

*Die lustige Witwe*  
A Bibliography of Research

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## Introduction

*Die lustige Witwe* was an influential operetta to its composer, its genre, and its audience over the past century. The sources in this bibliography contribute a wide variety of facts and insights into the work and its place in music history. Several reference sources and other writings give useful background information on the work's composer (Franz Lehár), librettists (Victor Léon and Léo Stein), characters, and plot. *Die lustige Witwe* is a story about wealth, pride, and romance that takes place in Paris. The handsome Danilo is urged by government leaders to marry Hanna (or Sonia in the English version), a wealthy widow, before a Parisian sweeps her off her feet so that her money will stay in the economy of their home country, Pontevedro. The two actually loved each other in youth but never married, but now Danilo prefers the luxurious lifestyle he leads, surrounded by women at the Parisian locale Maxim's.

Several articles on this operetta explore its themes and political and social implications. Many also comment on Lehár's music, including famous waltzes and folk influences. The style of music was innovative for its time, establishing a more erotic, romantic mood than was traditionally done in operetta.

The success of *Die lustige Witwe* became the turning point in Lehár's career. Several biographies on Lehár that are listed here demonstrate this fact; often an entire chapter is dedicated to the operetta. Many articles discuss the show's growing popularity since its 1905 premier in Vienna and London, America, France, and other countries obtained permission to perform it. As a result, several versions of the operetta now exist due to changes made during the translation process, such as different names for some of the characters. *Die lustige Witwe* has also been adapted into several films and other forms of media. Photographs, sketches, and

other images found in these sources can be studied to compare these different versions, particularly through observing the costumes worn over time.

Select performance reviews have been included that contribute to telling the show's history. For example, in 1963 Maurice Béjart directed an adapted version in Brussels that incorporated horrific scenes and images pertaining to the first World War. This was completely uncalled for given the lighthearted, romantic feel of the libretto and music. Crowds rioted in response, and the performance received international news coverage.

Scholars have used *Die lustige Witwe* to demonstrate prominent characteristics of its genre, its role in the Silver Age of Viennese operetta, and how it helped pave the way for the American Broadway musical. Some address the show in the context of operetta as a whole; it was born in a time when the genre was weak and ambiguously defined among similar genres like comic opera. Operetta is still questioned today regarding its place in music. For instance, *Die lustige Witwe* has been performed on the same stages as full operas, such as the Metropolitan Opera in New York. Some have also studied the show's influence on the society, economy, and fashion of the early 20th century. The English version, *The Merry Widow*, swept London and America, instigating the so-called "*Merry Widow* fever." Merchandise and other products that could be somehow associated with the hit operetta such as huge hats, food, cigars, and more. According to some reports, this fever also sparked a kind of feminist movement.

*Die lustige Witwe* has been beloved by audiences for over a century and continues to be performed in our day. This is an operetta that greatly influenced the world on the stage and in the streets.

## Bibliography

Baker, David J. "The Merry Mogul." *Opera News* 65 (December 2000): 48-51.

Baker explores elements of the operetta that made the show so internationally successful. Some include the exploitation (comically and seriously) of the luxurious life, the infamous party scene and waltz (which was actually not added in its currently known splendor "until after the hundredth performance"), and flexible nature making it possible to perform often. The Merry Widow "modernized operetta" as a genre and led to Lehár's lasting fame and fortune.

Balog, André. "Lehár király: A víg özvegy először a Metropolitan színpadán." *Muzsika* 43 (May 2000): 18-20.

Acknowledging the Metropolitan opera premier of The Merry Widow with Frederica von Stade and Plácido Domingo, Balog gives an overview of the work's performance history. He also addresses arguments of whether or not operettas are appropriate to be performed in the same venues as full operas. (Adapted from *RILM Abstracts*).

Baranello, Micaela. "Die lustige Witwe and the Creation of the Silver Age of Viennese Operetta." *Cambridge Opera Journal* 26 ([July] 2014): 175-202.

Explores the history of operetta in Vienna until 1905, before *Die lustige Witwe*, and explains the creation process of the operetta. The operetta has mixed musical styles that reflects both cultures contained in its libretto: folksy and approachable for "Pontevedro" and refined for Paris. Baranello argues that this dualism is also a social commentary of multifaceted Vienna in 1905 and a musical commentary of the purpose of operetta as a genre. (Adapted from *RILM Abstracts*)

Becker, Tobias. "Globalizing Operetta Before the First World War." *Opera Quarterly* 33 (Winter 2017): 7-27.

Becker looks at how operetta as a genre spread internationally, were adapted in translation to appeal most to the audience in question and came to portray the world. He uses *Die lustige Witwe* as one of his main examples of this international expansion, calling it one of the "most widely traveled and successful works of the pre-First World War Period."

Biet, Christian. "Hanna, Clarice et Célimène, ou la dangereuse liberté des veuves." In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 82-87. Paris: Opéra National de Paris, 1998.

Analysis of the main character, Hanna Glawari. (Unavailable for verification, adapted from *RILM Abstracts*).

Breschand, Jean, and Michelle Humbert. "L'heure exquise" In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 68-75. Paris: Opéra National de Paris, 1998.

Comparison between two American film versions of the operetta: Erich von Stroheim's 1925 silent film and Ernst Lubitsch's 1934 film. (Unavailable for verification, adapted from *RILM Abstracts*).

Brusatti, Otto. "Lustig ist das Witwenleben: Sechs Versuche über dasselbe Thema." In *Weiber, Weiber, Weiber, Weib! Ach!: 100 Jahre Die lustige Witwe*, edited by Sylvia Mattl-Wurm, 41-49. Kataloge der Wechseleausstellungen der Wiener Stadt- und Landesbibliothek 248. Wien: Wiener Stadt- und Landesbibliothek, 2005.

It appears that Brusatti is commenting on the frivolity of the story, why the music has become so popular, the operetta's political commentary, (specifically performing it in 2005 amongst other issues), and how the operetta portrays women.

Clarke, Kevin. "Aspekte der Aufführungspraxis oder: Wie klingt eine historisch informierte Spielweise der Operette?" *Frankfurter Zeitschrift für Musikwissenschaft*, 2 November 2006, 21-75.

Recording history of *Die lustige Witwe* is featured in this article about what operettas would have sounded like at the time of their premieres. Historical and current recordings of operettas are compared to determine appropriate performance practices for this genre. (Adapted from *RILM Abstracts*)

Claudon, Francis. "Comédie de salon et opérette: *La veuve joyeuse* et sa source française." In *D'un opéra l'autre: Hommage à Jean Mongrédien*, edited by Jean Gribenski, Marie-Claire Mussat, and Herbert Schneider, 77-83. Paris: Presses Universitaires de France, 1996.

A look at the written work that *Die lustige Witwe* was based upon the salon comedy, *L'attaché d'ambassade*, by Henri Meilhac. This article contrasts the French play to the Viennese operetta, pointing out significant qualities that were left out of or altered in the operetta, including humor from subtle literary devices, restrained action, changes to the characters, and a lack of moral values (according to Herrman Broch). (Adapted from *RILM Abstracts*)

Crépineau, Jacques. "Les avatars du livret." *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 92-93.

Describes the process by which Victor Léon and Léo Stein chose and adapted the French work *L'attaché d'ambassade* into the German libretto for *Die lustige Witwe*. The operetta was then translated into French by Robert de Flers and Arman de Caillavet. The article takes a more nationalistic approach, focusing on the original French play and the French translation of Léon's and Stein's libretto which led to several other French parodies of the story.

Czech, Stany. "*Die lustige Witwe*." Chapter in *Franz Lehár; sein Weg und sein Werk*, 77-88. Lindau-Bodensee: Werk-Verlag Frisch & Perneder, [1948].

Much of this chapter is dedicated to the process of creating the operetta. Czech also tells of the premier and how the work was a "revolution" in its genre.

\_\_\_\_\_. *Schön ist die Welt: Franz Lehárs Leben und Werk*. Berlin: Argon Verlag, 1957.

Czech, someone the composer himself knew, wrote this biography on Lehár that includes a list of his works and photos related to *Die lustige Witwe* and his other works.

Dahlhaus, Carl. "Zur musikalischen Dramaturgie der *Lustigen Witwe*." *Österreichische Musikzeitschrift* 40 (December 1985): 657-64.

Explores how the dramaturgy of *Die lustige Witwe* contributed to its success. The author examines Lehár's use of repeating musical themes, incorporation of Polish and Hungarian influences, and other tools to accomplish a well-crafted work musically and theatrically. (Adapted from *RILM Abstracts*)

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. "Zur musikalischen Dramaturgie der *Lustigen Witwe*." Reprint in *19. Jahrhundert. IV: Richard Wagner—Texte zum Musiktheater*, edited by Hermann Danuser, Hans-Joachim Hinrichsen, and Tobias Plebuch. Carl Dahlhaus: Gesammelte Schriften in 10 Bänden no. 7. Laaber: Laaber-Verlag, 2004.

Reprint of a previously cited article. Explores how the dramaturgy of *Die lustige Witwe* contributed to its success. The author examines Lehár's use of repeating musical themes, incorporation of Polish and Hungarian influences, and other tools to accomplish a well-crafted work musically and theatrically. (Unavailable for verification, adapted from *RILM Abstracts*).

Decsey, Ernst. "Die Operette." Chapter in *Franz Lehár*, 38-52. München, Berlin: Drei Masken Verlag, 1930.

A history of the operetta and a summary of its plot are included in this chapter about Lehár's early works, *Die lustige Witwe* in particular. A list of Lehár's works is found at the end of the book.

Duault, Alain. "Argument" *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 34-37.

Detailed plot summary of the French translation of *Die lustige Witwe*. The three acts are further divided into scenes.

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. Interview with Alfredo Arias. "Pour une mise en scène." *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 110-17.

Director Alfredo Arias discusses his staging choices for the operetta, including costumes and set design, for his production at the Théâtre Musical de Paris. Pictures of two of the sets and some sketches of costumes and hats are included. While not straying too far from the original feel of the story, Arias wanted to include feelings of enchantment, imagination, and childhood wonder. (Partially adapted from *RILM Abstracts*)

Dufresne, Claude. "La galerie des personnages." *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 86-91.

Lengthy description of each main character and their role in *La Veuve joyeuse*: Missia (whose name is changed from the original), Danilo, Popoff, Nadia, and Coutançon.

Ewen, David. "(The) Merry Widow [*Die lustige Witwe*] by Franz Lehár." In *The Book of European Light Opera*, 162-65. New York: Holt, Rinehart, and Winston, 1962.

The fame of this operetta is expounded in this entry with details surrounding how often it has been performed, its impact on the fashion industry, and its well-known tunes, including the infamous waltz "'*Sfluestern Geigen, Lippen schweigen*.'" Ewen most often references the American version of the operetta in his remarks and plot summary.

Fink, Monika. "Ballszenen in operetten." *International Review of the Aesthetics and Sociology of Music* 29 (June 1998): 3-9.

Analysis of the ball and scene from the first act of *Die lustige Witwe* that shows the significance of dance scenes in Viennese and French operetta. As festivals have been connected with the history of operetta as a genre, these dance scenes are a key element in operettas generally. (Adapted from English abstract from journal)

Florquin, John. "*Merry Widow* with Social Significance Outrages Belgians." *Variety*, 25 December 1963, 1, 18.

Maurice Béjart's rendition at the Brussels Royal Opera House was furiously turned down by the audience to the point of pandemonium. Straying quite far from the plot, Bejart chose to set the show during World War I and included disturbing staging and images of wartime. This was a dark moment in the history of the operetta's international performances.

François, Reynaert. "Avec nos meilleures veuves." In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 76-81. Paris: Opéra National de Paris, 1998.

François gives a positive evaluation of the dramaturgy of *Die lustige Witwe*. (Unavailable for verification, adapted from *RILM Abstracts*).

*Franz Lehár: Thematischer Index*. London: Glocken-Verlag Ltd. 1985.

Contains printed musical themes to Lehár's operettas, other vocal works, and non-vocal works. For *Die lustige Witwe*, the German and English lyrics are provided for each theme, as applicable.

"Franz Lehár's melodious *The Merry Widow* captivates New York." *Musical America*, 26 October 1907, 21.

Glowing article about the American premier of *The Merry Widow* in the Amsterdam Theatre in New York. The music, including the infamous waltz, was well received by the audience. A short summary of the plot is given. The article includes several press reviews of respectable newspapers such as the *Sun*, *Tribune*, *Times*, and *World*. This is a great example of reception history methodology.

Frey, Stefan. "'Musik sich den Reigen erzwingt' Die Entstehung eines Welterfolgs." Chapter in "*Was sagt ihr zu diesem Erfolg?*" *Franz Lehár und die Unterhaltungsmusik des 20. Jahrhunderts*, 87-103. Frankfurt am Main, Leipzig: Insel Verlag, 1999.

Chapter in a prominent biography on Lehár's life that explores the spread of the operetta to London, New York, and Paris. It was considered a "modern operetta" and a "smash hit" in Hollywood. It was eventually made into a film. Frey uses these facts to expound on the growing popularity of the show and how the public was drawn to the leading couple, satisfying their romantic fantasies.

\_\_\_\_\_. "'Musik sich den Reigen erzwingt' Die Entstehung eines Welterfolgs." Chapter in "*Was sagt ihr zu diesem Erfolg?*" *Franz Lehár und die Unterhaltungsmusik des 20. Jahrhunderts*, 70-86. Frankfurt am Main, Leipzig: Insel Verlag, 1999.

Chapter in a prominent biography on Lehár's life that focuses on the composition, first rehearsals, premier, and reception of *Die lustige Witwe*. Frey also examines details such as the

waltz scene that was added later. He often uses quotations to organize his thoughts and research on Lehár's life and works.

Füredi, Ladislau. *Lehár. Monographie*. Bucuresti: Editura muzicala, 1972.

Unavailable for verification.

Gheusi, Jacques. "La création à Paris en 1909." *L'avant-scène : Opéra, opérette, musique* 45 (November 1982): 94-96.

Lehár himself attended the French premier of his operetta on 28 April 1909 at the Théâtre Apollo. Details about that day are given. Gheusi includes quotations from reviews about the show and the performers. He then discusses future performances during 1909 and subsequent revivals over the decades.

Giles, Patrick. "What to Read and Hear." *Opera News* 65 (December 2000): 72.

Narrative listings of recommended sources for researching *The Merry Widow* and several other operas. Reading materials and audio recordings are included.

Ginzeri, Arpád. *Franz Lehár*. Komárno: Mestský národný výbor, 1970.

Unavailable for verification.

Grun, Bernard. *Gold and Silver: The Life and Times of Franz Lehár*. New York: David McKay Company, Inc., 1970.

Biography of Franz Lehár in which *Die lustige Witwe* plays a significant role. The operetta's plot is summarized, and details regarding its preparation, premier, and fame (as well as Lehár's fame) are told in a narrative style.

\_\_\_\_\_. *Gold und Silber: Franz Lehár und seine Welt*. München, Wien: Albert Langen, Georg Müller Verlags GmbH, 1970.

German edition of biography cited above. Material is organized differently than Grun's English version.

Hausfater-Assaf, Dominique. "Bibliographie." *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 132-33.

Divided into two main sections. The first is a bibliography on Franz Lehár and *Die lustige Witwe*, including scores, librettos, catalogs, other bibliographies, writings from Lehár, biographies, and other sources about the composer and the opera specifically. The second is a bibliography about operetta as a genre, including dictionaries, guides, catalogues, histories, and Viennese operetta specifically.

Holloway, Robin. "A Question of Kitsch." *Opera* 56 (December 2005): 1424-33.

A look at *Salome* by Richard Strauss and *Die lustige Witwe* by Lehár, both of which premiered in the same month of 1905. These operas go in strikingly different directions. Strauss for one was enraged by Lehár's operetta. (Adapted from *RILM Abstracts*)

Holloway, Robin. "A Question of Kitsch: Strauss and Lehár." In *Essays and Diversions. II*, by Robin Holloway, 167-75. London: Continuum, 2007.

Unavailable for verification. See annotation above for original, verified article published in *Opera* magazine entitled “A Question of Kitsch” by the same author.

Jancik, Friedrich. *Alphabetisch geordnetes Verzeichnis über sämtliche Werke von Franz Lehár*. Wien, Glocken-Verlag (1932).

Unavailable for verification. Bibliographic list of the works of Lehár.

Jellinek, S. “(Die lustige Witwe) Historical Point.” *The New York Times*, 21 April 21 1957.

Unavailable for verification.

*Katalog der Bühnenwerke von Franz Lehár*. Wien: Glocken Verlag; London: Glocken Verlag Ltd.; Great Neck, New York: Franz Lehár’s Glocken Verlag, Inc.; [1955].

Catalog of each of Lehár’s staged works, including a list of characters and their respective voice types, general setting (Paris, “present time”) and specific setting for each act, required instruments in the orchestra, and lists of songs, duets, and orchestra numbers. There is also a page of handwritten melodies from each opera by Lehár.

Keating, J. “Glittering Era of *The Merry Widow*.” *The New York Times* (New York), 16 August 1964.

Unavailable for verification.

Knosp, Gaston. “*La Veuve joyeuse*.” Chapter in *Franz Lehár: une vie d'artiste*, 23-30. Brussels, Paris: Schott frères, 1935.

Knosp tells of how the operetta was a turning point in Lehár’s career and musical style because of its success. He refers to the fact that the libretto for *Die lustige Witwe* is based on the work of a Frenchman (Meilhac). The operetta’s premiers in France are noted. The music had many cultural and folkloric elements, including French. Photographs and a list of Lehár’s works are included in this book.

Kolesnikov, [Aleksandr Gennadievich]. “Танец в опереттах Франца Легара” *Обсерватория культуры* ([November-December] 2014): 47-53.

Examines the dancing in *Die lustige Witwe* and other works by Lehár as a dramatic tool. It also discusses how directors and choreographers have often misinterpreted these dances. (Adapted from *RILM Abstracts*)

Krasner, Orly Leah. “Birth Pangs, Growing Pains, and Sibling Rivalry: Musical Theatre in New York, 1900-1920.” In *The Cambridge Companion to the Musical*, edited by William A. Everett and Paul R. Laird, 29-46. Cambridge Companions to Music. Cambridge, New York: Cambridge University Press: 2002.

The evolution of the comic opera in New York is explored by looking at several works, including *The Merry Widow*. The operetta’s unique features are highlighted, such as increased dancing and music that portrayed more romantic tension, and as well as its reception in New York. This operetta was a prominent example of using merchandising in the theatrical world, a practice that most definitely continues today. Krasner includes several press reviews of the show.

\_\_\_\_\_. "Birth Pangs, Growing Pains, and Sibling Rivalry: Musical Theatre in New York, 1900-1920." In *The Cambridge Companion to the Musical*, edited by William A. Everett and Paul R. Laird, 54-71. Cambridge Companions to Music. 2nd ed. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo, Delhi: Cambridge University Press, 2008.

See previous annotation. More details are given about burlesques as a theatrical form and the attempt of creating a burlesque version of *The Merry Widow*.

\_\_\_\_\_. "Wien, Women and Song: *The Merry Widow* in New York." *The Sonneck Society for American Music Bulletin* 22 (Spring 1996): 1, 8-11.

A look at the operetta's journey from its original version in Vienna to its English translation in first London and then New York. The public loved the show, resulting in the "*Merry Widow* Madness" (illustrated by the included comic sketch). Businesses everywhere sold products attributed with the show, and the waltz soared in popularity. Krasner uses several reviews of its performances to acknowledge various opinions about the show and how it "revitalized American operetta" as a comic and appealing work that still had an air of sophistication, especially due to its foreign origin.

Lamb, Andrew. "Lehár's *Count of Luxembourg*." *The Musical Times* 124 (January 1983): 23, 25.

Lamb compares *Die lustige Witwe* with one of Lehár's later operas, *Der Graf von Luxemburg* (*The Count of Luxembourg*). The works are similar in terms of musical style as well as the setting, plot, and characters. Both are about a couple at odds over love and money. Musical similarities include dance numbers and waltzes. This comparison allows the reader to quantify Lehár's compositional style.

\_\_\_\_\_. "*Lustige Witwe, Die (The Merry Widow)*." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. London: MacMillan Press Limited; New York: Grove's Dictionaries of Music Inc., 1992.

Essay on the work and its place in the genre of operetta. Lamb includes a character list and plot summary in addition to his musical insights into Lehár's "masterpiece." This essay is referenced in an article published in *Opera News* by Patrick Giles also listed in this bibliography.

Laroche, Robert de. "Les *Veuves* au cinéma." *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 99-103.

Compares four film adaptations of the operetta from 1925 to 1962. Laroche believes that the Ernst Lubitsch version comes the closest to the staged operetta.

Linke, Norbert. "'Es waren zwei Königskinder.'" Chapter in *Franz Lehár*, 39-47. Rowohlts Monographien [50427]. Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 2001.

Chapter about the creation and performances of *Die lustige Witwe* in a monograph about Lehár.

Lubbock, Mark. "*Die lustige Witwe (The Merry Widow)*." Chapter in *The Complete Book of Light Opera*, 242-45. New York: Appleton-Century-Crofts; [1962, i.e. 1963]. Reprint, London: Putnam & Company Limited, 1962.

English summary of the operetta's plot with transcribed excerpts of some major melodies with their German text, as appropriate, inserted throughout. There is also information about the setting, characters, and who performed the principle roles of Hanna Glawari and Count Danilo at the premiers in both Vienna and London.

Macqueen-Pope, W. and D. L. Murray. *Fortune's Favorite: The Life and Times of Franz Lehár*. London, New York, Toronto, Melbourne, Sydney, Cape Town: Hutchinson & Co. Ltd., 1953.

A significant portion of this biography is in the context of *Die lustige Witwe*. As the story of this operetta is told, the authors shed light on the rehearsals that did not go well leading up to the world premiere, how the operetta gained momentum with the public in Vienna, how *The Merry Widow* made its way to London, and details regarding the actors' (Lily Elsie and Joseph Coyne) performances in this English production.

Marten, Christian. *Die Operette als Spiegel der Gesellschaft: Franz Lehárs Die lustige Witwe—Versuch einer sozialen Theorie*. Europäische Hochschulschriften. XXXVI: Musikwissenschaft 34. Frankfurt am Main: Peter Lang 1989.

Marten uses the plot and music from *Die lustige Witwe* to show the greater purpose of operetta as a genre: social commentary on current circumstances. He argues that operettas have had this agenda since the beginning of the genre during the reign of Napoleon III in France. (Adapted from *RILM Abstracts*)

Mattl-Wurm, Sylvia. *Weiber, Weiber, Weiber, Weib! Ach!: 100 Jahre Die lustige Witwe*. Kataloge der Wechsellausstellungen der Wiener Stadt- und Landesbibliothek 248. Wein: Stadt- und Landesbibliothek, 2005.

Between the essays, there are useful images for study, including photographs of actors who have played, sketches of characters and scenery, posters and advertisements, photos of Lehár, and more. Iconography is therefore a major underlying philosophy behind this book. By studying the costumes shown, one can learn about the differences in how characters were depicted over the span of 100 years. Paris seemed to take a more contemporary approach than the original production in Austria, and this carried over into the film adaptation with Lana Turner.

Mayer, Anton. *Franz Lehár – Die lustige Witwe: Der Ernst der leichten Muse*. Wien: Edition Steinbauer, 2005.

Monograph of Lehár's *Die Lustige Witwe* one hundred years since it's premier. Mayer discusses the elements of the opera that made it a hit, including both its seriousness and comedy in addition to its overall workmanship. He also explains how this operetta impacted the culture of London with the so-called "*Merry Widow* fever" and influenced the future of entertainment in the United States. (Adapted from *RILM Abstracts*)

Merli, Andrea. "Un melancólico suspiro." *Scherzo - Revista de Musica* 14 (March 1999): 146-49

Overview of Lehár's life and musical career with attention given to the composition of *Die lustige Witwe*, working with librettist Victor Léon, the popularity of the work, and alterations to the libretto with its translations (including changing the names of some characters). (Adapted from *ProQuest Music Periodicals Database*)

“Metropolitan Opera Broadcast of March 4, 2000: *The Merry Widow*.” *Opera News* 64 (March 2000): 50-53.

Regarding the broadcast, a brief background story on Lehár along with casting information and a plot summary of *Die lustige Witwe* are given. The article begins with photographs of models for the sets for each of the acts.

Mortimer, Harold Roan. “The Silver Operetta and the Golden Musical: The Influence of the Viennese Operetta of the Silver Age (1905-1935) on the Broadway Musical of the Golden Age (1943-1964).” PhD diss., University of Washington, 1999.

To provide evidence that Viennese operetta contributed significantly to the Golden Age of Broadway, Mortimer analyzes *Die lustige Witwe* and compares it with the musical *My Fair Lady*. He gives a historical overview of the operetta and compares its libretto, lyrics, and music to those of *My Fair Lady*. Lists of characters and their descriptions, plots, and musical numbers are included along with excerpts of the music. (Partially adapted from included abstract)

Nick, Edmund. “Wie Lehár die Operette rettete.” [*Musik und Szene* 6 (1961-62)]: 76-9

Discusses Lehár’s role in preserving and modernizing the genre of operetta. Includes a sketch of a set from *Die lustige Witwe*.

Nollio, Patrick. “Les danses de *La veuve joyeuse*.” In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 60-67. Paris: Opéra National de Paris, 1998.

The operetta features several dances, including the waltz, cancan, and cakewalk. Nollio describes these dances’ histories and how they have progressed over time. He includes an appendix of every dance in the operetta in chronological order. (Unavailable for verification, adapted from *RILM Abstracts*).

O’Conner, Patrick “The Gramophone Collection: Lehár's *The Merry Widow* - A Viennese Whirl.” *Gramophone* [83] (October 2005): 48-50, 53.

O’Conner gives a 100-year recording history of the operetta along with other general historic details. A discography of eleven complete recordings of the show from 1953 to 2004 is included in chart form, and the author reviews each one within the article.

Oppicelli, Ernesto G. *La vedova allegra e tutte le operette di Franz Lehár*. Genova: Erga edizioni, 1999.

A collection of information about Lehár’s operettas. Significantly more is written about *Die lustige Witwe* compared to his other operettas. Basic facts are given about the original staged work, translated versions, and film adaptations including composer, librettists, characters, original cast, and musical numbers, as applicable. The book also includes an extensive plot summary and writings about a few of the actresses who have played the role of the widow. Iconography can also be identified as a methodology of this book as it contains many images, particularly photographs of several actors throughout the decades of the operetta.

Otto, Hans-Gerald. “Zweimal *Lustige Witwe*.” *Musik und Gesellschaft* 14 (March 1964): 164-67.

In depth review of the operetta produced in the Berliner Metropoltheater. The author takes time to focus on the work generally by including a plot summary and thoughts on its

interpretation and deeper meaning. Otto also expresses his opinion on the infamous staging by Béjart in Brussels in which he “overwhelmed” the work with his concept.

Peteani, Maria von. “*Die lustige Witwe*. 1905 bis heute.” Chapter in *Franz Lehár: seine Musik, seine Leben*, 71-96. London: Glocken-Verlag Ltd., 1950. Wien: Glocken-Verlag, 1950.

*Die lustige Witwe* led to Lehár’s world success. In this staple of biographies when it come to the composer, Peteani uses this chapter to detail how the operetta was put together, the premier in Vienna, and how the opera spread internationally and was still being performed at the time of the book’s publication. The author includes several excerpts of melodies with the lyrics printed off to the side along with a description of the plot.

Pototschnig, Christine. “Le miroir magique d'une société pluri-ethnique.” Translated by Laurent Muhleisen. In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 88-93. Paris: Opéra National de Paris, 1998.

Gives an analysis of the Austro-Hungarian background of the operetta. (Unavailable for verification, adapted from *RILM Abstracts*).

Raedt, Paul de. *Het leven en werk van F. Lehár*. Brüssel: Reinaert Uitgaven, 1973.

Unavailable for verification.

Ravier, Dominique. “L'œuvre à l'affiche.” *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 122-31.

History of performances of *Die lustige Witwe* throughout the world. Begins with a specific list of international premiers in 14 languages. Also includes lists of performances in prominent places such as Vienna, London, and throughout France; these lists also provide the name of the theater and its city, the date of the performance, names of the directors and performers, and names of those over staging and set design.

Robertson, N. “Waltzing Widow.” *The New York Times*, 31 March 1957.

Unavailable for verification.

Rubey, Norbert. “Erfolgsrezept *Die lustige Witwe*.” In *Weiber, Weiber, Weiber, Weib! Ach! 100 Jahre Die lustige Witwe*, edited by Sylvia Mattl-Wurm, 19-22. Kataloge der Wechsellausstellungen der Wiener Stadt- und Landesbibliothek 248. Wein: Stadt- und Landesbibliothek, 2005.

Rubey examines the elements that made the operetta so successful such as including new compositional elements appealing to the entertainment tastes of Vienna at the time.

Satgé, Alain. “À lire avant le spectacle/To be read before the performance/Einige Worte vor der Afführung. Argument/Synopsis/Inhalt.” In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 16-31. Paris: Opéra National de Paris, 1998.

Basic background information on the operetta, including a short biography on its composer, information regarding its composition and premiers in Austria and France, and a plot summary. (Unavailable for verification, adapted from *RILM Abstracts*)

\_\_\_\_\_. “Genèse et métamorphoses d'un livret.” In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 42-55. Paris: Opéra National de Paris, 1998.

The libretto for *Die lustige Witwe* was based on *L'attaché d'ambassade* by Henri Meilhac. It was also translated into other languages and adapted for other art forms such as film. (Unavailable for verification, adapted from *RILM Abstracts*)

\_\_\_\_\_. “La triomphe de la séduction.” In *Die lustige Witwe (La veuve joyeuse)*, edited by Alain Satgé, 56-59. Paris: Opéra National de Paris, 1998.

Interview with director, Jorge Lavelli, about his production of the operetta at the Opéra National de Paris. (Unavailable for verification, adapted from *RILM Abstracts*)

Schönherr, Max. “Beiträge zu einer Franz-Lehár-Bibliographie.” *Österreichische Musikzeitschrift*, 25 (1970): 330-33.

Selection of cataloged works about Lehár and his compositions to document valuable cultural and historical information for the future. It includes some of his writings, biographies about him, longer essays by prominent authors (who wrote more than just journalistic articles), and a special list of works by editor Karl Kraus, who was an opponent to Lehár.

\_\_\_\_\_. *Franz Lehár: Bibliographie zu Leben und Werk. Beiträge zu einer Lehár-Biographie anlässlich seines 100. Geburtstages*. Wien, 1970.

In honor 100 years since his birth, Schönherr compiled a large bibliography on Lehár and his works, expanding far beyond the sources included in his abbreviated bibliography (cited above).

Schneiderei, Otto. “2. Kapital: 1904-1910.” Chapter in *Franz Lehár. Eine Biographie in Zitaten*, 83-140. Berlin: VEB Lied der Zeit, 1984.

Chapter of a biography on Lehár full of quotations, Schneiderei tells of *Die lustige Witwe*, including details such as how the operetta got its name. The author consulted documents such as contemporary magazines, newspapers, and other publications for this work, including the words of the composer himself and others of his era. By using quotations, deeper insights into the facts surrounding Lehár and his operettas are available.

Seeley, Paul David. “Franz Lehár: Aspects of His Life with a Critical Survey of His Operettas and the Work of His Jewish Librettists.” Liverpool, PhD diss., 2004.

A look at Lehár's life and works keeping in mind the circumstances of the Nazi regime. The librettists and the man to premier the role of Danilo in *Die lustige Witwe* were Jewish and eventually killed. Seeley studies the operetta within his dissertation as Lehár's most well-known work.

Sierek, Karl. “Transformationen: Die Lustigen Witwen von Lehár, Stroheim, Lubitsch und Bernhardt.” In *Das Land des Glücks: Österreich und seine Operetten*, edited by Erik Adam and Willi Rainer, 117-35. Klagenfurt: Hermagoras/Mohorjeva, 1997.

*Die lustige Witwe* has often been adapted for film. Sierek carefully analyzes three film versions of the operetta while using the methodology of genre studies. He argues against the notion that operetta and film are less-sophisticated genres and thinks they should be studied individually and together with the same approach as one would take with “refined” art forms.

Stein, Fritz. *50 Jahre Die lustige Witwe: Eine Studie*. Wien, Wiesbaden: L. Doblinger (B. Herzmansky) K.G., [1955].

In celebration of the 50th anniversary of the operetta, Stein compiled a brief written history with photographs from around the time of its premier to the 1950s. Details on the lives of Lehár and the librettists (Leo Stein and Viktor Léon), events surrounding the composition of the operetta and its premier in 1905, and how it spread overseas to London and the United States (resulting in “Merry Widow Fever”) are given. Both iconography and positivism are philosophies behind this book.

Streeruwitz, Marlene. “Die lüsterne Raubfrau.” In *Weiber, Weiber, Weiber, Weib! Ach! 100 Jahre Die lustige Witwe*, edited by Sylvia Mattl-Wurm, 9-17. Kataloge der Wechelausstellungen der Wiener Stadt- und Landesbibliothek 248. Wein: Stadt- und Landesbibliothek, 2005.

Unavailable for verification.

Schweitzer, Marlis. “‘Darn That Merry Widow Hat’: The On- and Offstage Life of a Theatrical Commodity, Circa 1907–1908.” *Theater Survey* 50 (November 2009): 189–221.

The Merry Widow influenced the culture, fashion, and economy in London and America. Schweitzer focuses on the famous “Merry Widow Hat” in the context of the operetta and its “off-stage life” that resulted in fashion statements, natural advertisement for the operetta, and a way for women to express themselves and romantic desires. Regarding this last point, Schweitzer’s article takes on a gender studies methodology. Images are included of humorous postcards showing the enormous size of these hats and the romantic implications (or lack thereof).

Tassart, Maurice. “Discographie.” *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 118-20.

Although partially a review of several recordings and their singers, Tassart also compiles a reference source with lists of one French and four German recordings of the operetta, each including the year, director, orchestra, chorus, publisher, and names of the singers.

Tatry, Robert. “En suivant la musique.” *L'avant-scène: Opéra, opérette, musique* 45 (November 1982): 82-85.

A walk-through of the operetta describing the music and how it correlates to and enhances the action through all three acts. Tatry includes transcriptions of some of the most principle melodies and their French lyrics.

Thicknesse, Robert. “Opera Bluff: *The Merry Widow*.” *Opera Now* 23 (April 2012): 44-45.

A brief plot summary, highlights of the musical style, historical background on the libretto, and news of upcoming performances are presented with the intent to educate those who may not be familiar with the operetta. Thicknesse also includes historical facts about how Lehár got the job to compose *The Merry Widow*, the operetta's political commentary and influence, and even Hitler's opinion of the work.

Traubner, Richard. “*The Merry Widow* and Her Rivals.” Chapter in *Operetta: A Theatrical History*, 243-73. Garden City, New York: Doubleday & Company, Inc., 1983.

Traubner highlights Lehár's operettas, especially *The Merry Widow*, considering it the turning point of operetta. He also examines the life and works of Emmerich (Imre) Kálmán and maintains that his operettas rivaled those of Lehár.

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\_\_\_\_\_. "Widow's Peaks: A Century's Worth of Famous Hanna Glawaris." *Opera News* 64 (March 2000): 18-23.

Overview of the creation, performance history, and international success of the operetta, including its multiple adaptations for translated stage productions, films, recordings, ballets, and even ice-skating shows. Over a dozen pictures are included, most of which showing various depictions of the leading couple in these different art forms. Traubner also points out Hitler's approval of the operetta (even though both librettists were Jewish) and some darker details surrounding Lehár and the operetta during World War II.

Vincent, Delphine. "Lippen schweigen, 's flüstern Geigen: Hab mich lieb!': Seduction, Power Relations and Lubitsch's Touch in *The Merry Widow*." In *From Stage to Screen: Musical Films in Europe and United States (1927-1961)*, edited by Massimiliano Sala, 271-87. *Specvlvm mvsvcae: publications of the Pietro Antonio Locatelli Foundation* 19. Turnhout: Brepols, 2012.

Vincent discusses the major alterations Ernst Lubitsch made in his film adaptation of *The Merry Widow*. Some plot differences include the removal of the secondary couple (Camille and Valencienne), Sonia pretending to be a *grisette*, and Danilo's arrest for failing to marry Sonia. These and other changes, including those to the music and lyrics, create a process of seduction and an ongoing power struggle between Sonia and Danilo.

Von Frenckell, Ester-Margaret. "Als *Die lustige Witwe* nach Finnland kam." *Maske und Kothurn* 10 (1964): 581-96.

The operetta was brought to Finland two years after its premier in Vienna by a Danish troupe. The personalities for these Danish actors were a great match for the playful, humorous operetta. Von Frenckell concludes that after over 50 years, *Die lustige Witwe* continued to be successful due to the libretto by Léon and Stein which could be adapted to the tastes and needs of the countries it was performed in.