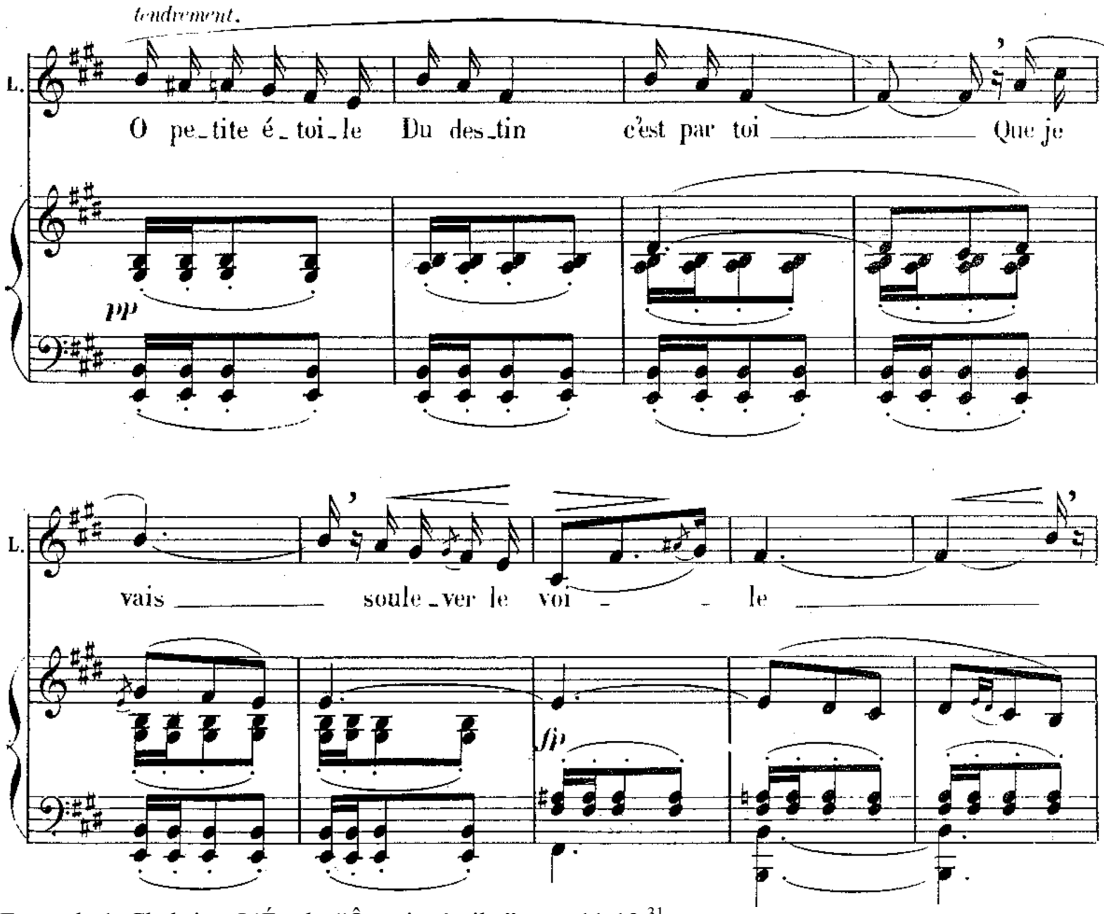
[30] Traubner, 100.

One of the most popular and best-remembered melodies comes early on in the operetta. Wistful for the lovely young woman he met on the road, Lazuli ponders what Siroco will read of his fate in the stars in the warm and gentle Romance, "Ô petite étoile" in Act I. This piece is one of the gems of the operetta and features a subtle complexity. While the harmonic language may be basic, it remains interesting owing to frequently added fourths and sixths. Also, the phrasing of the melody is not the normative eight measures.

The first phrase of the A section consists of nine measures, which do not divide easily into smaller groupings. The internal ideas within the phrase each carry over the bar line and poetic endings do not coincide with any breaks or obvious breathing points in the music. The text of the first phrase can be divided as follows:

> Ô petite étoile!
> Du destin c'est par toi
> Que je vais soulever le voile.

In the music, however, "Que je vais" is allided with the end of the "c'est par toi" line, beginning in the middle of the fourth measure of the phrase (see Example 1). The melody then continues without breaking its line into "soulever le voile." There is no obvious place to breathe, resulting in the effect of one long nine-measure phrase rather than a normal eight measure phrase that is easily divided into two, four-measure sections. However, this deviation from normative phrase structure is not so jarring as to draw too much attention to itself.



Example 1. Chabrier, *L'Étoile*, "Ô petite étoile," mm. 11-19.[31]

Some scholars have deemed "Ô petite étoile" to be a respectful tribute to Wolfram's "O Du, mein holder Abendstern" from Wagner's *Tannhäuser*.[32] Elements of this homage are most evident in the B section of this ABA form. Measures 39 to 57 feature moments in C-sharp minor, G-sharp minor, and finally B major, which functions as a transition back to the original E major key area (V to I). These modulations are turbulent as Lazuli demands of the star, "Answer me, tell me the future!"

While Lazuli may be the central character, a number of additional characters are required to communicate the level of bizarre complication that is present in *L'Étoile*. Chabrier

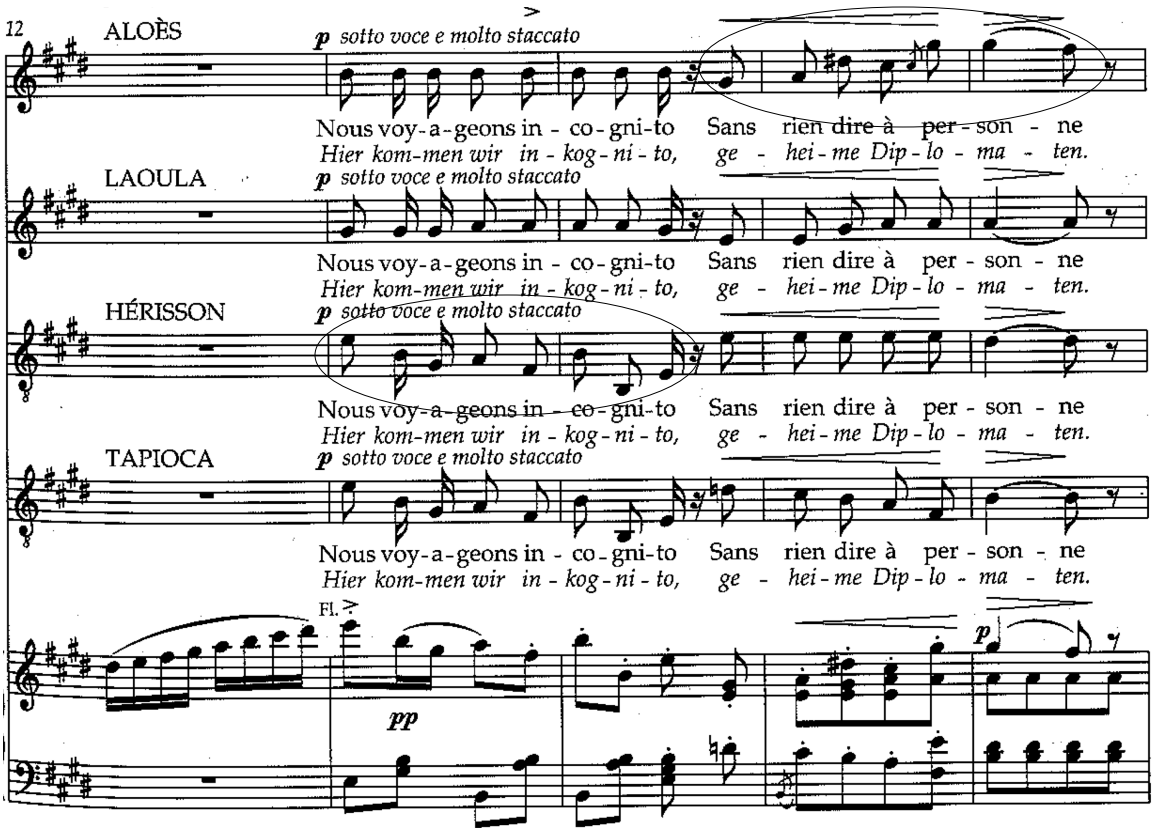
[31] This example is from the Roques score (Enoch, 1877).

[32] Chantal Cazaux, "Guide d'écoute," *"L'Étoile," Chabrier*. L'Avant-scène opéra 242 (Paris: L'Avant-scène opéra, January-February 2008), 20.

emphasizes the ensemble nature of the cast with a significant number of duets, trios, and quartets, among which is some of the most charming and amusing music in the operetta. One such number is "Nous voyageons incognito," a quartet near the beginning of Act I that introduces Hérisson, Laoula, Aloès, and Tapioca. They enter singing "We travel incognito, without saying anything to anyone," setting up Hérisson's complicated ruse of traveling in disguise as salesmen and saleswomen on a business trip. Chabrier highlights the silliness of Hérisson's plan by pairing the lyrics with a harmonic language that is quite simple and *un*complicated. However, the surface of the music distracts from the underlying simplicity.

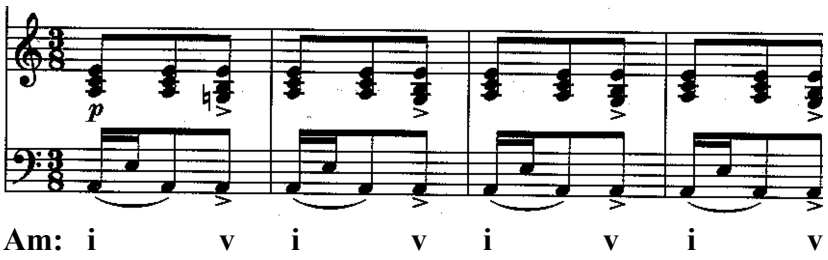
The A section is in E major and the harmony fluctuates between I and V or V7 (see Example 2). The melody, however, distracts from the simple harmonic language by moving from Hérisson's voice in measures 13-14 to Aloès' voice in measures 15 (with pick-up in 14) -16. During the main theme and its repetitions, the accompaniment doubles the voices. There is no lack of interest, however, because despite the simplicity of the harmony, the melodic line is quite active.

The B section features Hérisson rehearsing their "story" with the other members of his party. Hérisson reminds them, "It's important to be crafty, to cover up our tracks from the inquisitive…" – lines which the other three repeat as though they have heard them quite a number of times on their journey. The accompaniment is sparser here as Hérisson sings in a more recitative style. Hérisson's seriousness is illustrated in a shift to E minor and the descent of Hérisson's vocal line from E4 to E3 over measure 43 (with pickup in 42) to measure 49. As the other three reply, there is a brief shift back to E major, which also doubles as a transition to A



Example 2. Chabrier, *L'Étoile*, "Nous voyageons incognito," mm. 12-16.

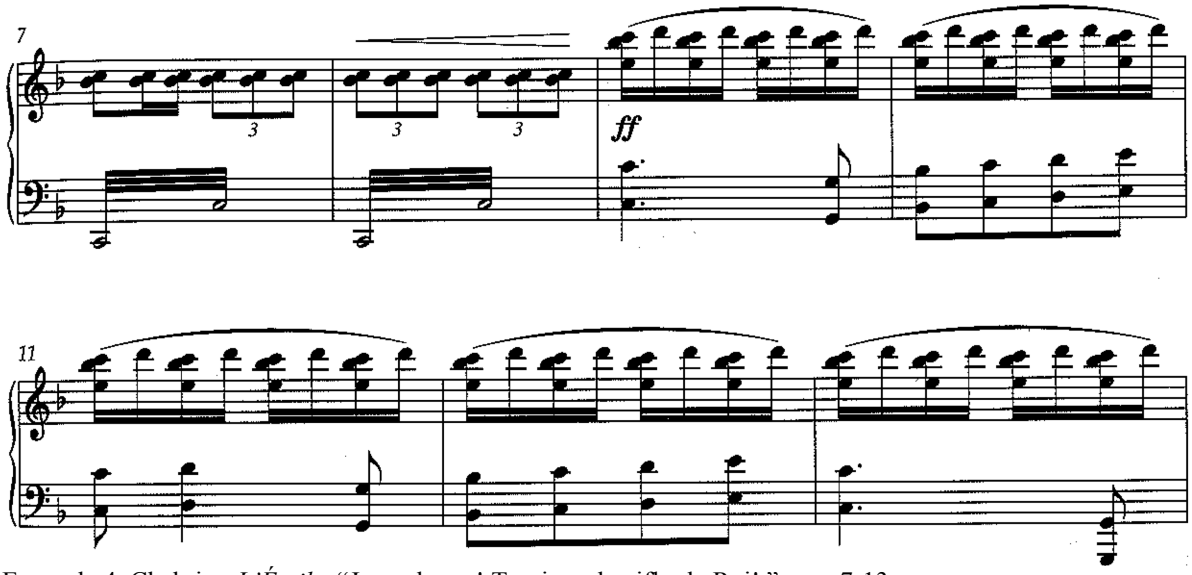
minor. Hérisson, speaking, next indicates that the Princess should go first in repeating their story. The accompaniment continues in A minor as Laoula sings her line as if reciting a lesson. In measures 54-57 (see Example 3), Chabrier keeps the accompaniment simple and repetitive using a bass pedal on A as the harmony alternates between the tonic and the dominant. But not to let things get too usual or boring, Chabrier chromatically alters the dominant, substituting a modally weakened minor dominant.



Example 3. Chabrier, *L'Étoile*, "Nous voyageons incognito," mm. 54-57.

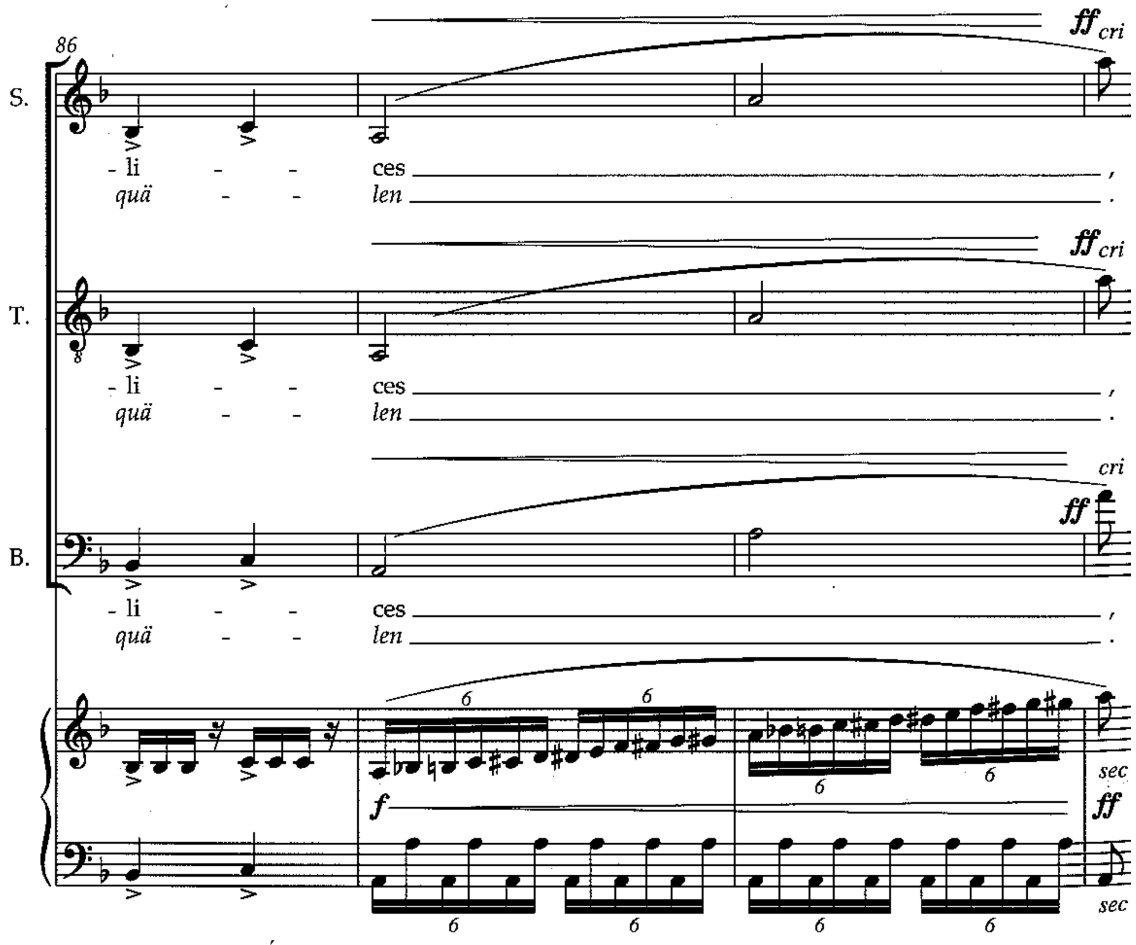
When it is their turn Aloès and Tapioca repeat their lesson much more confidently, as if they are amused with Hérisson's ruse, leading the harmony back towards E major, which returns in force at the recapitulation of the A section, but now a compressed version of A with slightly altered lyrics.

The Finale from Act I is central to Chabrier's theme of comic complication. All of the characters have been introduced and now this is the point where the real plot twist is revealed. Much to King Ouf's delight, Lazuli has just slapped him ("Jeune home! Tu viens de gifler le Roi!"), providing the King with his victim for the annual impalement. Introduced by the cornets and a drum roll, the King's announcement of Lazuli's grave error and call for the guards is quite the royal declamation. However, while not clear in the piano score, the internal rhythms are syncopated (the D6s in Example 5 are played by the cornets and their loud, offbeat interjections create the syncopated feeling), making the whole situation sound more like something from a circus than a well-oiled military machine.



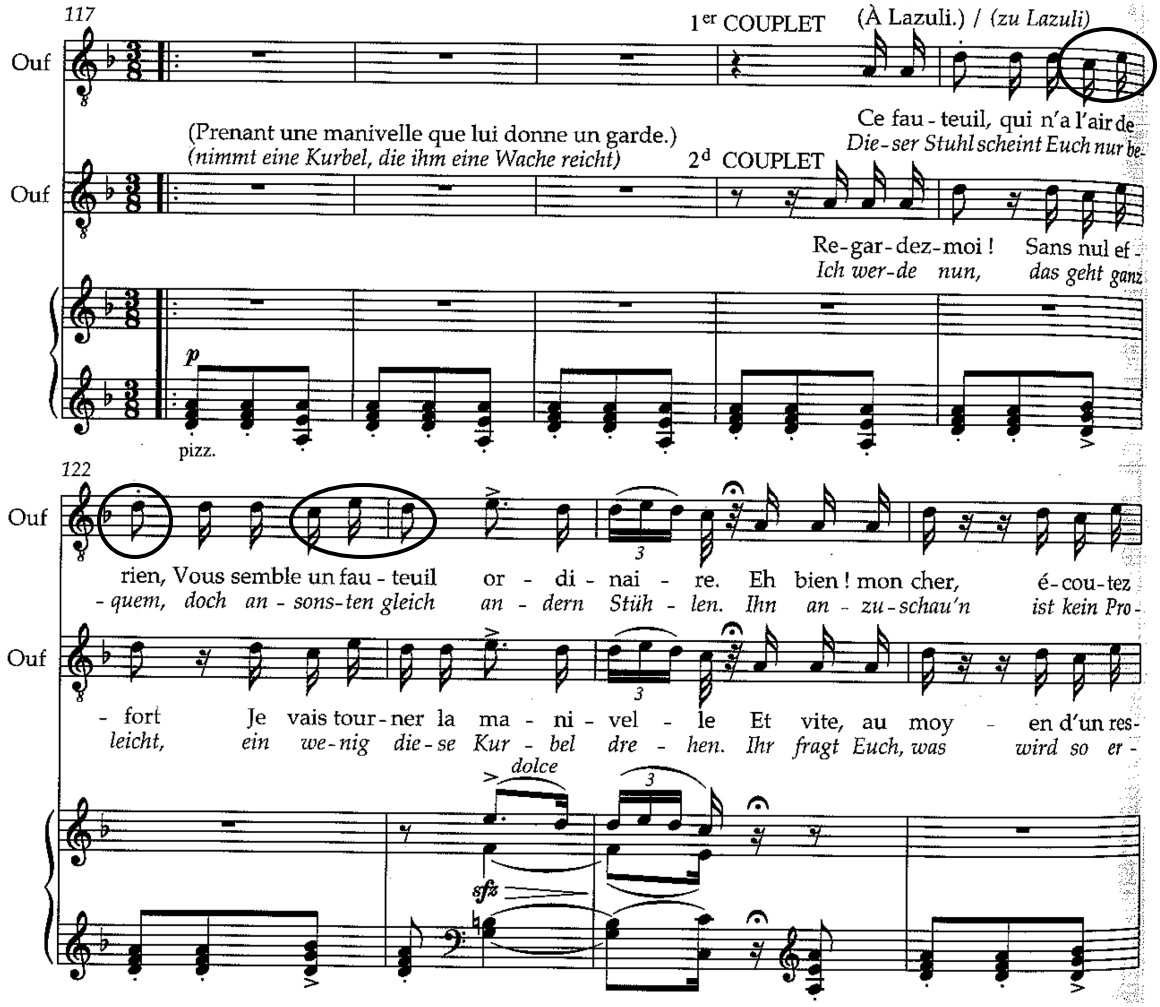
Example 4. Chabrier, *L'Étoile*, "Jeune home! Tu viens de gifler le Roi!," mm. 7-13.

The chorus is quick to join in on the excitement, chanting "Le pal!" (the stake) while the timpani beats out a primitive, tribal rhythm. But this sounds like no dark ritual; the bright and expectant harmonies instead suggest that the crowd is quite enjoying themselves. The crowd builds up into a wild frenzy that peaks as the chorus leaps up two octaves, one after the other, ending in a scream as indicated by Chabrier in the score (see Example 6).



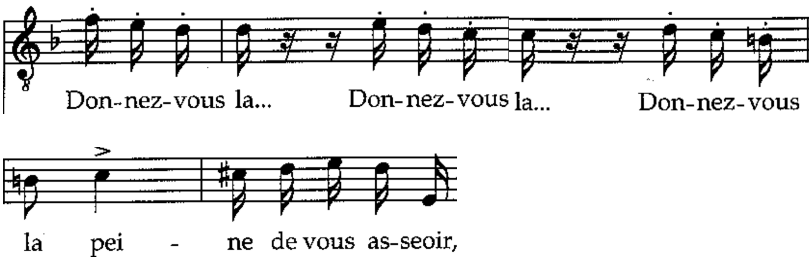
Example 5. Chabrier, *L'Étoile*, Act I Finale, mm. 86-89.

The torture-thirsty crowd is interrupted by a much more restrained "Couplets du pal" in which King Ouf describes to Lazuli, in great detail, how the chair of torture works. The theme of this section is catchy and the double neighbor motive is almost teasing (see circled notes in Example 7, mm. 121-123).



Example 6. Chabrier, *L'Étoile*, "Couplets du pal" theme, mm. 120-124.

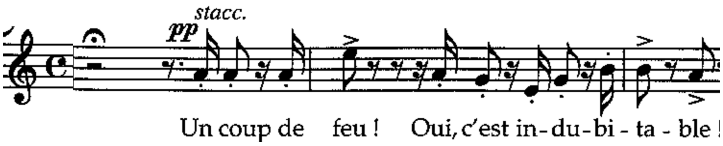
Each verse sung by the King ends with a refrain-like theme that the King sings first alone, then with the Chorus. (Example 8).



Example 7. Chabrier, *L'Étoile*, "Couplets du pal" refrain theme, mm. 136-140.

The King and the chorus are having a jolly good time preparing for the impalement, but just before they can begin the main event, Siroco bursts onto the scene with news that the King and Lazuli share the same star. With this turn of events, the King begs Lazuli to "take a seat" on his royal *pal*anquin "au lieu du *pal*." Along with many other things that are unique and charming in *L'Étoile*, this play on words in the French will not survive translation and adaptation.

Never one to take himself too seriously, Chabrier at several points gives a jovial nod to the great Italian opera tradition. The final chorus at the end of Act II of *L'Étoile* parodies an Italian finale with all its exaggerated emotion. In "Un coup de fou," a shot has just been heard, and everyone is now left wondering if the guards that Hérisson had sent after Lazuli had indeed found their mark. Chabrier is adept and rather blatant with this parody. He begins with ominous dominant octaves in the accompaniment, followed by a tutti unison in a minor key (A minor), slow tempo, and a pianissimo, staccato lyrical line, broken with rests, as if the ensemble is tiptoeing around this new development at a whisper. (Example 9).



Example 8. Chabrier, *L'Étoile*, "Un coup de feu!," mm. 2-4.

The accompaniment follows the choral rhythms closely, emphasizing the rests, but gradually expands to a dramatic size and expansive scope as the principals begin to question, "Is he slain or is he not?" first in sotto voce and finally in "violently chanted"[33] seventh chords by the entire ensemble.

Chabrier's finale music is sophisticated and well planned. The finales from each act are grand spectacles that draw the audience in, keeping them on the edge of their seats as he speeds

[33] Cazaux, 40.

through plot twists and developments. Launching all of this musical spectacle and new plot information at the same time was no easily duplicatable task, which, as we will see in the following chapters, was perhaps why these finales were retained whole in Morse and Caryll's versions of the opera. The following table contains the sequence of musical numbers paired with the participants in each song.

Table 1. *L'Étoile* musical number/performer sequence

L'Étoile		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - Une place publique		
No. 1 Introduction et Reprise	Méfions-nous! (Let us beware!)	Patacha, Zalzal, Chœur
Entrée du roi	C'est moi! Le roi! Silence et mystère! (It is me! The King! Silence and mystery!)	Ouf
Chanson à 2 voix et Chœur	Du monde! Voici le moment (There are people here! Now is the time)	Ouf, Patacha, Zalzal, Chœur
No. 2 Quatuor	Nous voyageons incognito (We travel incognito)	Aloès, Laoula, Hérisson, Tapioca
Chanson des employés de commerce	Aussitôt que l'aurore (As soon as the dawn)	
No. 2b Sortie (Exit music)	Nous voyageons incognito (We travel incognito)	Aloès, Laoula, Hérisson, Tapioca
No. 3 Rondeau du colporteur	Je suis Lazuli, Le colporteur joli (I am Lazuli, The handsome peddler)	Lazuli
No. 4 Romance de l'étoile	Ô petite étoile! (O little star!)	Lazuli
No. 5 Trio	Il faut le chatouiller (He must be tickled)	Aloès, Laoula, Lazuli
Couplets du chatouillement	Ah! Ah! Mais au fait j'y pense (Ah! Ah! But indeed, just think)	
No. 6 Scène et Chœur	Jeune homme, tu viens de gifler le roi! (Young man, you just slapped the king!)	Ouf, Aloès, Laoula, Lazuli, Chœur
Couplets du pal	Ce fauteuil, qui n'a l'air de rien (This armchair, which doesn't look at all unusual)	Ouf, Chœur
Final	Donnez-vous la peine de vous asseoir! (Give yourself the trouble to sit down!)	Ouf, Aloès, Laoula, Lazuli, Hérisson, Tapioca, Chœur
Entracte		
ACT II - La salle du trône		
No. 7 Chœur	Ah! ah! Le charmant garçon! (Ah! Ah! What a charming lad!)	Oasis, Asphodèle, Youca, Adza, Zinnia, Koukouli
Brindisi	Vrai Dieu, j'ai fait un rêve enchanteur! (Good God, I had an enchanting dream!)	Lazuli, Les Demoiselles d'honneur
No. 7b Sortie des Demoiselles d'honneur (Exit)		Lazuli, Les Demoiselles d'honneur, Siroco, Ouf
No. 8 Couplets	Quand on aime, est-il utile (When you're in love, what's the use)	Lazuli
No. 9 Quatuor	Quand on veut ranimer sa belle (When you want to revive your love)	Lazuli, Aloès, Tapioca, Laoula
No. 10 Couplets	Moi, je n'ai pas une âme ingrate (My soul is not ungratefull)	Laoula, Lazuli
No. 11 Trio	Maintenant, il faut partir vite! (Now, we must leave quickly!)	Ouf, Lazuli, Laoula
No. 12 Chœur	Nous allons donc voir la belle princesse (We shall see the beautiful princess)	Ouf, Siroco, La Cour, Hérisson, Tapioca, Laoula, Les Demoiselles d'honneur
No. 13 Chœur	Un coup de feu! (A shot!)	Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur
Couplets	Tous deux assis dans le bateau (Both seated in the boat)	Laoula, Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur
Chœur des condoléances	Ma foi, ça nous est bien égal! (My faith, that we are all the same!)	Chœur, Ouf, Siroco
Final	C'est un malheur! (It is a misfortune!)	Chœur
Entracte		
ACT III - Un salon d'été		
No. 14 Couplets	Enfin, je me sens mieux! (Finally, I feel better!)	Lazuli
No. 15 Duetto	Je me sens, hélas, tout chose! (I feel, alas, out of sorts!)	Ouf, Siroco
No. 16 Couplets et Terzetto	Un amoureux, princesse, Doit se pleurer (A lover, princess, Must weep)	Aloès, Laoula, Lazuli
No. 17 Couplets	Ainsi que la rose nouvelle (Just as the blooming rose)	Laoula
No. 18 Chœur	Voici venir monsieur le maire! (Here comes the mayor!)	Chœur, Ouf, Le Maître
No. 18b Musique de scene		
No. 19 Couplet final	Nous voici, messieurs, à la fin (Here we are, gentlemen, at the end)	Laoula, Lazuli, Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur

CHAPTER 3

THE MERRY MONARCH AND SO FORTH

> "The Merry Monarch," a piece in three acts, by Mr. J. Cheever Goodwin, with incidental music by Emile Chabrier and Mr. Woolson Morse, was produced last night, with every appearance of success, at the Broadway Theatre. If you yearn for a laugh and are not over nice as to the quality of the jokes you laugh at – or if, after a hard day's work in Wall Street, you feel that it would refresh you to rest your eyes on pretty faces and dainty dresses – by all means go and see "The Merry Monarch."[34]
>
> —*New York Herald*, August 19, 1890

In the late nineteenth century, although the American operetta was beginning to truly come into its own, European imports, some more faithfully reproduced than others, were still a large part of the theater market. *L'Étoile* was one such import adapted by Woolson Morse and J. Cheever Goodwin. There are several possibilities as to why they chose *L'Étoile* as a project, but however they came to it, the result, *The Merry Monarch* was one of their greater successes. Produced by and starring Francis Wilson and Company (managed by A. H. Canby), *The Merry Monarch* opened on August 18, 1890, at the Broadway Theatre in New York and closed October 4, 1890, after forty-nine performances. The show received mixed reviews from critics, but no one could deny that it was popular, whatever the "quality of the jokes." A year later, it returned for another engagement at the Broadway Theatre from October 5, 1891, to December 26, 1891 (eighty-four performances), and again produced by Francis Wilson and Company with mostly the same cast.

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[34] "There is Mirth in The Merry Monarch," *New York Herald*, August 19, 1890. All following newspaper articles cited were obtained from the archives of the newspaper listed, either directly through the online archives of the newspaper itself, or through Genealogy Bank (www.genealogybank.com).

Both engagements were produced under the stage direction of Richard Barker. The ballet master was Mamert Bibeyran. The scenery was by Homer F. Emens (Act I), Henry E. Hoyt (Acts II, III), and T. S. Plaisted (Act III), with costumes designed by Percy Anderson. The orchestra was under the direction of Signor Antonio DeNovellis, who would later briefly conduct the Boston Pops (1895). While the jokes might have come under fire, critics and theatergoers alike received the music quite favorably.

> The music is very tuneful and at times really bright and sparkling. Such a pretty ballad as "When I was a Child of Three" and such good comic songs as "The Simple [Omniscient] Ostrich" and "Love will Find the Way" have not been heard of late, and they fully merited the warm reception which they got last night. Much of the good effect of the music is due to the admirable instrumentation, which is the work of John Sousa, leader of the Marine Band of Washington. He has scored the number with great taste and skill.[35]

No stranger to operetta, John Philip Sousa indeed provided the orchestration for *The Merry Monarch*. At this point in his career, Sousa was the leader of the United States Marine Band and was having much more success with his marches, including *The Gladiator* (1886), *Semper Fidelis* (1888), and most recently *The Washington Post* (1889), than with any of his own stage attempts (*El Capitán* would not be written until 1896). He did however provide orchestrations for several operettas by other composers, including Richard Stahl's American adaptation of Lecocq's *Le Grand Casimir* called *The Lion Tamer* (1891). Sousa later extracted a very popular march of the same title from that operetta.

There are different possibilities as to how this project was begun, but according to the *Boston Herald*, the venture originated with Cheever Goodwin and Francis Wilson, who then engaged Woolson Morse to compose the music.

> It was "Cheeve's" idea having the monarch sing something and make things more lively, and so Wilson got Woolson Morse to write some music and borrow some other fellow's

[35] "The Merry Monarch", *The New York Times*, August 19, 1890.

> music, and this is the way the "Merry Monarch's" receptions came to take the shape they did last evening.[36]

The cast was truly star studded with top comic actors such as Francis Wilson in the now lead role of King Anso IV,[37] Charles Plunkett as Sirocco, and Marie Jansen as Lazuli. Francis Wilson began his career in vaudeville, but launched to star status in the role of Cadeau in the comic opera *Erminie* (1885) imported from Britain. Like many stars, Wilson let his quick rise to fame go to his head, and when his manager would no longer put up with his ego, he started his own acting company, The Francis Wilson Comic Opera Company. "For a man that can't sing," commented a critic in Milwaukee, "Wilson is one of the best entertainers in comic opera ever seen here."[38] It is probable that Wilson, as the biggest name associated with the show, was the principal draw for audiences. With the headlining actor playing the King rather than Lazuli, it makes sense that the plot would be altered to feature the King more prominently. The change of title could also have been a marketing attempt to further tie Wilson's name and popularity to the project by featuring his role (Monarch) and his celebrity as a comic actor (Merry).

Already a leading lady known for her ingénue roles, Marie Jansen joined Francis Wilson's comic opera company and appeared opposite Wilson in a series of three American adaptations of French operettas, *The Oolah* (1889), *The Merry Monarch* (1890), and *The Lion Tamer* (1891). After her time with Wilson's company, she launched out on her own and began to receive top billing and tour with her own company before wisely retiring after the turn of the century as her popularity began to decline. The rest of the cast included Gilbert Clayton as Herrison, Ambassador Extraordinary, etc.; Laura Moore as Lilita, Princess Royal, betrothed to

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[36] Amusements, "Globe – 'Merry Monarch,'" *Boston Herald*, November 18, 1890.

[37] King "And so forth" – Goodwin thought himself quite witty here.

[38] Gänzl, 3:2205.

King Anso; Nettie Lyford as Aloes, Maid-in-waiting to the Princess; Willet Seaman as Tapioca, Private Secretary to Herrison; Harry MacDonough as Kedas, Minister of Police; B. F. Joslyn as the High Chamberlain; John Coleman and Jesse Henderson as Possamus, Hocacus, the Royal train-bearers; and Cecile Eissing and Belle Hartz as Oasis and Idra, first and second Maids of Honor.

Biographies

MORSE, [Henry] Woolson (b. Charleston, MA, 24 February 1858; d. New York, 3 May 1897).

Often working with librettist J. Cheever Goodwin, Woolson Morse produced several scores for Broadway productions in the 1890s, his greatest success being *Wang* in 1891. Records reveal that in his time, Morse's productions were quite popular and even garnered critical acclaim on several occasions. However, none of his music has stood the test of time.

Morse studied harmony at the Boston Conservatory and later graduated from the Massachusetts Institute of Technology. After studying art in Paris for a time, he returned to America and at once began to compose musical plays and operettas. According to musical theater historian Kurt Gänzl, Morse "turned out the music for a whole swatch of musical shows (*Don Quixote*, Dexter Smith's *Alhambra*, etc), which got optioned (or so it seems) by a whole variety of managers…but not produced."[39] After several years of trying, he convinced well-known Broadway producer Augustin Daly to underwrite his musical play *Cinderella at School* in 1881, which, though a popular success, was not well received by critics.

[39] Gänzl, 3:1431-1432.

In 1884, he began to collaborate with J. Cheever Goodwin, a partnership that produced six crowd- and critic-pleasing operettas. His greatest success was *Wang* in 1891, produced by popular comic actor De Wolf Hopper who also played the leading role. *Wang* received both popular and critical praise (eventually; the initial criticism was mixed), and ran for three consecutive seasons, touring all the principal cities at the time in the United States and Canada.

Morse composed actively until his death in 1897, after having suffered from intermittent stomach hemorrhages for six years. Although it is possible he composed in genres other than operetta and its subgenres, only eight works have surfaced that can be securely attributed solely to Morse. *The Merry Monarch* is possibly the result of a seed first planted during Morse's time in Paris as an art student (between possibly 1876 and 1880), where he might have attended a performance of Chabrier's *L'Étoile* in 1877.

GOODWIN, J[ohn] Cheever (b. Boston, 14 July 1850; d New York, 19 December 1912).

Morse's primary collaborator, J. Cheever Goodwin, had already had his hand in a number of other operetta productions before they teamed up for their first joint production, *Cinderella at School* (1881), a much more successful revision of Morse's first produced attempt at operetta, *School of The Charity Pupil* (1880). Goodwin attended Harvard before beginning his working career first in journalism at the *Boston Traveller*. His initial venture into theater was an attempt at a burlesque-type show with E. E. Rice entitled, *Evangeline* (1874), which retains its place in history as one of the first American productions billed as a musical comedy and with a completely original score. The show was initially a flop, but after extensive revisions it later found success on tour and was a long time cross-country crowd pleaser.

One of the more prolific librettists of his era, Goodwin was most often known for adapting French opéras-bouffes and opéras-comiques for the American stage. Sources were not always credited and some were practically plagiarizations of the original works, but paired with newly composed music (or mostly at least), these adaptations were usually successful, although not generally destined for greatness. According to Gänzl, "It was murmured quite loudly that his *Panjandrum*, presented as an original work, was in fact a rip-off of the French opérette *Miss Robinson*, and on the form there was every possibility it was true."[40] Since adapting from the French was his usual game, it would also seem possible, in fact probable, that Goodwin, and not Morse, was the initiator of the *Merry Monarch* project. Goodwin, however, was not a one trick pony. His greatest successes came with the projects where he wrote original librettos, one such project being *Wang* with Morse in 1891.

The Merry Monarch Analysis and Comparison to *L'Étoile*

The Merry Monarch is scored for piccolo, flute, oboe, bassoon, clarinets I and II, horns, cornets, trombone, tympani, violin I and II, viola, cello, and bass. For the purposes of this analysis, I will be referencing the manuscript full score in the hand of John Philip Sousa, the published "vocal gems" (New York: T. B. Harms & Co., 1890), the published "song words" (New York: T. B. Harms & Co., 1890) and typed script (dialogue only, no author indicated).[41] In adapting *The Merry Monarch* for the American stage, Morse and Goodwin retained most of the general plot elements and sequencing of *L'Étoile* (see Table 2 for a complete table of musical

[40] Gänzl, 2:791.
[41] See footnote 2 on page 3 for further information about these sources.

numbers and participants with music borrowed from *L'Étoile* indicated). Some principal differences include a reduced ensemble and a change to the role of Aloes, now daughter of the ambassador and maid in waiting to the Princess Lilita (a different, but similar, name) rather than the wife of the ambassador. While not an entirely new role, the role of Minister of Police is now a named role, Kedas, and he has a much larger role than the previously unnamed La Chef de la Police in *L'Étoile*. It is Kedas and not the King who prowls among the people in disguise looking for a traitor to impale. In Goodwin's adaptation, the King does not appear until after Lazuli and the Princess have met and been separated, and as previously mentioned, the King's name is changed from Ouf to Anso IV. As in *L'Étoile*, the role of Lazuli is a trouser role, which was not entirely uncommon during this era of operetta and musical comedy. A complete list of the American characters and voice part designations follows.[42]

King Anso IV, *the Merry Monarch*	tenor
Lazuli, *a traveling Vendor of Perfumery*	mezzo-soprano
Lilita, *Princess Royal*	soprano
Siroco*, the Royal Astrologer*	bass
Herisson, *Ambassador Extrordinary, etc.*	tenor
Aloes, *Maid in Waiting to the Princess*	soprano
Tapioca, *private secretary to Herisson*	tenor
Possumus, *Royal Train Bearer*	non-speaking role
Hocacus, *Royal Train Bearer*	non-speaking role
Oasis, *First Maid of Honor*	soprano
Idra, *Second Maid of Honor*	mezzo-soprano
Kedas, *Minister of Police*	bass
Niphas, *High Chamberlain*	bass
Dignitaries, Civilians, Courtiers, Amazon Guards, Lords and Ladies of the Court, Dancing Girls, Pages, etc.	

It must be noted that while the voice part designations of these roles are the same as their corresponding role in *L'Étoile*, the vocal ranges of the roles in *The Merry Monarch* are much more loosely interpreted as the roles were played by actors who also sang rather than by professional singers. Even in the French production not all the actors were applauded for their

[42] These voice part designations are assigned by the author based on ranges demonstrated within the score for the purpose of comparison to the voice part designations in *L'Étoile*.

Table 2. *The Merry Monarch* musical number/performer sequence[43]

The Merry Monarch		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - A Public Place in India Before Siroco's Observatory		
No. 1 Opening Chorus	Gaily, gaily, let us sing	Chorus, Niphas
No. 2 Quartette	Cash	Herisson, Lilita, Aloes, Tapioca
No. 3 Ballad	When I Was A Child of Three	Lilita
No. 2b Reprise of Quartette	Cash	Lilita, Aloes, Herisson, Tapioca
No. 4 Rondeau	Vanity Drives Them All to Me	Lazuli
No. 5 Romance	Star Song	Lazuli
No. 6 Solo with Chorus	I'm King with a Capitol K	Anso, Lazuli, Ensemble (Principals and Chorus)
No. 7 Concerted Number	"Believe me!"	Anso, Lazuli, Chorus
No. 8 Couplets	The Fatal Chair	Anso, Chorus
No. 9 Finale	"You'll find there's naught about me mean"	Anso, Lazuli, Ensemble
ACT II - The Hall of the Statues in King Anso's Palace (Throne Room)		
No. 10 Female Chorus	Pre-eminently Handsome	Female Chorus
No. 11 Song	I Can't Imagine	Lazuli
No. 12 Quintette	"Yes, it is he!"	Anso, Siroco, Herisson, Lazuli, Tapioca
No. 13 Chorus of Welcome	"With joyful jubilation"	Chorus of Courtiers, Lords and Ladies-in-waiting
No. 14 Concerted Number	"Take him away!"	Chorus, Lilita, Kedas, Herisson
No. 15 Solo with Chorus	The Omniscient Ostrich	Anso, Chorus
No. 16 Finale Sequence Chorus	"Too late! Too late!"	Chorus, Anso, Siroco, Herisson, Tapioca, Aloes
Couplets	"We sit together, side by side"	Lilita, Chorus
Chorus	"Although we're not concerned at all"	Chorus
Chorus	"It's very sad"	Chorus
Couplets	"Though wretched is my plight"	Anso
Chorus	"The music sweet is calling" (same music as ending of "C'est un malheur!")	Anso, Chorus
ACT III - The Corridor of the Elephants in King Anso's Palace (Summer Room)		
No. 17 Military Chorus	"Oh, the cymbals clash"	Chorus
No. 18 Song	Love Will Find The Way	Anso
No. 19 Duet	Turtle Dove Duet	Lazuli, Lilita
No. 20 Wedding Chorus	Wedding Bells are Sweetly Ringing	Chorus
No. 21 Finale	"Our hearts that so wildly are beating"	Lazuli, Lilita, Ensemble, Anso

Music borrowed completely from *L'Étoile*

Music borrowed partially from *L'Étoile*

[43] Songs that have actual titles appear in headline style, and songs that do not have actual titles are listed by their first lines and in quotes. Where both titles and first lines are useful, both are given.

singing abilities, but Chabrier did not let that stop him from composing music worthy of a professional. Morse, on the other hand, was more realistic in his composition, especially in his writing for the role of King Anso, played by Francis Wilson.

Aside from these minor alterations to the plot, the augmentation of the King's role being the most significant, the story and sequence of events was largely retained from *L'Étoile*. Particularly in the first act, blow by blow the plot and order of dialogue and musical numbers are directly correlated between the two works. The following is a brief summary of the principal differences between the sequence of events between *L'Étoile* and *The Merry Monarch*. As an aid to the reader, these differences are also summarized in Table 2. In Act I, the King in *L'Étoile* runs around singing about how he needs to find a victim, but in *The Merry Monarch*, Kedas has dialogue about the search for a birthday impalement victim. "Chanson des employés de commerce," sung by Aloès, Laoula, Hérisson, Tapioca, is replaced by "When I Was A Child of Three," sung by only Lilita. "Il faut le chatouiller" and the "Couplets du chatouillement," the trio and verses in which Aloès and Laoula tickle Lazuli, are replaced by the grand entrance of the King in, "I'm King with a Capitol K."

In Act II, the dance sequence that was present in *L'Étoile* is simply absent in *The Merry Monarch*. In *L'Étoile*, Lazuli ponders his captivity in the Royal Palace in dialogue, but in *The Merry Monarch* he does so in the song "I Can't Imagine," with a refrain that always begins with "I draw the line at that!" In *L'Étoile*, before the Ambassador has arrived at the palace, Lazuli sings "Quand on aime, est-il utile" ("When you're in love what's the use/Of worrying your mind/With that futile obstacle/Known as a husband?")[44] After the Ambassador arrives, Lazuli's surprise in recognizing his paramour's "husband" is communicated in dialogue in *L'Étoile,* but in

[44] Translation courtesy the liner notes of *L'Étoile*, Chorus and Orchestra of the Opéra de Lyon dir. John Eliot Gardiner, EMI Classics, LP, 1984.

Table 3. Points of difference between *L'Étoile* and *The Merry Monarch*.

L'Étoile		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - Une place publique		
No. 1 Introduction et Reprise	Méfions-nous! (Let us beware!)	Patacha, Zalzal, Chœur
Entrée du roi	C'est moi! Le roi! Silence et mystère! (It is me! The King! Silence and mystery!)	Ouf
Chanson à 2 voix et Chœur	Du monde! Voici le moment (There are people here! Now is the time)	Ouf, Patacha, Zalzal, Chœur
No. 2 Quatuor	Nous voyageons incognito (We travel incognito)	Aloès, Laoula, Hérisson, Tapioca
Chanson des employés de commerce	Aussitôt que l'aurore (As soon as the dawn)	Aloès, Laoula, Hérisson, Tapioca
No. 2b Sortie (Exit music)	Nous voyageons incognito (We travel incognito)	Aloès, Laoula, Hérisson, Tapioca
No. 3 Rondeau du colporteur	Je suis Lazuli, Le colporteur joli (I am Lazuli, The handsome peddler)	Lazuli
No. 4 Romance de l'étoile	Ô petite étoile! (O little star!)	Lazuli
No. 5 Trio	Il faut le chatouiller (He must be tickled)	Aloès, Laoula, Lazuli
Couplets du chatouillement	Ah! Ah! Mais au fait j'y pense (Ah! Ah! But indeed, just think)	
No. 6 Scène et Chœur	Jeune homme, tu viens de gifler le roi! (Young man, you just slapped the king!)	Ouf, Aloès, Laoula, Lazuli, Chœur
Couplets du pal	Ce fauteuil, qui n'a l'air de rien (This armchair, which doesn't look at all unusual)	Ouf, Chœur
Final	Donnez-vous la peine de vous asseoir! (Give yourself the trouble to sit down!)	Ouf, Aloès, Laoula, Lazuli, Hérisson, Tapioca, Chœur
Entracte		
ACT II - La salle du trône		
No. 7 Chœur	Ah! ah! Le charmant garçon! (Ah! Ah! What a charming lad!)	Oasis, Asphodèle, Youca, Adza, Zinnia, Koukouli
Brindisi	Vrai Dieu, j'ai fait un rêve enchanteur! (Good God, I had an enchanting dream!)	Lazuli, Les Demoiselles d'honneur
No. 7b Sortie des Demoiselles d'honneur (Exit)		Lazuli, Les Demoiselles d'honneur, Siroco, Ouf
No. 8 Couplets	Quand on aime, est-il utile (When you're in love, what's the use)	Lazuli
No. 9 Quatuor	Quand on veut ranimer sa belle (When you want to revive your love)	Lazuli, Aloès, Tapioca, Laoula
No. 10 Couplets	Moi, je n'ai pas une âme ingrate (My soul is not ungrateful)	Laoula, Lazuli
No. 11 Trio	Maintenant, il faut partir vite! (Now, we must leave quickly!)	Ouf, Lazuli, Laoula
No. 12 Chœur	Nous allons donc voir la belle princesse (We shall see the beautiful princess)	Ouf, Siroco, La Cour, Hérisson, Tapioca, Laoula, Les Demoiselles d'honneur
No. 13 Chœur	Un coup de feu! (A shot!)	Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur
Couplets	Tous deux assis dans le bateau (Both seated in the boat)	Laoula, Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur
Chœur des condoléances	Ma foi, ça nous est bien égal! (My word, it's all the same to us!)	Chœur
Final	C'est un malheur! (It is a misfortune!)	Chœur
Entracte		
ACT III - Un salon d'été		
No. 14 Couplets	Enfin, je me sens mieux! (Finally, I feel better!)	Lazuli
No. 15 Duetto	Je me sens, hélas, tout chose! (I feel, alas, out of sorts!)	Ouf, Siroco
No. 16 Couplets et Terzetto	Un amoureux, princesse, Doit se pleurer (A lover, princess, Must weep)	Aloès, Laoula, Lazuli
No. 17 Couplets	Ainsi que la rose nouvelle (Just as the blooming rose)	Laoula
No. 18 Chœur	Voici venir monsieur le maire! (Here comes the mayor!)	Chœur, Ouf, Le Maître
No. 18b Musique de scene		
No. 19 Couplet final	Nous voici, messieurs, à la fin (Here we are, gentlemen, at the end)	Laoula, Lazuli, Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur

The Merry Monarch		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - A Public Place in India Before Siroco's Observatory		
No. 1 Opening Chorus	Gaily, gaily, let us sing	Chorus, Niphas
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No. 3 Ballad	When I Was A Child of Three	Lilita
No. 2b Reprise of Quartette	Cash	Lilita, Aloes, Herisson, Tapioca
No. 4 Rondeau	Vanity Drives Them All to Me	Lazuli
No. 5 Romance	Star Song	Lazuli
No. 6 Solo with Chorus	I'm King with a Capitol K	Anso, Lazuli, Ensemble (Principals and Chorus)
No. 7 Concerted Number	"Believe me!"	Anso, Lazuli, Chorus
No. 8 Couplets	The Fatal Chair	Anso, Chorus
No. 9 Finale	"You'll find there's naught about me mean"	Anso, Lazuli, Ensemble
ACT II - The Hall of the Statues in King Anso's Palace (Throne Room)		
No. 10 Female Chorus	Pre-eminently Handsome	Female Chorus
No. 11 Song	I Can't Imagine	Lazuli
No. 12 Quintette	"Yes, it is he!"	Anso, Siroco, Herisson, Lazuli, Tapioca
No. 13 Chorus of Welcome	"With joyful jubilation"	Chorus of Courtiers, Lords and Ladies-in-waiting
No. 14 Concerted Number	"Take him away!"	Chorus, Lilita, Kedas, Herisson
No. 15 Solo with Chorus	The Omniscient Ostrich	Anso, Chorus
No. 16 Finale Sequence Chorus	"Too late! Too late!"	Chorus, Anso, Siroco, Herisson, Tapioca, Aloes
Couplets	"We sit together, side by side"	Lilita, Chorus
Chorus	"Although we're not concerned at all"	Chorus
Chorus	"It's very sad"	Chorus
Couplets	"Though wretched is my plight"	Anso
Chorus	"The music sweet is calling" (same music as ending of "C'est un malheur!")	Anso, Chorus
ACT III - The Corridor of the Elephants in King Anso's Palace (Summer Room)		
No. 17 Military Chorus	"Oh, the cymbals clash"	Chorus
No. 18 Song	Love Will Find The Way	Anso
No. 19 Duet	Turtle Dove Duet	Lazuli, Lilita
No. 20 Wedding Chorus	Wedding Bells are Sweetly Ringing	Chorus
No. 21 Finale	"Our hearts that so wildly are beating"	Lazuli, Lilita, Ensemble, Anso

Shading indicates differences.

The Merry Monarch there is a series of songs that express Lazuli's surprise ("Yes, it is he!"), the court's "official" welcome of the Ambassador ("With joyful jubilation"), and his false imprisonment ("Take him away!"). In contrast, in *L'Étoile* the songs at this point are used to develop the relationships between Laoula and Lazuli and Aloès and Tapioca by means of a series of tender love songs, "Quand on veut ranimer sa belle" (When you want to revive your love), "Moi, je n'ai pas une âme ingrate" (My soul is not ungrateful), and "Maintenant, il faut partir vite!" (Now, we must leave quickly!). Entirely new and not corresponding or directly replacing anything in *L'Étoile* is the King's solo with choral back-up, "The Omniscient Ostrich," about a know-it-all ostrich and pride going before a fall, which he sings as Siroco attempts to escape the expected wrath of the Ambassador when he discovers that his "wife" is missing.

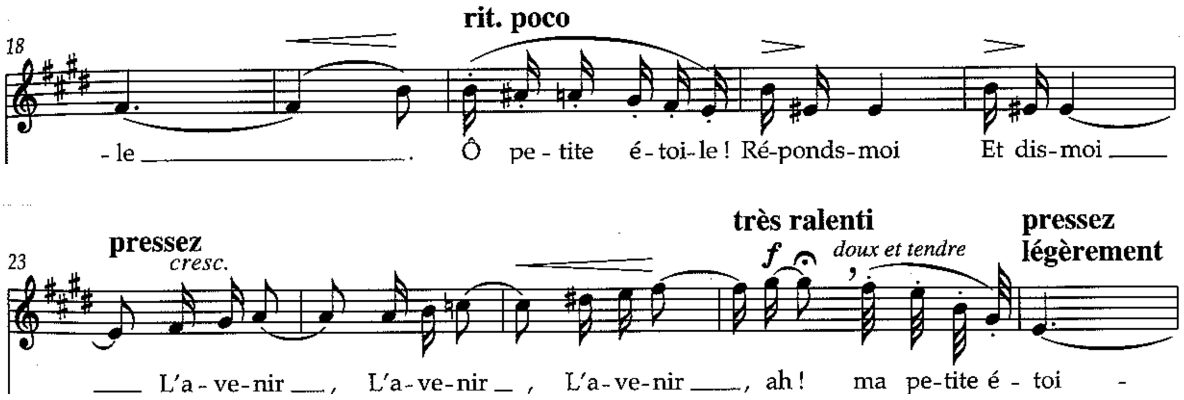
Act III of *The Merry Monarch* has the weakest correlation to *L'Étoile*, especially since there is no shared music between Act III of either work. As the dramatic focus has been shifted to the King over Lazuli, the King has an optimistic solo, "Love Will Find A Way," rather than a drunken duet with Siroco, "Je me sens, hélas, tout chose!" (I feel, alas, out of sorts!). Also, while in *L'Étoile* the Princess attempts to convince the King that a last minute marriage would tarnish her irreparably by singing "Ainsi que la rose nouvelle" (Just as the blooming rose), in *The Merry Monarch* there is simply a section of dialogue at this moment.

Although there are some important deviations, particularly as concerns the role of the King, it is still possible to see numerous correspondences between *L'Étoile* and *The Merry Monarch*. The plot and structural organization of songs and dialogue work well in *L'Étoile* and they work almost as well in *The Merry Monarch*. Augmenting the role of the King presented some problems as some of his new solos seem not quite to fit the moment, particularly "The

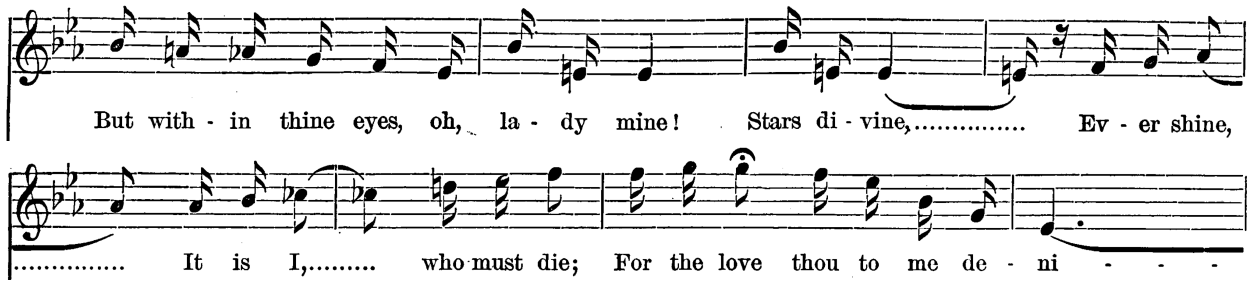
Omniscient Ostrich" and "Love Will Find A Way," but aside from that issue, *The Merry Monarch* offers a strong presentation and good comedic and dramatic timing.

While the King's role has been augmented in this adaptation, Lazuli's role was reduced. "Ô petite étoile" had been a shining moment for Lazuli and the mezzo range of the trouser role was exploited beautifully in *L'Étoile*. In *The Merry Monarch,* this sparkling gem survives, but is sadly reduced to a brief moment between comic crowd pleasers "Vanity drives them all to me" and "I'm King with a Capitol K." What Morse duplicates is only the music of the introduction and A section of "Ô petite étoile" and with Goodwin's far less satisfactory text underlay. While Chabrier wrote music that paired perfectly with Vanloo and Leterrier's words to create an underlay that evokes dramatic emotional tension, Goodwin's choices for the text and underlay feel forced and unnatural. The best example of this is in measures 23 to 26 of "Star Song" compared to measures 23 to 26 of "Ô petite étoile" (Examples 10 and 11). In Chabrier's hands, the French lyrics soar with the phrase "L'avenir" repeated as it builds to a cry of "ah!" at the top of the melodic arch in measure 26. This climax is followed by a breath and then a new phrase that descends and brings us back down to the earth from the starlit heavens.

That the American version lacks all of this drama is not Morse's fault as he quite wisely left the music alone, other than cutting it short. Goodwin, however, made no great effort to produce the same climactic effect as was present in the French version. Rather than one thought that climaxes in measure 26, there are three thoughts and a new word for every note. Additionally, instead of breaking a thought and beginning a new phrase after the held G, Goodwin places this special moment right in the middle of a sentence. The only thing that even comes close to redeeming Goodwin's choices is the selection of the word "love" to occupy the peak of the phrase.



Example 9. Chabrier, *L'Étoile*,"Ô petite étoile," mm. 20-27.



Example 10. Morse, *The Merry Monarch*, "Star Song," mm. 20-27.

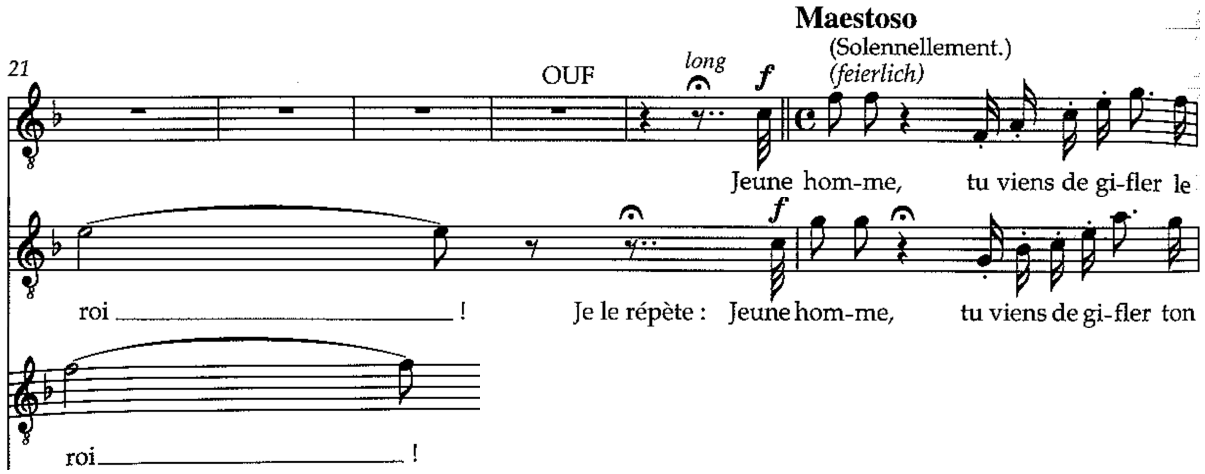
In addition to the scope of some of the characters' roles being changed in Morse's version, the essence of some of the characters is distinctly more American. The Princess is not quite as shy and demure as she was in *L'Étoile*. We get a taste of her new, sassier American attitude from her first entrance. She takes the lead in some ensemble numbers and has a solo in the first act that gives us a taste of her new, sassier American attitude from her first entrance.

"Cash" holds the same place and serves the same purpose as "Nous voyegeons incognito," but with new music and lyrics. The harmonic language of "Cash" is less sophisticated than its French counterpart; chords are generally arpeggiated over entire measures and are usually tonic or dominant sonorities. The subtle nuances of altered dominants and the melody moving from one voice to another that were present in "Nous voyegeons incognito" do not find their way into Morse's new music. "Cash" is shorter overall than "Nous voyegeons

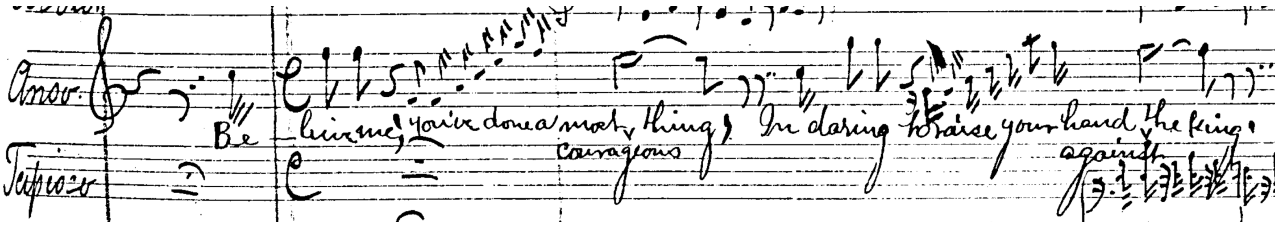
incognito" and is more a solo vehicle for Lelita than a quartet for the travelers. There are some similarities, however. Like the middle section of "Nous voyegeons incognito," the beginning of "Cash" features a sparse and predictable accompaniment that has the feel of a lesson being recited, although the sincerity of the recitation is quite doubtful. However, it is now Lelita rather than Tapioca and Aloes who leads them in some tongue-in-cheek mocking of Herrison's convoluted disguise.

The very next number again features Lilita but is entirely new to the American version both in music and plot content. Herrison has just finished trying to justify his diplomatic secrecy and Aloes and Lilita have grown weary of his ruse. Aloes complains that Herrison is treating them as if they were still children and Lilita responds with the ballad, "When I Was a Child of Three." It is a sweet little ditty in which Lilita recalls a doll from her childhood with whom she shared all her hopes and dreams. Although she does not state this explicitly, she is remembering her childhood as a time of innocence in contrast to the confusing and duplicitous adult world she now occupies.

While most of the music in *The Merry Monarch* is newly composed, Morse did retain several large sections of Chabrier in both finales of Acts I and II. The Act I Finale is borrowed, in full, from *L'Étoile* (from the beginning of the finale sequence until shortly after Siroco's dialogue announcing the King and Lazuli's entwined fates). The translation of the French into English is more paraphrased than exact and at times a bit wordy and awkward. The very first words of the finale are an excellent example. In Letterier and Vanloo's libretto, the King sings, "Jeune homme, tu viens de gifler le roi!" (You man, you just slapped the king!) twice (see Example 12). However, in Goodwin's libretto, the King sings, "Believe me! You've done a most courageous thing, in daring to raise your hand against the King" (see Example 13).



Example 11. Chabrier, *L'Étoile*, "Jeune home, tu viens de gifler le roi!," mm. 25-29.



Example 12. Morse, *The Merry Monarch*, "Believe me! you've done a most courageous thing," from page 69 of manuscript full score.[45]

Goodwin often uses several words when one will do, or a long word when a short one would be more efficient. An excellent example of Goodwin's penchant for ten-dollar words is in the chorus at the end of the Finale. After the dialogue where Siroco rushes in to stop the King from executing Lazuli (at which point Act I ends in *L'Étoile*), Morse begins to insert new material for the chorus. He gives the chorus a rather lengthy section to question why the King would cancel the impalement, a situation of which they ultimately decide to make the best:

> But even if his reasons for so doing are not clear,
> It's eminently prudent to vociferously cheer
> This highly favored youth,

[45] Even Sousa had a hard time squeezing it all into the score.

Although to tell the truth,
We're not that way inclined.

Would "loudly" not have been easier to sing than "vociferously?"

In the Act II Finale, Morse directly quotes the music of the entire Act II Finale of *L'Étoile*, but with an interpolation (see Table 3) of a few verses the King sings about keeping a good face for his "loving subjects" in spite of his assumed now imminent death ("Though wretched is my plight"). The first part of the Finale, "Too late, too late," directly quotes the music of "Un coup fou," but with slight differences in the perspectives of the lyrics. In "Un coup fou," the chorus merely observes and less concerned about what has just happened. The chorus in "Too late! too late!" seems to be more caught up in the drama of Lazuli's death: "Too late! Too late! In vain is all endeavor! His cruel fate that shot has fixed forever. What can we say? What can we do? It is too late now to pursue." Herrison also has a slightly different perspective. In "Un coup fou," his interjection is merely a passing observation, but in "Too late! too late!" he finds everyone else quite ridiculous for showing any concern over the nobody peddler: "What do they mean by all this rot? They're raving lunatics the lot! It certainly can matter not, If he has or has not been shot."

Despite his later entrance in the plot, the focus of this version is shifted almost entirely to the King, which, as already stated, is perhaps the greatest change Goodwin made in his adaptation. Since *The Merry Monarch* was produced by Francis Wilson, the operetta billing led with Wilson, and Goodwin adjusted the proportions of the role accordingly. Now a vehicle for Wilson's comic genius, new songs were written for him and comic dialogue was featured more overtly and prominently. Where dialogue in *L'Étoile* had been witty and subtle, the new American dialogue was blatant and often coarser.

Anso: "It follows that it behoves your beloved monarch to hump himself, so to speak, and swallow the matrimonial pill."
Siroco: "Let us hope it will be sugar coated, your Majesty."
Anso: "Let us hope nothing. Let us find out.

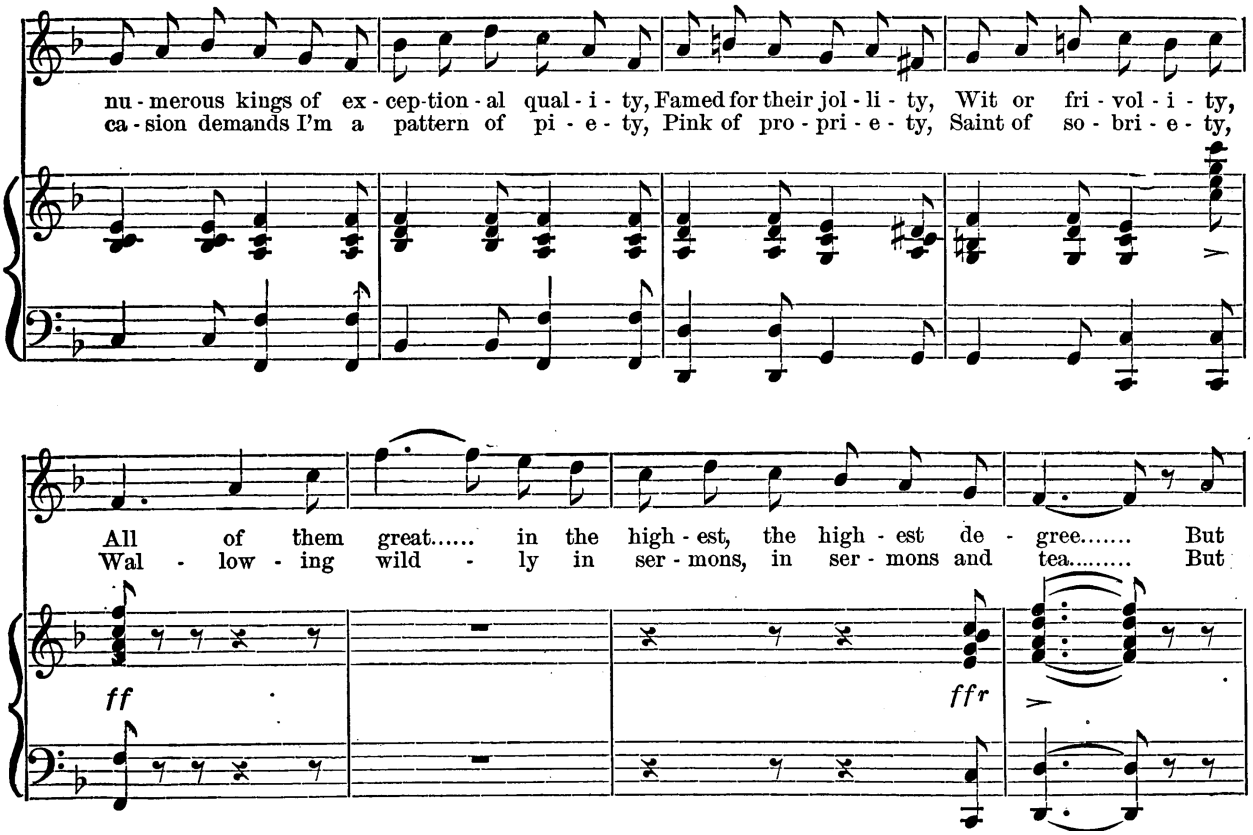
Goodwin's dialogue presents many opportunities for over-the-top gesturing and articulations to accompany the obvious humor.

Siroco: "Your Majesty does me an injustice. For ordinary skirmishing among the stars, our dioptrical telescope can be made to do, but for the intricate celestial gymnastics which your command necessitates, there will be an imperative need of a catoptrical one, with convex lenses and a convoluted focus –"
Anso: "If I had a vocabulary like that, I'd sell it and buy bonds."

The delayed entrance of the King allows for a grand arrival number, "I'm King With A Capitol K," sung by Anso and the chorus. This number is not complicated or difficult in any way musically, but, in the patter song tradition, the lyrics contain strings of long words that rhyme word after word.

There've been numerous kings of exceptional quality,
Famed for their jollity,
Wit or frivolity,
Many renowned for their state craft and polity,
All of them great in the highest degree.
But whether acclaimed for their wondrous sagacity,
Greed and rapacity,
Truth or mendacity,
However huge may be been their capacity,
None of them hold a candle to me.

Measures 13-20 in Example 14 show how Morse sets Goodwin's text. The melodic line is primarily step-wise and contains few, and always predictable, leaps. The leaps are usually arpeggiations of the tonic or dominant triads. The accompaniment is sparse and rhythmically repetitive leaving all the focus on King Anso and his careful execution of endlessly successive ten-dollar words.



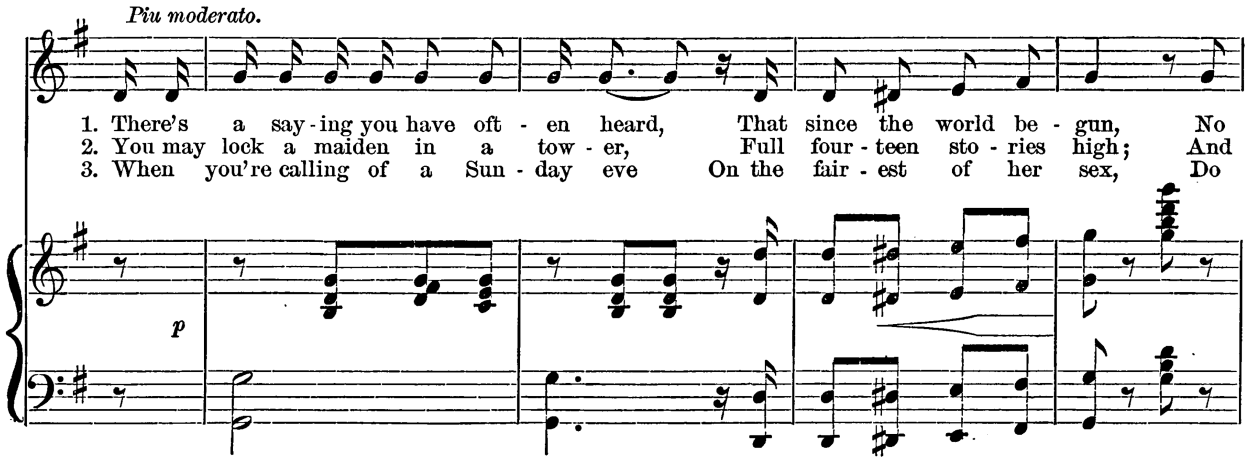
Example 13. Morse, *The Merry Monarch*, "I'm King with a Capitol K," mm. 13-20, page three of "Vocal Gems from *The Merry Monarch*."

Where "Ô petite étoile," sung by Lazuli, had been the memorable ballad of *L'Étoile*, in *The Merry Monarch*, a song sung by King Anso in the last act, the catchy "Love Will Find the Way," was the show's hit ballad. Ambassador Herisson has just paid his respects to the King and Siroco and left to return to the neighboring kingdom. Faced with his impending death, King Anso has decided a distraction is in order.

> Anso: "I've an idea. If I don't change the current of my thoughts I shall go mad – We'll die to music. Something in B-flat will about suit our case."

The song that Anso sings seems mildly out of context, because, at least for him it seems, love will most certainly *not* find the way within his last few hours. The song seems instead to be designed as a popular ballad about love that can be plopped down wherever it is suited in any musical comedy that needs such a ballad. This is not to say that the song is no good, but simply

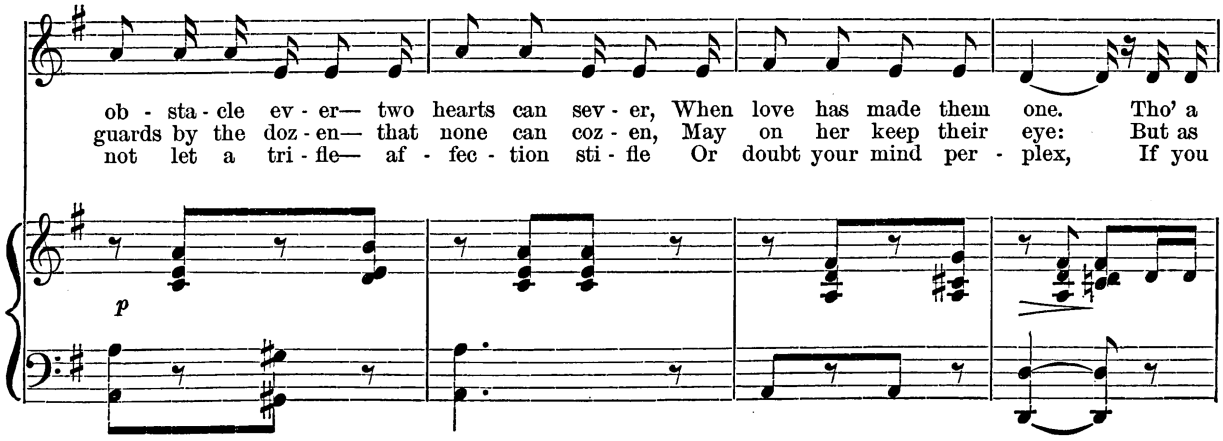
that it is barely relevant to the moment at hand, other than to perhaps illustrate that the King is at heart a romantic sap. The form consists of three strophes, each followed by a chorus (Example 15). The music itself is well organized, using strategies such as standard phrase lengths and contrasting but similar motions that help make the tune more memorable and catchy. Each strophe consists of four mostly four-measure phrases. Phrase one exhibits an overall ascending melodic line (Example 15) with repeating notes (Example 15, mm. 5-6) and chromatic and step-wise motion from the dominant to the tonic (Example 15, mm. 7-8).



Example 14. Morse, *The Merry Monarch*, "Love Will Find The Way," mm. 5-8 (with pick-up), page 19 of "Vocal Gems from *The Merry Monarch*."[46]

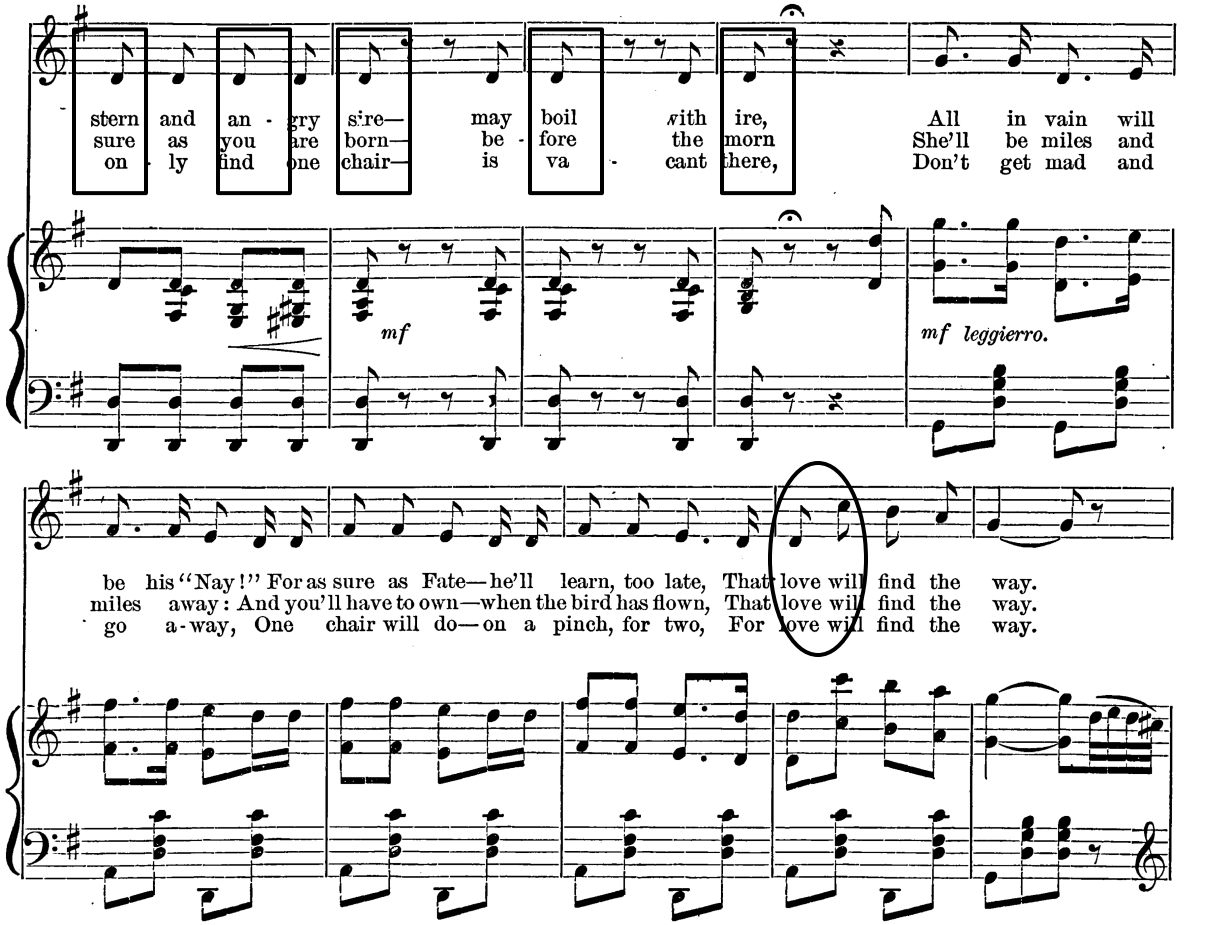
In contrast, phrase two exhibits an overall descending melodic line with leaps (Example 15, mm. 9-10) and more limited step-wise motion from the leading tone down to the dominant (Example 15, mm. 11-12), ending in a half cadence.

[46] The scansion of the lyrics in verses 1 and 3 is most likely wrong due to some type setting error. The lyrics "There's a" and "When you're" should probably fall under the two Ds rather than the D and the G.



Example 15. Morse, *The Merry Monarch*, "Love Will Find The Way," mm. 9-12, page 19 of "Vocal Gems from *The Merry Monarch*."

The third phrase is different melodically than all of the other three phrases, featuring only repeated notes (Example 17, mm. 13-16).



Example 16. Morse, *The Merry Monarch*, "Love Will Find The Way," mm. 13-22, page 20 of "Vocal Gems from *The Merry Monarch*."

The musical rhythm is well paired with the metric rhythm as all the important words or syllables of words fall on strong beats, particularly on the down beats (see boxed notes and words in Example 17). The fourth phrase is six rather than four measures long, with measures 19-20 being interpolated (it makes more sense for these two measures to be the ones interpolated over measures 17-18 because the dominant harmony is extended during measures 19-20). The melodic line at the beginning of the phrase, measures 17-20, descends from tonic to dominant, but the last two measures of the phrase, measures 21-22, feature a large leap from the dominant to the subdominant, which then descends step-wise to the tonic (see Example 17). This large leap is Morse's attempt at word painting within the strophic form of the piece (see the circled notes and words in Example 17). The leap occurs on the line "Love will find the way;" on nearly every occurrence of the line, there is a similarly large leap from "love" to "will," the leap up adding a natural emphasis to the certainty of the word "will." The overall effect of the song is simple and charming, with lilting dance rhythms and a catchy hook.

To summarize, Morse is successful in bringing a version of *L'Étoile* to the American stage by borrowing structural elements of Chabrier's work: characters, plot, and sequence of musical numbers and dialogue. What Morse borrows fits well with his new music, with the exception of some text underlay issues where the English occasionally feels forced and awkward, particularly where new English text is paired with Chabrier's music. The shift of focus from Lazuli to the King is well executed, except in a few of the King's new solos, where the new lyrical content stretches the seams of the plot a bit. Morse's new music does not outshine Chabrier's, but it pairs reasonably at the points where it joins with the original score.

CHAPTER 4

THE LUCKY STAR THAT WAS NOT SO LUCKY

> It was assuredly high time that, in searching for new material, the management of this theatre should light upon the brilliant work of the late Emanuel Chabrier, perhaps the most original, and certainly the most delightful, of modern French writers, even though a somewhat doubtful compliment was paid to his memory by producing, as *The Lucky Star*, a new version of his early operetta, *L'Etoile*, with another composer's name figuring in single blessedness in the bills. Including the authors of the original French libretto and of an American version, some eight or nine writers have been employed upon the book, but their united efforts have not produced anything very much better than the libretto as it stood originally. The dialogue can hardly be said to bristle with good things -- in fact, the most meritorious joke is perpetrated when a young lady's nez retroussee is considered to unfit her for the position of Queen on account of its pictorial effect on the coinage.[47]
>
> —*Times* (London), January 9, 1899

For the final section of this three-part study we return to Europe with *The Lucky Star* in England. Still in three acts and with a sequence of events largely similar to *The Merry Monarch*, this third incarnation of *L'Étoile* features new music by Ivan Caryll and borrowed music from both Chabrier and Morse. *The Lucky Star* is a much more collaborative work, however, than either of the two previously discussed works. Rather than having a single librettist or a team who worked closely in tandem, producer Richard D'Oyly Carte engaged not one but three writers to work on the project.[48] The dialogue was provided by Charles H. Brookfield, and the lyrics primarily by Adrian Ross, with Aubrey Hopwood providing four additional lyrics. With so many individuals contributing to the project, the resulting mass of material was so

[47] "Savoy Theatre," *Times* (London), January 9, 1899.

[48] The reference to "some eight or nine writers" in the previous quote is an incorrect exaggeration.

complicated that D'Oyly Carte's wife, Helen (using her professional name "Helen Lenoir"), made revisions to help provide cohesion to the work as a whole.

The Lucky Star was produced by the D'Oyly Carte Opera Company and was premiered on January 7, 1899, at the Savoy Theatre under the direction of Richard Barker, with choreography by Willie Warde and costumes by Percy Anderson (both primarily associated with Edwardian musical comedies and the Savoy in particular). The production featured all the usual Savoy stars of the time including Walter Passmore as King Ouf the First. Passmore had succeeded George Grossmith in the comic baritone roles of Gilbert and Sullivan operas with the D'Oyly Carte Opera Company and became their principal comedian in 1895. Passmore was a particular favorite of Arthur Sullivan who in reference to Passmore's performance in *The Lucky Star* noted in his diary "The fun of the whole piece lies in Passmore. Take him out and nothing's left. He worked splendidly and carried the opera through. I wish though he could drop his 'cockney' accent and manners at times." The *Times* initial review of the new production also describes how Passmore carried the performance.

> The chief honours fall to Mr. Walter Passmore, whose King is refreshingly absurd in deportment and voice, as in costume. His first entrance down a long flight of "trick" stairs and various other episodes in his career remind the audience in a far from unpleasant way of the harlequinades of their youth, and his duel with the irate ambassador -- a good part played in a rather colourless way by Mr. H.A. Lytton -- is the funniest thing in the entertainment.[49]

Henry Lytton, the only person ever knighted for achievements as a Gilbert and Sullivan performer, starred in the role of The Baron Tabasco. Lytton would go on to become the leading patter-baritone in Gilbert and Sullivan operas at the Savoy, singing such well remembered favorites as "I Am the Very Model of a Modern Major-General."

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[49] "Savoy Theatre," *Times* (London), January 9, 1899.

The Lucky Star was the only Savoy opera ever to feature a trouser role, starring Emmie Owen as Lazuli. Owen began her career as a child actress at eleven and throughout her short career performed primarily with the D'Oyly Carte Opera Company creating several roles in Gilbert and Sullivan's later operas. Owen died after falling ill on tour with a pantomime and comic opera company at the age of only 33. The other women of the cast included Ruth Vincent as Princess Laoula and Isabel Jay as Aloës. *The Lucky Star* was Vincent's last role with the D'Oyly Carte Opera Company, where she had been principal soprano for several years. After being passed over for the role of Sultana in *The Rose of Persia* in favor of an American actress, Vincent quit the company and turned to dramatic acting, creating such roles as Sophie in *Tom Jones* in the West End. In later years she ventured into grand opera and oratorio concert tours. Isabel Jay would succeed Vincent as the D'Oyly Carte Opera Company's leading soprano with her role as Sultana in *The Rose of Persia* (although the American actress had been engaged to play the role, she was quickly fired).

Being chosen for a role at the Savoy was certainly no guarantee for playing it. Sydney Paxton was originally cast as Siroco, but he was fired and replaced by Fred Wright Jr. after only a few performances. Due to more unfortunate circumstances, the role of Kedas also saw two different actors, first Frank Manning and second Henry Claff, following Manning's unexpected death. Although he is remembered for his work as manager of the late George Edwardes estate and for rescuing Daly's Theatre and Edwardes's other theatrical enterprises from bankruptcy, Robert Evett began his career in acting and was cast as Tapioca in *The Lucky Star*. Other members of the cast included Leonard Russell as Cancan, Charles Childerstone as Chamberlain, Jessie Rose, Madge Moyse, and Mildred Baker as Maids of Honour, and Katie Vesey as Adza.

Despite the talent of the cast and the theoretically successful formula of a popular artistic team, broad comedy, bright ditties, and an extravagantly mounted production, the show ran for only 143 performances, one of the shortest running productions of Ivan Caryll's career. Gilbert and Sullivan scholar Clifton Coles attributes this to the hybrid nature of the work. "*The Lucky Star* is half a musical [the emerging musical comedy genre] and half a Savoy opera [comic opera in the style of Gilbert and Sullivan], sure to fully please no one. … What the Savoy management ended up with was…a good play at the wrong theatre."[50] While the Gaiety and Lyric theatres embraced the new musical comedy genre completely, the Savoy's historical place as the "very bastion of comic opera" would not allow it to fully accept the new genre, no matter how successful the formula seemed to be.

Biographies

CARYLL, Ivan [TILKIN, Félix Marie Henri] (b. Liège, Belgium, 12 May 1861; d. New York, 29 November 1921).

Of the three composers under consideration, Ivan Caryll was perhaps the most popular during his day and he most certainly achieved greater commercial success in his time than either Chabrier or Morse. Born Félix Marie Henri Tilkin in Belgium, 1861, Caryll was a cosmopolitan man with a flair for the flamboyant, always wearing the latest fashions and sporting an expertly waxed and curled mustache.[51] He was educated at the Paris Conservatoire and settled in London

[50] Clifton Coles, "The Lucky Star: Introduction," The Gilbert and Sullivan Archive, http://diamond.boisestate.edu/gas/savoy/lucky_star/intro.html (accessed January 8, 2013).

[51] Alan Hyman, *Sullivan and His Satellites: A Survey of English Operettas 1860-1914* (London: Chappell & Company Limited and Elm Tree Books Ltd., 1978), 177-120.

in the mid-1880s. His career began slowly, with his mostly adapting operas and operettas from France and other Continental countries for production on the English stage. It was as a conductor that Caryll gained his first recognition, getting his foot in the door with producers at the Lyric Theatre and later at the Gaiety. As conductor and musical director, Caryll also supplied extra musical numbers when necessary. Caryll was eventually entrusted with the composition of full scores and after his *Little Christopher Columbus* (1893) was a hit at the Lyric Theater, producer George Edwardes took notice of Caryll and offered him the job of composer-in-residence and musical director at the Gaiety Theatre. It was at the Gaiety that Caryll made his mark and became known as one of "the 19th century's most wildly successful composers of musical comedy."[52]

While at the Gaiety, Caryll continued to do other outside work for the Lyric and the Savoy theatres, including his reworking *L'Étoile* which contained elements of both Chabrier and Morse's work. Described by operetta scholar Richard Traubner as a "hack-saw mutilation of Chabrier's *L'Étoile*, based on both the original French and the American editions,"[53] the show was a commercial failure – something unusual for Caryll. He continued on at the Gaiety until 1910, composing such hits as *The Shop Girl* (1894), the musical comedy *The Girl from Kays* (1902), and the light opera *The Duchess of Dantzic* (1903). He even had the distinction of having five musicals running at the same (*The Girl from Kays*, *The Duchess of Dantzic*, *The Orchid*, *The Earl and the Girl*, and *The Cherry Girl*) *i*n London's West End theatre district during Christmas 1903.

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[52] Gänzl, 1:327.

[53] Traubner, 213.

After growing envious of his music-writing partner Lionel Monckton's seemingly eternal success, Caryll decided to try his hand at the Broadway music scene, moving to New York in 1910. Caryll proved to be able to adapt to American tastes and had several hits, including *The Pink Lady* (1911). Gänzl describes Caryll as a chameleon-like talent, stating "Caryll's career encompassed three eras of musical theatre and he seemed to be equally happy in each of them…he was a theatre composer who, unlike his contemporaries Lionel Monckton and Sidney Jones, could and would move with the times and musical styles."[54]

BROOKFIELD, Charles H[allam] E[lton] (b. London, 19 May 1857; d. London, 20 October 1913).

By the time Ivan Caryll tried his hand at recreating Chabrier's hit, the creative process surrounding the production of hit musicals and operettas had become more sophisticated. Cranking out hits did not allow for the same kind of time that Chabrier had devoted to *L'Étoile*; now composers were only one (dare I say minor) component of a creative team including a song composer, playwright, and lyricist, and often multiples of each category. Previously, both the spoken dialogue and song lyrics were usually written by a single person or team in tandem, but by the end of the nineteenth century, these two elements became more separate and the titles of "playwright" and "lyricist" began to appear in musical comedy credits. For the Savoy's production of a British adaptation of *L'Étoile,* Richard D'Oyly Carte engaged Charles H. E. Brookfield to write the dialogue. Brookfield was first an actor for twenty years who did some play writing, but then turned to writing permanently when diagnosed with tuberculosis in 1898. His most famous work was *The Belle of Mayfair* (1906). In 1908, Brookfield wrote the very controversial play, *Dear Old Charlie*, which was denounced as being too indecent for public

[54] Gänzl, 1:329.

performance and for making fun of marital infidelity.[55] Surprisingly, Brookfield later became Examiner of Plays in the Lord Chamberlain's office in 1911. There he was further criticized for being biased against playwrights of the New Drama movement, including Henrik Ibsen, George Bernard Shaw, and Oscar Wilde.

ROSS, Adrian [ROPES, Arthur Reed] (b. Lewisham, London, 23 December 1859; d. Kensington, London, 11 September 1933).

To write the lyrics for *The Lucky Star*, D'Oyly Carte engaged Arthur Reed Ropes, better known by his pseudonym Adrian Ross. During his long career, which spanned five decades, Ross was prolific, writing lyrics for over sixty shows. Sixteen of his West End shows ran for over 400 performances, an uncommon occurrence during this period. Ross was also one of the founders of the Performing Rights Society during WWI (1914), an organization that championed collective rights management. Before his career as a lyricist took off, Ross taught history and poetry at Cambridge from 1884 to 1890. It was while he was a professor that he began using the pseudonym "Adrian Ross" to protect his academic career from his musical theater career. However, after his *Joan of Arc* (1891) (with music by F. Osmond Carr) became a huge hit, running to almost eight hundred performances, Ross resigned from his academic career at Cambridge. To supplement his income, he wrote for such journals as *Punch, Sketch,* and *The World*, and also for *The Tatler* but there under the pseudonym "Bran Pie." Beginning in 1893, with his show *Morocco Bound*, he began to write only lyrics, leaving the "book" to another author. Although such a separation of creative duties is now common, Ross was one of the first "lyricists." Ross provided lyrics to nearly all of the Gaiety Theatre's shows and for many shows at Daly's Theatre, beginning with his hit *The Shop Girl* (1894) with Ivan Caryll. During the

[55] "Censor Was Asked to Censor Own Play," *Marconi Transatlantic Wireless Telegraph* to *The New York Times*, February 21, 1912.

course of his career, Ross collaborated with many of the great composers of early British musical theater, including F. Osmond Carr, Ivan Caryll, Lionel Monckton, Sidney Jones, and Leslie Stuart.

HOPWOOD, [Henry] Aubrey (b. Edinburgh, 4 April 1863; d. 25 October 1917).

British lyricist and children's author [Henry] Aubrey Hopwood provided four additional lyrics for *The Lucky Star*. As a young man he made several trips to America, visiting New York and Orange County, Florida, amongst other places in 1884, 1886, and 1888. He wrote a novel, *Down by the Suwannee River*, inspired by his time in the orange plantations of Florida. In 1898, he began to write children's books, generally with strange and fantastical subjects much in the same vein as Lewis Carroll's *Alice and Wonderland*. His children's books had titles such as *The Sleepy King* and *The Bunkum Book* and featured fanciful and numerous illustrations. During this same time he began to write amusing lyrics for several musical comedies produced at the Gaiety Theatre and later on at the Vaudeville Theatre. He legacy has been largely forgotten as all his books have become collectors items rather than childhood treasures, and while his lyrics were sung far and wide in some popular musical comedies of the time, his name is often lost in the sea of other contributors.

The Lucky Star **Analysis and Comparison to** ***L'Étoile*** **and** ***The Merry Monarch***

For a blunt and accurate summary of the merits of Ivan Caryll's adaptation of *L'Étoile*, one needs only read the local newspaper after the premiere of *The Lucky Star*.

> To turn the production into a veritable "lucky star," such as the theatre has been in want of for some time, it was only necessary to present the work in its original guise, and to allow the charming music of the French composer to make its own way with the English public. A policy so obvious as this, however, was not likely to commend itself to the average manager, and accordingly one portion of a single finale is all that remains of Chabrier's work in the production. … In considering Mr. Ivan Caryll's music to all the rest of the book, it must be remembered that the want of individuality which is its most striking peculiarity is the very quality which has hitherto been most valuable to the composer. The more recent developments of light opera have brought into existence a race of versifiers who can string rhymes together on any subject and in any given style, as well as a class of musicians who are ready at a short notice to add to the scores of any composers, living or dead, interpolated numbers or extra "turns" not too glaringly out of keeping with the rest of the picture. For these a certain style, or rather a stylessness – if such a word may be coined – has become de rigueur, and it is in no way Mr. Caryll's fault that there is in his music no element which would enable the closest student to detect any difference between it and that of the rest of the class. As a natural consequence there can be no attraction for those who care about music in such a work as this, and the most popular numbers are precisely those which bear the greatest resemblance to well-known originals.[56]

The reviewer at the *Times* captures *The Lucky Star*'s faults well. Now not once, but twice removed from Chabrier's light and bubbly brilliance, Caryll's adaptation is generally bland and unremarkable. His orchestrations are basic (more "boom-chuck" than even Sousa's orchestration of Morse's work), his melodies are predictable, but aside from one particular moment (the Act I Finale, the lone complete borrowing), there is a general consistency to his style.

As *The Lucky Star* was not published in full orchestral score and no manuscript or parts have been discovered during the course of this research, the instrumentation of the work can only be guessed, but was mostly likely very similar to the instrumentation of *L'Étoile* and *The Merry Monarch*. For the purposes of this analysis, I will be referencing the vocal score published by Chappell & Co., Ltd., which has 231 pages and twenty-two musical numbers, and is dated 1899.[57]

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[56] "Savoy Theatre," *Times* (London), January 9, 1899.

[57] See page 4 for a brief discussion of the different versions of the published score.

The principal characters in *The Lucky Star* are a hodge-podge of the characters in *L'Étoile* and in *The Merry Monarch*. The King and the Princess get their French names back, Ouf the First and Laoula, and Lazuli is still a travelling vagrant, but now he is a painter rather than a seller of women's cosmetics. The Ambassador is now named the Baron Tabasco and Aloës (with a fancy umlaut) is now Tabasco's daughter and lady-in-waiting to the princess. These slight changes have little bearing on the plot. As in the American version, the King's role is enlarged to be the leading role while Lazuli and Laoula's love story is diminished. In contrast to the two previous versions, Aloës and Tapioca's secret affair is brought more to the surface; Caryll even gives them their own love duet. A list of the British ensemble and their voice part designations follows.[58]

King Ouf the First	baritone
Lazuli, *a travelling painter*	mezzo-soprano
Princess Laoula, *daughter of King Mataquin*	soprano
Siroco, *The Astrologer Royal*	baritone
The Baron Tabasco, *Ambassador-Extraordinary from King Mataquin*	baritone
Aloës, *daughter of Tabasco and Lady-in-Waiting to the Princess*	soprano
Tapioca, *private secretary to Baron Tabasco*	tenor
Maids of Honour:	
Oasis	soprano
Asphodel	mezzo-soprano
Zinnia	soprano
Adza, *the court dancer*	dancer
Kedas, *a police officer*	bass
Cancan, *a citizen*	baritone
Citizens, Guards, Courtiers, and Ladies-in-Waiting	

Again, it must be noted that these voice part designations are loosely interpreted because the roles were played by actors who also sang rather than by professional singers.

[58] This list of characters is taken from the front matter of the Chappell & Co., Ltd., 1899, score. Not included are the boys or men who play "1st Coon" and "2nd Coon" featured in "Love Will Find A Way" in Act III. The voice part designations are the author's and are based both on the ranges demonstrated in the score and the voice parts typically associated with the actors who performed the roles.

The sequence of plot events in *The Lucky Star* is once again similar to its predecessors. Most of the points of difference are minor, but several all-new numbers are interpolated to further develop the relationship between Aloës and Tapioca. To aid the reader, two tables are provided that highlight the points of difference between *L'Étoile* and *The Lucky Star* (Table 4), and *The Merry Monarch* and *The Lucky Star* (Table 5).

The first change to the sequence of musical numbers is in Act I, when "Incognito" is not reprised as "Nous voyageons incognito" (*L'Étoile*) and "Cash" (*The Merry Monarch*) had been reprised. Lazuli's introductory song, "Je suis Lazuli, Le colporteur joli" (*L'Étoile*) or "Vanity Drives Them All to Me" (*The Merry Monarch*) where he boasts about how irresistible he is to women is absent in *The Lucky Star*. Caryll instead moves straight ahead to Siroco offering to cast Lazuli's horoscope. When Lazuli questions if Siroco's horoscopes are reliable, Siroco responds with a new song, "Once a lady came to me." In the other two versions, this was the point where Lazuli sings his tender ballad, "Ô petite étoile!" (*L'Étoile*) or "Star Song" (*The Merry Monarch*). However, Siroco's new song is substituted at this point in *The Lucky Star*. The next song is a new, brief chorus, "Bring on our King," announcing the entrance of the King, followed by "King With A Capitol K," as in *The Merry Monarch*. The following number, "Spring will bring," is the first of several new songs in *The Lucky Star* that develop the secret affair between Aloës and Tapioca.

Act II demonstrates better than either of the other two acts how Caryll and his collaborators were pulling from both the French and American versions of the work. Every number in this Act is parallel in plot content to one or the other of the previous works with only one new plot interpolation. Where in *The Merry Monarch* King Anso had his solo "The

Table 4. Points of difference between *L'Étoile* and *The Lucky Star*.

L'Étoile		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - Une place publique		
No. 1 Introduction et Reprise	Méfions-nous! (Let us beware!)	Patacha, Zalzal, Chœur
Entrée du roi	C'est moi! Le roi! Silence et mystère! (It is me! The King! Silence and mystery!)	Ouf
Chanson à 2 voix et Chœur	Du monde! Voici le moment (There are people here! Now is the time)	Ouf, Patacha, Zalzal, Chœur
No. 2 Quatuor	Nous voyageons incognito (We travel incognito)	Aloès, Laoula, Hérisson, Tapioca
Chanson des employés de commerce	Aussitôt que l'aurore (As soon as the dawn)	Aloès, Laoula, Hérisson, Tapioca
No. 2b Sortie (Exit music)	Nous voyageons incognito (We travel incognito)	Aloès, Laoula, Hérisson, Tapioca
No. 3 Rondeau du colporteur	Je suis Lazuli, Le colporteur joli (I am Lazuli, The handsome peddler)	Lazuli
No. 4 Romance de l'étoile	Ô petite étoile! (O little star!)	Lazuli
No. 5 Trio	Il faut le chatouiller (He must be tickled)	Aloès, Laoula, Lazuli
Couplets du chatouillement	Ah! Ah! Mais au fait j'y pense (Ah! Ah! But indeed, just think)	
No. 6 Scène et Chœur	Jeune homme, tu viens de gifler le roi! (Young man, you just slapped the king!)	Ouf, Aloès, Laoula, Lazuli, Chœur
Couplets du pal	Ce fauteuil, qui n'a l'air de rien (This armchair, which doesn't look at all unusual)	Ouf, Chœur
Final	Donnez-vous la peine de vous asseoir! (Give yourself the trouble to sit down!)	Ouf, Aloès, Laoula, Lazuli, Hérisson, Tapioca, Chœur
Entracte		
ACT II - La salle du trône		
No. 7 Chœur	Ah! ah! Le charmant garçon! (Ah! Ah! What a charming lad!)	Oasis, Asphodèle, Youca, Adza, Zinnia, Koukouli
Brindisi	Vrai Dieu, j'ai fait un rêve enchanteur! (Good God, I had an enchanting dream!)	Lazuli, Les Demoiselles d'honneur
No. 7b Sortie des Demoiselles d'honneur (Exit)		Lazuli, Les Demoiselles d'honneur, Siroco, Ouf
No. 8 Couplets	Quand on aime, est-il utile (When you're in love, what's the use)	Lazuli
No. 9 Quatuor	Quand on veut ranimer sa belle (When you want to revive your love)	Lazuli, Aloès, Tapioca, Laoula
No. 10 Couplets	Moi, je n'ai pas une âme ingrate (My soul is not ungrateful)	Laoula, Lazuli
No. 11 Trio	Maintenant, il faut partir vite! (Now, we must leave quickly!)	Ouf, Lazuli, Laoula
No. 12 Chœur	Nous allons donc voir la belle princesse (We shall see the beautiful princess)	Ouf, Siroco, La Cour, Hérisson, Tapioca, Laoula, Les Demoiselles d'honneur
No. 13 Chœur	Un coup de feu! (A shot!)	Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur
Couplets	Tous deux assis dans le bateau (Both seated in the boat)	Laoula, Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur
Chœur des condoléances	Ma foi, ça nous est bien égal! (My word, it's all the same to us!)	Chœur
Final	C'est un malheur! (It is a misfortune!)	Chœur
Entracte		
ACT III - Un salon d'été		
No. 14 Couplets	Enfin, je me sens mieux! (Finally, I feel better!)	Lazuli
No. 15 Duetto	Je me sens, hélas, tout chose! (I feel, alas, out of sorts!)	Ouf, Siroco
No. 16 Couplets et Terzetto	Un amoureux, princesse, Doit se pleurer (A lover, princess, Must weep)	Aloès, Laoula, Lazuli
No. 17 Couplets	Ainsi que la rose nouvelle (Just as the blooming rose)	Laoula
No. 18 Chœur	Voici venir monsieur le maire! (Here comes the mayor!)	Chœur, Ouf, Le Maître
No. 18b Musique de scene		
No. 19 Couplet final	Nous voici, messieurs, à la fin (Here we are, gentlemen, at the end)	Laoula, Lazuli, Aloès, Ouf, Hérisson, Tapioca, Siroco, Chœur

The Lucky Star		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - A Public Square		
No. 1 Opening Chorus	"Night is done, but it is not day"	Chorus
No. 2 Quartet	Incognito "Hush! hark! is any one near"	Laoula, Aloës, Tabasco, Tapioca
No. 3 Song	When I Was A Child of Three	Laoula
No. 4 Song	"Once a lady came to me"	Siroco
No. 5 Chorus	"Bring on our King"	Chorus
No. 5b Song and Chorus	King With A Capitol K "I'm a King in everything"	King, Chorus
No. 6 Duet	"Spring will bring"	Aloës, Tapioca
No. 7 Finale	"Young man! you have dared to"	King, Lazuli, Laoula, Aloës, Chorus, Tapioca, Tabasco, Siroco
	"What ho! My varlets there! Bring forth the torture chair!"	Anso, Chorus
	"You'll find there's naught about me mean"	Anso, Lazuli, Ensemble
ACT II - Throne-Room in the King's Palace		
No. 8 Opening Chorus	"Lolling in sinuous feminine fashion"	Chorus Women, Asphodel
No. 9 Song and Chorus	"There was a minstrel gay"	Lazuli, Chorus
No. 10 Dance		Adza, Siroco
No. 11 Trio	See-Saw "Fortune smiles, and we all are gay"	King, Siroco, Lazuli
No. 12 Quintet	"It's the husband, harsh and hated"	Lazuli, King, Siroco, Tabasco, Tapioca
No. 13 Chorus	Entrance of the Ambassador "In courtly train, Let us welcome"	Chorus
No. 14 Song and Chorus	"When I was at school"	Aloës, Chorus
No. 15 Trio	Elopement "Together, darling, let us roam"	Laoula, Lazuli, King
No. 16 Finale	"It's a shot!"	Chorus, Laoula, Siroco, King, Aloës,
Couplets	"Over the lake we went sailing"	Laoula
Chorus	"We care not a copper"	Chorus
Chorus	"What an awful fate!"	Chorus
Couplets, Chorus	"Do not give way so!"	Siroco, King, Chorus
Chorus	"As the King gives the word to be gay"	Aloës, Chorus
ACT III - A Summer Room in the Palace		
No. 17 Opening Chorus	"When the tramp, tramp, tramp"	Chorus
No. 18 Song	The Ivory Gate "Dreaming in the dark"	Tapioca
	Love Will Find A Way "Merry little darkies"	King and Coons
No. 20 Duet	"When away I slink"	King, Siroco
No. 21 Wedding Chorus	"In courtly train"	Chorus
No. 22 Finale	"Let us march away"	Chorus

Shading indicates differences.

Table 5. Points of difference between *The Merry Monarch* and *The Lucky Star*

The Merry Monarch		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - A Public Place in India Before Siroco's Observatory		
No. 1 Opening Chorus	Gaily, gaily, let us sing	Chorus, Niphas
No. 2 Quartette	Cash	Herisson, Lilita, Aloes, Tapioca
No. 3 Ballad	When I Was A Child of Three	Lilita
No. 2b Reprise of Quartette	Cash	Lilita, Aloes, Herisson, Tapioca
No. 4 Rondeau	Vanity Drives Them All to Me	Lazuli
No. 5 Romance	Star Song	Lazuli
No. 6 Solo with Chorus	I'm King with a Capitol K	Anso, Lazuli, Ensemble (Principals and Chorus)
No. 7 Concerted Number	"Believe me!"	Anso, Lazuli, Chorus
No. 8 Couplets	The Fatal Chair	Anso, Chorus
No. 9 Finale	"You'll find there's naught about me mean"	Anso, Lazuli, Ensemble
ACT II - The Hall of the Statues in King Anso's Palace (Throne Room)		
No. 10 Female Chorus	Pre-eminently Handsome	Female Chorus
No. 11 Song	I Can't Imagine	Lazuli
No. 12 Quintette	"Yes, it is he!"	Anso, Siroco, Herisson, Lazuli, Tapioca
No. 13 Chorus of Welcome	"With joyful jubilation"	Chorus of Courtiers, Lords and Ladies-in-waiting
No. 14 Concerted Number	"Take him away!"	Chorus, Lilita, Kedas, Herisson
No. 15 Solo with Chorus	The Omniscient Ostrich	Anso, Chorus
No. 16 Finale Sequence Chorus	"Too late! Too late!"	Chorus, Anso, Siroco, Herisson, Tapioca, Aloes
Couplets	"We sit together, side by side"	Lilita, Chorus
Chorus	"Although we're not concerned at all"	Chorus
Chorus	"It's very sad"	Chorus
Couplets	"Though wretched is my plight"	Anso
Chorus	"The music sweet is calling" (same music as ending of "C'est un malheur!")	Anso, Chorus
ACT III - The Corridor of the Elephants in King Anso's Palace (Summer Room)		
No. 17 Military Chorus	"Oh, the cymbals clash"	Chorus
No. 18 Song	Love Will Find The Way	Anso
No. 19 Duet	Turtle Dove Duet	Lazuli, Lilita
No. 20 Wedding Chorus	Wedding Bells are Sweetly Ringing	Chorus
No. 21 Finale	"Our hearts that so wildly are beating"	Lazuli, Lilita, Ensemble, Anso

The Lucky Star		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - A Public Square		
No. 1 Opening Chorus	"Night is done, but it is not day"	Chorus
No. 2 Quartet	Incognito "Hush! hark! is any one near"	Laoula, Aloës, Tabasco, Tapioca
No. 3 Song	When I Was A Child of Three	Laoula
No. 4 Song	"Once a lady came to me"	Siroco
No. 5 Chorus	"Bring on our King"	Chorus
No. 5b Song and Chorus	King With A Capitol K "I'm a King in everything"	King, Chorus
No. 6 Duet	"Spring will bring"	Aloës, Tapioca
No. 7 Finale	"Young man! you have dared to"	King, Lazuli, Laoula, Aloës, Chorus, Tapioca, Tabasco, Siroco
	"What ho! My varlets there! Bring forth the torture chair!"	Anso, Chorus
	"You'll find there's naught about me mean"	Anso, Lazuli, Ensemble
ACT II - Throne-Room in the King's Palace		
No. 8 Opening Chorus	"Lolling in sinuous feminine fashion"	Chorus Women, Asphodel
No. 9 Song and Chorus	"There was a minstrel gay"	Lazuli, Chorus
No. 10 Dance		Adza, Siroco
No. 11 Trio	See-Saw "Fortune smiles, and we all are gay"	King, Siroco, Lazuli
No. 12 Quintet	"It's the husband, harsh and hated"	Lazuli, King, Siroco, Tabasco, Tapioca
No. 13 Chorus	Entrance of the Ambassador "In courtly train, Let us welcome"	Chorus
No. 14 Song and Chorus	"When I was at school"	Aloës, Chorus
No. 15 Trio	Elopement "Together, darling, let us roam"	Laoula, Lazuli, King
No. 16 Finale	"It's a shot!"	Chorus, Laoula, Siroco, King, Aloës,
Couplets	"Over the lake we went sailing"	Laoula
Chorus	"We care not a copper"	Chorus
Chorus	"What an awful fate!"	Chorus
Couplets, Chorus	"Do not give way so!"	Siroco, King, Chorus
Chorus	"As the King gives the word to be gay"	Aloës, Chorus
ACT III - A Summer Room in the Palace		
No. 17 Opening Chorus	"When the tramp, tramp, tramp"	Chorus
No. 18 Song	The Ivory Gate "Dreaming in the dark"	Tapioca
No. 19 Song	Love Will Find A Way "Merry little darkies"	King and Coons
No. 20 Duet	"When away I slink"	King, Siroco
No. 21 Wedding Chorus	"In courtly train"	Chorus
No. 22 Finale	"Let us march away"	Chorus

Shading indicates differences.

Omniscient Ostrich," in *The Lucky Star* Aloës has the solo "When I was at school." Both Aloës and Tapioca have solos in addition to their duet in Act I that help to bring them to the forefront as characters with their own story. While section by section, the Act II Finale is completely parallel in plot content to the two previous versions, even including the same interpolation of the King's verses from *The Merry Monarch*, an important difference is the music. While Caryll had retained Chabrier's music from the Act I Finale, he abandons Chabrier altogether in the Act II Finale. In Act III, Tapioca has a lovely solo, "The Ivory Gate," about his dreams of Aloës. However, while Aloës and Tapioca's love story is featured more than ever before, the relationship between Lazuli and the Princess is vastly diminished, particularly when compared to *L'Étoile*. There is not a single duet between the two in *The Lucky Star*. In place of the "Turtle Dove Duet" between Lazuli and the Princess in *The Merry Monarch*, Caryll has included a comic duet between the King and Siroco, "When away I slink," which is similar in plot content to "Je me sens, hélas, tout chose!" from *L'Étoile*.

There is very little music that *The Lucky Star* shares with its predecessors. Only the Finale sequence of Act I is common to all three productions (see Table 6 for a complete table of the musical numbers and participants with borrowings indicated). The American and British versions only share one song's music, Laoula's ballad, "When I Was A Child Of Three," and even here Caryll has made a several significant changes to the melody. At first perusal of the song titles of *The Merry Monarch* and *The Lucky Star* there appears to be quite a bit of cross over, but while several songs share almost identical titles, such as two of the King's solos "King With a Capitol K" and "Love Will Find A Way," the music and even the lyrics are entirely different. In some ways this is surprising because since Morse and Goodwin's songs were

Table 6. *The Lucky Star* musical number/performer sequence[59]

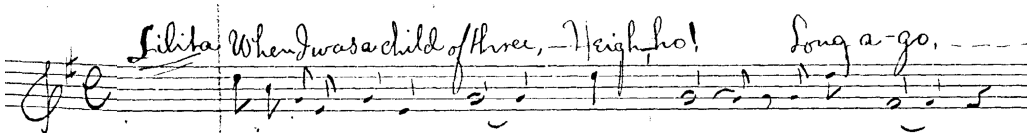
The Lucky Star		
MUSICAL NUMBER	**TITLE**	**CHARACTERS**
Overture		
ACT I - A Public Square		
No. 1 Opening Chorus	"Night is done, but it is not day"	Chorus
No. 2 Quartet	Incognito "Hush! hark! is any one near"	Laoula, Aloës, Tabasco, Tapioca
No. 3 Song	When I Was A Child of Three	Laoula
No. 4 Song	"Once a lady came to me"	Siroco
No. 5 Chorus	"Bring on our King"	Chorus
No. 5b Song and Chorus	King With A Capitol K "I'm a King in everything"	King, Chorus
No. 6 Duet	"Spring will bring"	Aloës, Tapioca
No. 7 Finale	"Young man! you have dared to"	King, Lazuli, Laoula, Aloës, Chorus, Tapioca,
	"What ho! My varlets there! Bring forth the torture chair!"	Anso, Chorus
	"You'll find there's naught about me mean"	Anso, Lazuli, Ensemble
ACT II - Throne-Room in the King's Palace		
No. 8 Opening Chorus	"Lolling in sinuous feminine fashion"	Chorus Women, Asphodel
No. 9 Song and Chorus	"There was a minstrel gay"	Lazuli, Chorus
No. 10 Dance		Adza, Siroco
No. 11 Trio	See-Saw "Fortune smiles, and we all are gay"	King, Siroco, Lazuli
No. 12 Quintet	"It's the husband, harsh and hated"	Lazuli, King, Siroco, Tabasco, Tapioca
No. 13 Chorus	Entrance of the Ambassador "In courtly train, Let us welcome"	Chorus
No. 14 Song and Chorus	"When I was at school"	Aloës, Chorus
No. 15 Trio	Elopement "Together, darling, let us roam"	Laoula, Lazuli, King
No. 16 Finale	"It's a shot!"	Chorus, Laoula, Siroco, King, Aloës,
Couplets	"Over the lake we went sailing"	Laoula
Chorus	"We care not a copper"	Chorus
Chorus	"What an awful fate!"	Chorus
Couplets, Chorus	"Do not give way so!"	Siroco, King, Chorus
Chorus	"As the King gives the word to be gay"	Aloës, Chorus
ACT III - A Summer Room in the Palace		
No. 17 Opening Chorus	"When the tramp, tramp, tramp"	Chorus
No. 18 Song	The Ivory Gate "Dreaming in the dark"	Tapioca
No. 19 Song	Love Will Find A Way "Merry little darkies"	King and Coons
No. 20 Duet	"When away I slink"	King, Siroco
No. 21 Wedding Chorus	"In courtly train"	Chorus
No. 22 Finale	"Let us march away"	Chorus

Music borrowed completely from *L'Étoile*
Music borrowed partially from *L'Étoile*
Music borrowed partially from *The Merry Monarch*

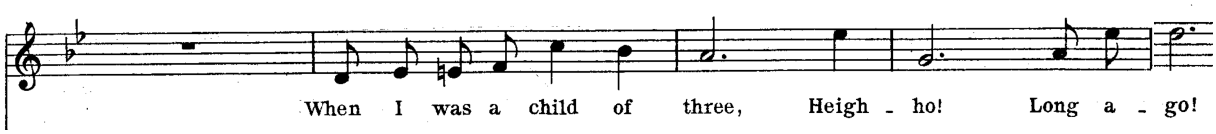
[59] Songs that have actual titles appear in headline style, and songs that do not have actual titles are listed by their first lines and in quotes. Where both titles and first lines are useful, both are given.

popular, why would Caryll *not* borrow them? It is possible that Caryll knew his audience and thought he could write something more to British tastes. He had a formula and it worked well for him.

"When I Was a Child of Three," Laoula's ballad from Act I, is borrowed in part from the song of the same title in *The Merry Monarch*. The general tempo and mood of the two songs are the same, and there is a phrase that is repeated throughout the piece, "High-ho! Long ago!," that has a similar melodic contour in both versions (see Examples 18 and 19). When comparing the two pieces, it seems clear that they are related and that one was derived from the other. However, there are many differences between the two songs. Often where Morse has a descending melodic line (see Example 18), Caryll has an ascending one (see Example 19), almost as if Caryll were making adjustments, phrase-by-phrase, to make sure that the two songs were *not* the same, much like a student might attempt to hide plagiarism by dragging out the thesaurus.



Example 17. Morse, *The Merry Monarch*, "When I Was a Child of Three," mm. 5-8, page 44 of manuscript full score.



Example 18. Caryll, *The Lucky Star*, "When I Was a Child of Three," mm. 5-8, page 33 of vocal score.

The lyrics are also different in this same way. But there are more similarities than differences in the lyrics of the two songs; even many of the same descriptive words are used (the doll has "blue" eyes and "rosy" cheeks; she tells the doll her "griefs" and "secrets"). Both versions have three strophic verses and each corresponding verse in the two versions has the

same general sentiment: Verse 1) she receives the beautiful new doll as a child and tells it all her hopes and fears; Verse 2) as she grows older and the doll grows shabby with time and use she remains faithful to her childhood friend and still confides in it; Verse 3) she has grown older and although she has moved on to adult friends, she still remembers and cherishes her doll. The third verse in Caryll's version is more explicit about the change she has experienced from the innocence of childhood to the more harsh and oftentimes duplicitous reality of adulthood:

> Friends I have, both old and new
> Some are false and some are true;
> Some who praise and some who blame
> None who's ever quite the same
> As the friend I can't forget,
> As the doll I still regret,
> When my foolish fancy strays
> To the dear old nursery days,
> When I was a child of three

In both instances the text underlay is well executed and the overall effect of the song is sweet and touching. This is one of a few instances among all these comparisons between productions where in spite of marked differences between two versions of a song, both versions are successful in accomplishing their purpose.

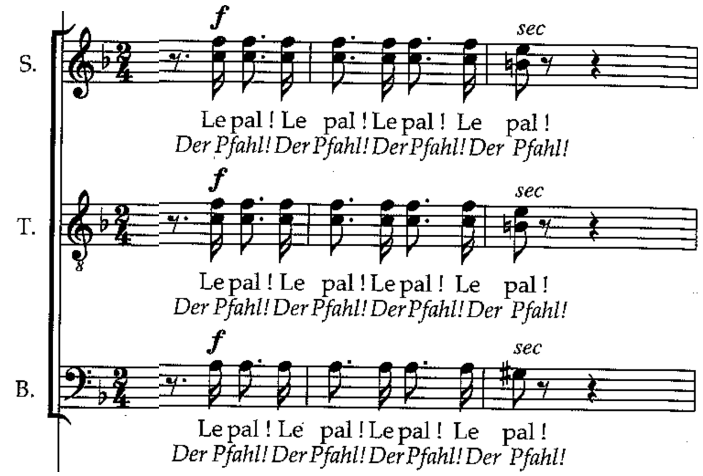
One moment in *The Lucky Star* seems to have been particularly unforgettable, even earning a specific mention in the *Times* review of the show.

> There is in the book of words a wholly unnecessary announcement to the effect that this portion is by a different hand from the rest; the "join" is quite unmistakable, for during the too-short extract from the original score the music suddenly becomes more humorous, charming, and brilliantly melodious, besides being orchestrated in a fresh and musicianly way.[60]

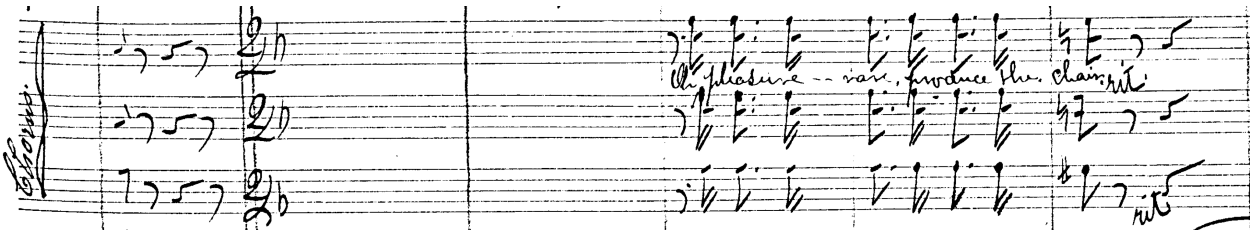
The music for the Act I Finale is borrowed in whole from *L'Étoile*, as it was in *The Merry Monarch*. However, in this instance, the lyricists working on *The Lucky Star* did a better job than Goodwin of translating the French text into efficient English verse. The text underlay is

[60] "Savoy Theatre," *Times* (London), January 9, 1899.

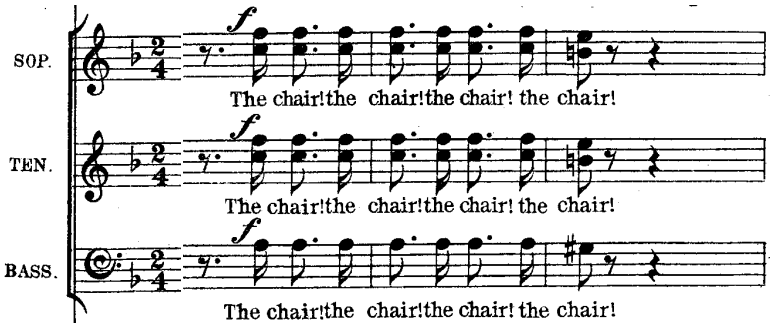
much more satisfactory and there are none of the unnecessarily long words that Goodwin evidently preferred. Rather than singing "Oh pleasure rare, produce the chair," the Chorus calls for "The chair! The chair!" – a more faithful rendering of "Le pal! Le pal!"



Example 19. Chabrier, *L'Étoile*, Act I Finale, "Le pal! Le pal!," mm. 61-63.



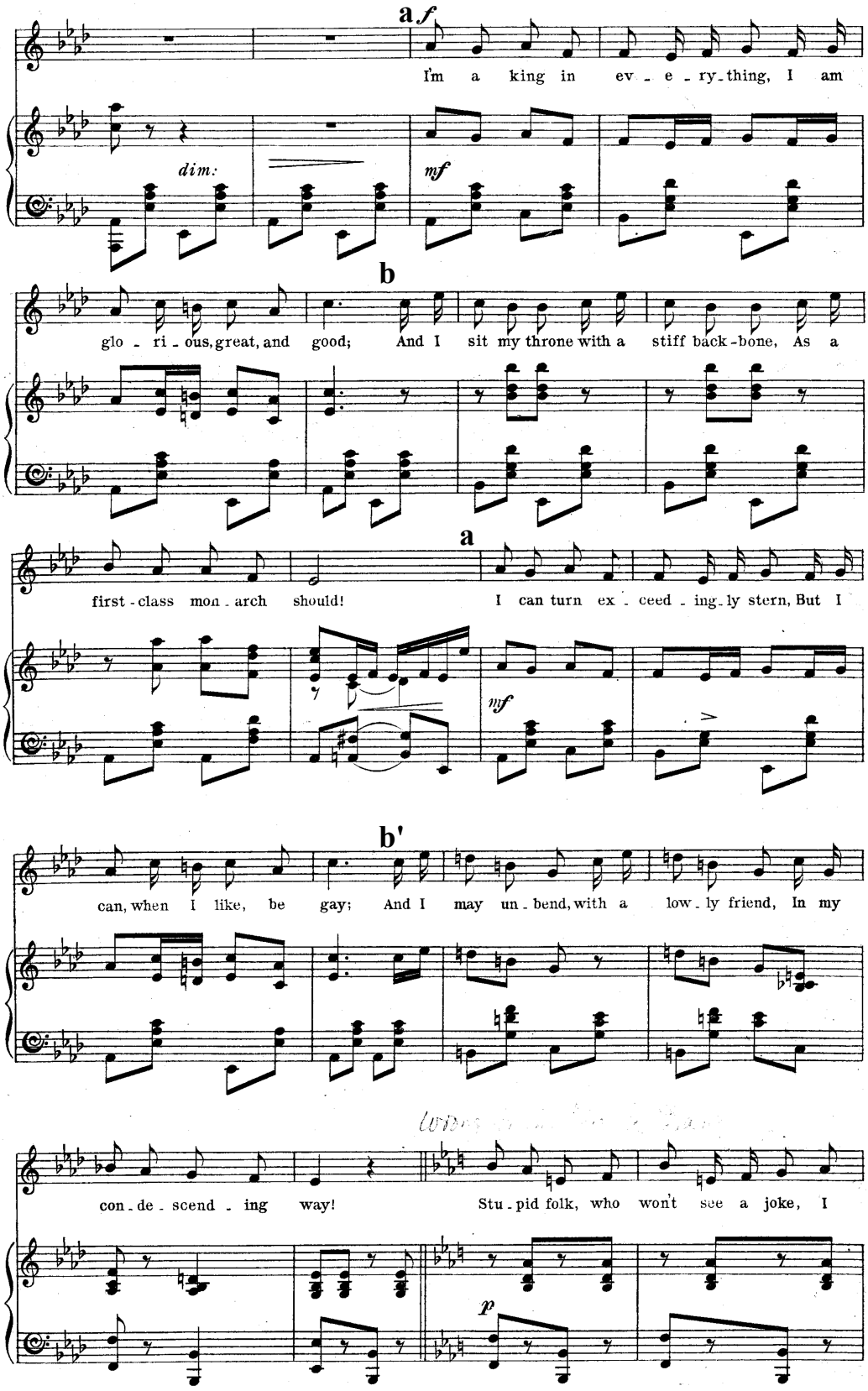
Example 20. Morse, *The Merry Monarch*, Act I Finale, "Oh pleasure rare, produce the chair," p. 72 of manuscript full score.



Example 21. Caryll, *The Lucky Star*, Act I Finale, "The chair! The chair!" page 67 of vocal score.

The entire finale is riddled with such differences between the two English language works. As in *The Merry Monarch*, the Act I Finale in *The Lucky Star* deviates from Chabrier's music at the end to dwell for a moment on the change in plans. Lazuli is mistrusting of the King's sudden change of heart, the King and Siroco are trying to keep Lazuli's life's new value under wraps, and Laoula and the Chorus are just excited to see the whole show of royal welcome the King has just extended to Lazuli. The change in the texture of the accompaniment at this point is quite striking. It is suddenly much sparser and rudimentary and the syncopated melody that had previously been so entertaining are now missing altogether. Such a change would not have been unremarkable to the audience.

In *The Lucky Star*, King Ouf is more condescending and self-concerned than in either of the previous versions. In *The Merry Monarch*, the King's grand entrance song, "King with a Capitol K," announced his general superiority to all other monarchs, touting his ability to be both the kind and terrible ruler. The King in *The Lucky Star* is still both "stern" and "gay" but in his own special "condescending way," as he states, and is better than not just other kings, but everyone else as well. The music and lyrics in the two songs are entirely different, save for a few turns of phrase in the lyrics. The melodic line is repetitive and easily anticipated featuring mostly stepwise motion between the tonic and dominant. The phrase structure is regular with an ABA form (see Example 23). The A section, in A-flat, is four measures (a) followed by four contrasting measures (b) which are then repeated but with alterations between measures 14-16 and 22-24 (b'). The B section modulates to E-flat and many of the phrases are similar to the A section (c b d b'), and even the new phrases, c and d, have the same tail segments as phrase a from the A section. The return of the A section is sung by the chorus. The accompaniment



Example 22. Caryll, *The Lucky Star*, "King with a Capitol K," mm. 10-27.

could have made up for the lack of interest in the melodic line, but it is instead a close harmonization of the melody with almost exclusively tonic and dominant chords. Both songs of the song are simple and straightforward, but what perhaps gives Morse and Goodwin's version a leg up is its patter song quality.

"Love Will Find a Way" is another borrowed title from *The Merry Monarch*, and like in the previous example, the title is the only thing borrowed. Also known by its first line, "Merry little darkies," the King's ballad now has back up. The "coon song" was a popular genre in both the United States and England and, chameleon composer that he was, Caryll managed to squeeze one into *The Lucky Star*. The genre presented an offensive, stereotyped image of blacks, composed primarily, but not exclusively, by white composers. Characteristics of the coon song genre include comic lyrics that describe blacks as ignorant and indolent and feature the syncopated rhythms that were popular in ragtime music. The cover art of the sheet music for these popular tunes also generally featured images of large-eyed, big-lipped black men and women. In Caryll's coon song, two men, the "merry little darkies," sing in dialect and the interaction between them and the King is in call and response format. The sentiment of Caryll's version is quite different from when it was in Morse's version; now "love will find a way" is just strung along with other optimistic sayings, such as "every stone two birds may kill" and "there's a top to every hill," as the King tries to keep his spirits up in the face of his looming demise. One similarity between the two versions of the song is the leap between "love" and "will" which adds to the sense of optimism in one and certainty in the other.

It has already been stated that Caryll and his collaborators supplied a lot of new material, both in text and music, to his adaptation of *L'Étoile*, but their most individual contribution to this material is the augmentation and emphasis of the characters of Aloës and Tapioca and their

secret love affair. Both Aloës and Tapioca have solos in *The Lucky Star* where they previously had none in either *L'Étoile* or *The Merry Monarch*.

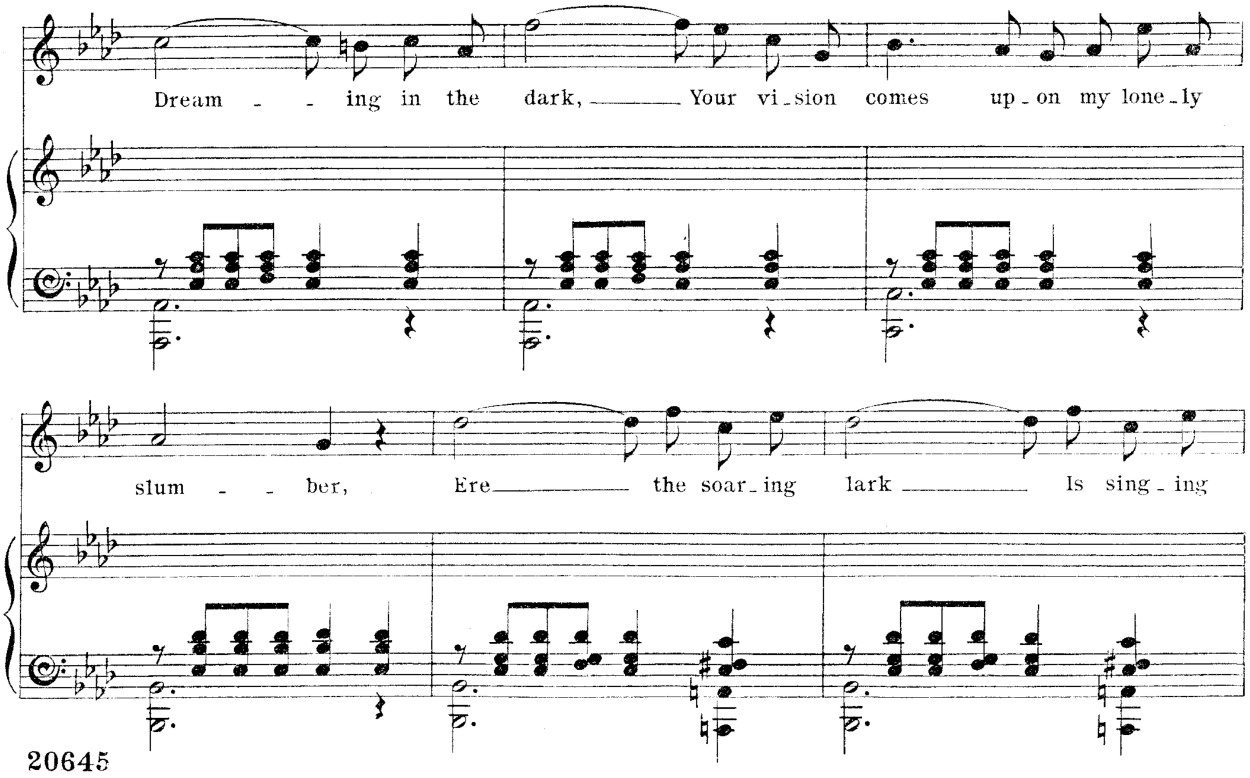
Aloës has a good bit more cheek in *The Lucky Star* than in either of the previous works and "When I Was at School" showcases her new bold and flirtatious attitude. It is near the end of Act II and the King has just mistaken Aloës for his bretrothed. He is disappointed in her looks, and offers her a backhanded compliment, "If I'd wanted to contract a morganatic alliance I couldn't have pitched on anything more to my fancy." Aloës is not terribly offended, and since she knows it is all a farce, decides to flaunt herself a little. In "When I Was at School" Aloës describes herself as the catch of the school yard, always the center of all the "naughty little boys['s]" attention. The women of the Chorus sing back up to Aloës, acting appropriately shocked or astonished as Aloës describes how she always knows when she has a man hooked. When the song is finished, the King is still royally unimpressed, trying to find fault with Aloës where he can; she is too thin and her nose is too short. All of this is soon forgotten, however, when the Baron Tabasco's "diplomatic subterfuge" is discovered.

Tapioca's solo, "The Ivory Gate," is near the beginning of Act III. The Chief of Police, Kedas, has just not quite but almost confirmed that Lazuli really is dead and the King has just left with Siroco, each supporting the other as they are a bit weak in the knees about their impending doom. Tapioca enters, bemoaning how Laoula has monopolized Aloës since poor Lazuli was apparently shot. In his solo, he recalls "beautiful, delusive dreams" he had of her the night before. According to Clifton Coles, the "The Ivory Gate," words by Adrian Ross, is based on "an ancient poetic fancy … that delusive dreams passed through an Ivory Gate, and those which come true through one of Horn."[61] Tapioca would rather dream the dreams of "the

[61] *The Lucky Star* libretto, compiled by Clifton Coles (http://math.boisestate.edu/gas/savoy/lucky_star/lucky_star_home.html), 45.

marvelous, mystical Ivory Gate" than face fate, because "fairer far falsehoods are than the truth that comes by the Portal of Horn!"

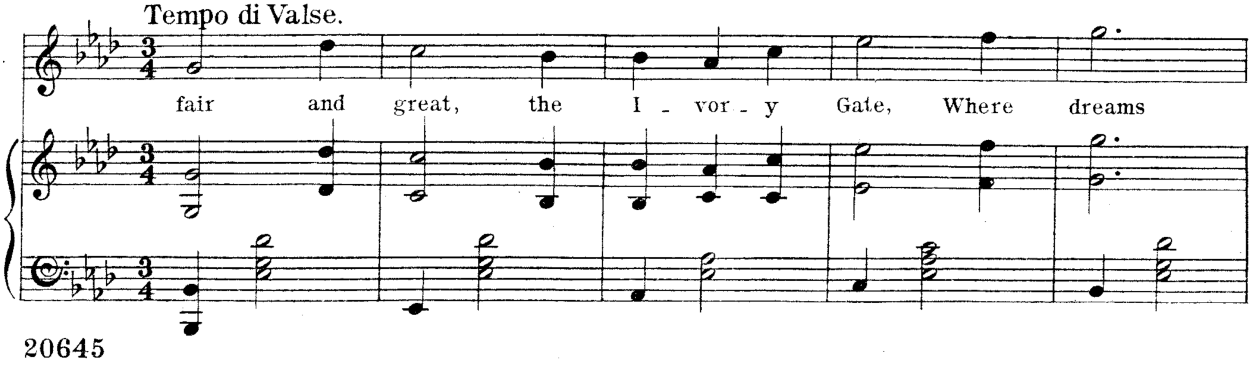
This number is one of Caryll's lovelier melodies in *The Lucky Star*. The music seems made to bring the lyrics to life, rather than the lyrics made to squeeze into the music like some of the other numbers. The harmonic language of the accompaniment is still basic, but its regular rhythmic pattern is independent of the melodic rhythm and there is no doubling of the melody in the accompaniment (see Example 24).



Example 23. Caryll, *The Lucky Star*, "The Ivory Gate," mm. 7-12, page 201 of vocal score.

The melody is more sophisticated than others in *The Lucky Star* with its frequent leaps and non-chord tones. It is still a modified strophic form with two verses each followed by a refrain (Example 25), but the contrast between the verses and the chorus, including contrasts of rhythmic density (more dense to less dense, compare Example 25 to Example 24), tempo

(andante to upbeat waltz), and meter (common time to 3/4) makes the number seem less simplistic and forgettable.



Example 24. Caryll, *The Lucky Star*, "The Ivory Gate," mm. 25-29, page 202 of vocal score.

To summarize, while Caryll is still successful in creating yet another version of *L'Étoile*, there are distinct strong points and weak points. One thing that works particularly well is the lyrics. Hopwood and Ross are generally better than Goodwin, in this instance, at pairing more naturalistic text underlay to both Caryll's music and to what little is left of Chabrier. The shift in focus from Lazuli to the King is also successful. Two of the more problematic solos for plot continuity in *The Merry Monarch*, "The Omniscient Ostrich" and "Love Will Find The Way" are no longer issues in *The Lucky Star*. "The Omniscient Ostrich" is cut and replaced with a solo for Aloës that is completely in keeping with what is happening at that moment dramatically in the plot. "Love Will Find A Way" has new lyrics that change the perspective of the number and is now followed by "When away I slink," both of which changes help to reframe the song and bring back some continuity. Morse was more successful in smoothing the joints between new and borrowed music than Caryll, but Caryll's reworking has a continuity of its own since almost all of the music was new and originally conceived by Caryll. Like Morse's version, Caryll's version does not attain the same level of artistic merit as Chabrier's original, but it was, at the time, a popular contribution to the musical comedy repertoire of the time.

CHAPTER 5

CONCLUSION

This thesis has demonstrated how two particular instances of musical comedy made use of the opera *L'Étoile* by appropriating its structural underpinnings and dramatic framework. Morse's reworking of Chabrier's opera as *The Merry Monarch* contains an assortment of direct borrowings, loose adaptations, and new music, but the seams between the materials are well concealed. While Morse's original music is less sophisticated than Chabrier's, he still knows how to write a catchy hook, and several of his songs, including "When I Was a Child of Three," "I'm King with a Capitol K," and "Love Will Find The Way" can stand on their own as popular tunes and do not beg a comparison to Chabrier. Goodwin's lyrics and text underlay, however, often feel forced and unnatural. In contrast, the lyricists of *The Lucky Star*, Hopwood and Ross, were more adept at maintaining the essence and metric feel of the poetry of Leterrier and Vanloo's libretto.

Unlike Morse, Caryll made few attempts to incorporate either Chabrier or Morse's original music and instead ventured out on his own to compose an all-new score while still borrowing structural elements such as plot and the organization of musical numbers. Because the vast majority of the music is original to Caryll (the one complete borrowing being the Act I Finale from Chabrier), he did not have the difficult task of sewing together a pastiche of new and borrowed as Morse did in his version. Again, if compared directly to Chabrier in terms of musical merit, Caryll falls short, but when viewed as a popular composer in his own right, Caryll wrote some fine tunes were completely in keeping with expectations for musical comedy at the

time. His music, while not exactly memorable, is catchy in the way that it easily gets stuck in your ear, and the simplicity of his arrangements probably encouraged sales of sheet music for the amateur parlor performer. In his borrowing of structural elements, it is clear that Caryll was borrowing from both Chabrier and Morse because elements original to each are incorporated into the plot and organization of Caryll's version. The end result of Caryll's new production was a musical comedy that was generally consistent internally as a work (with the exception of the obvious seams between Caryll's music and Chabrier's music in the Act I Finale) and to Caryll's oeuvre as a composer.

Because so little previous work as been done on either the American or English reworkings of *L'Étoile*, this study has been primarily focused on bringing the material to light. This is a case of commercial art appropriating elements of high art as a natural way of doing things. The emerging musical comedy genre was in its nascent stage with no established traditions of its own and as such was likely dependent on preceding genres such as opera for structure and organization, particularly the distribution of lyrical numbers within the plot. The kind of borrowings illustrated in this thesis represent a phase during the rise of the musical comedy genre, which was itself the beginnings of the Broadway and West End style musical genre. Kurt Gänzl delineates Caryll in particular as a dominant influence on what would become known as the musical comedy.[62]

In addition to the more detailed light my research shines on *The Merry Monarch* and *The Lucky Star*, my case-study style of research is a style that has not been often attempted as of yet in scholarship on American operetta and Edwardian musical comedy genres during this era. Scholars such as Gänzl, Bordman, and Lamb have laid a ground work of resources, without which my project would not have been possible, but in order to see if the type of borrowings I

[62] Gänzl, 1:327

have illustrated in this thesis are unique or common to the genres, more case studies like this one are required. More comparisons like the ones I have attempted here would establish if composers such as Morse and Caryll were actively looking to opera for structural assistance and provide more details on the nature of American-British interactions in musical theatre.

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