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Project Title

***Operetta in German-speaking Opera Houses –
Vocal Demands, Roles, and Performance Practice:
A Documentary Analysis***

Emily Newton Mattice

Student Number 1911197

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**Emily Newton Mattice: Student Number 1911197
BMPF7008 Project Proposal**

Proposal

Project title: An Analysis of Casting Practices for Operetta within the State-subsidized Theatre System in German-Speaking Countries

Context

This project will develop the researcher's private teaching practice and will likely have ramifications for her own performance practice as a singer as well.

The researcher is an opera singer and voice teacher in Germany, who has performed in several operetta productions that feature artists with vocal training in classical styles as well as those with vocal training in musical and contemporary styles. Singers with these divergent educational backgrounds and singing styles collaborating in the same production are unusual in the state-supported opera houses of Germany, Austria, and Switzerland, however, the genre of operetta appears to have exceptional casting practices. The researcher will consider current casting practices in operetta, within the state-subsidized theater system of the German-speaking countries, to discover what vocal and stylistic characteristics make up an operetta performer.

Music and theater scholars have historically exhibited prejudice against the genre of operetta (Heinemann, 2016, p.250), which may also extend to the scant use of operetta repertoire for pedagogical purposes in vocal training, and the limited focus on vocal training to meet the specific challenges of performing operetta.

Justification

After a period in which operetta fell out of favor in programming, the genre appears to be enjoying a renaissance in theatres of the German-speaking region (Feuerzeig, 2016; Heinemann, 2016; Janson, 2015; Häußner 2017). Despite the increased programming of these works, many modern critiques and essays lament the lack of qualified operetta singers (Häußner 2017 & 2019a). The literature, however, offers little more than a few cursory adjectives on what characteristics an operetta singer should possess (Jordán, 2019; Häußner 2017 & 2019a).

This project seeks to gain insight into the particular vocal demands of singing operetta, thus creating strategies to support students auditioning for or performing in operetta productions.

Intended Impact

This project will:

- Observe and interpret recent casting practices specific to operetta productions,
- Assess the impact (if any) of the type of vocal training on casting,
- Contextualize current casting trends relative to historical practices,
- Assess the potential need for increased exposure to cross-genre styles in vocal training, and
- Examine the boundaries between the genres of operetta and musical.

The research may yield conclusions of interest to other voice teachers, particularly regarding the suitability of the operetta repertoire as a pedagogical tool for vocal development. The research may uncover strengths and/or weaknesses in singing and acting training at higher education institutions to meet the specific demands of operetta.

Research Methodology

The researcher recognizes the concept of a physical reality, which is objectively measurable, but accepts that the human elements, shaped by culture, free will, language, etc., are better understood by subjective observation. Allowing for more than one reality is likely a pre-requisite for research on casting practices and singing style, which depend on human perspective and often competing opinions (Nagel, 1991, pp. 99-128; Nagel, 2014, pp. 11 & 30).

The interpretivist/constructivist paradigm accepts distinct realities in simultaneous coexistence and favors research shaped by people and their individual stories, (Morgan, 2014, p. 1048). Hermeneutic phenomenology will shape the methodology for this research project which seeks to illuminate cultural phenomena by applying Heidegger's three-pronged approach to understanding human experiences: 1. examination of the past, 2. articulation of the present, and 3. discovery of new possibilities for the future (Paterson & Higgs, 2005, p. 343). This hermeneutical approach applies to this project's attempt to clarify current practices in the context of institutional history.

Research Methods and Analysis

The researcher will conduct a literature review of musicological and journalistic sources, focusing primarily on any mention of casting practices, vocal training, vocal qualities, and singing style in *operetta*.

A documentary analysis of online databases and archives to collate casting information for *operettas* performed at the approximately 80 state-subsidized theaters and *operetta* festivals within the German-speaking region in the 2018/2019 season, will populate a chart to assess and identify potential casting trends and patterns. By comparing these databases with magazine, newspaper, and blog performance reviews, the researcher intends to gather story-rich data and to triangulate data where possible (Berg, 2001, pp. 190-203; Morgan, 2014, p. 1048). The documentary analysis may lead to “emergent coding,” with categorization being formulated as the sources are explored. Clustering will group data from documents for comparison by identifying concepts, categories, and classifications that emerge in data analysis.

Timeline

Late August 2020

- Prepare literature review and documentary analysis research strategies

September 2020

- Examine Exemplars
- Gather sources for literature review

October 2020

- Conduct literature review
- Aggregate operetta casting information

November 2020

- Gather documents for the second layer of documentary analysis, based on aggregate casting chart
- Begin coding these documents for emerging categorization and theme identification

December 2020

- Analyze coding of documents
- Write literature review and report
- Prepare slides for presentation

Ethics

The primary method of documentary analysis for this research poses few ethical concerns, as the sources are publicly posted or published, in some cases by artists themselves. Names of performers will be collected from publicly available databases and marketing materials to analyze casting trends, however, the written report will remove identifying details.

The primary ethical concerns will be the effect of the researcher's own biases and assumptions on data collection, due to her position as an inside researcher (Costley, Gibbs and Elliot, 2014, p. 1; Creswell, 2014, pp. 251-252; Lavery, 2003, p. 28). Bracketing, or separating pre-conceived notions from the observed "phenomena in order to see it clearly," will hopefully yield a more objective and impartial view (Lavery, 2003, p. 23).

Personal Learning Outcomes

Although operetta was not prevalent in the researcher's singing or teaching work in the United States, the genre has played a significant role in her performance experience and artistic development since moving to Germany in 2013. Her teaching studio in Germany originally grew out of colleagues, most with musical theater backgrounds, that approached her for voice lessons while working together in an operetta production. Therefore, through this project, the researcher hopes to:

- gain a broader understanding of the genre and its unique cultural position in the German-speaking region's opera houses,
- broaden her knowledge of the repertoire available and what pieces are well suited for assigning students for their pedagogical development, and
- understand the historical development of notable singers of the genre to give context to work in the voice studio today.

Furthermore, the researcher expects to gain perspective on the business of music theater in the region, particularly related to opera house programming, casting practices, training programs, and singers' career path trajectories.

Workbased Learning Report

Operetta in German-speaking Opera Houses – Vocal Demands, Roles, and Performance Practice: A Documentary Analysis

Introduction

Modern *operetta* performances are not confined to the state-subsidized public theater system of German-speaking countries. However, most productions are staged within this system and a few notable festivals in the region (Fisch, 2017b, p. 60). The diversity of training backgrounds evident on stage fueled my interest in the impact of the type of vocal training on casting for *operetta*. Several of my students with musical theater training originally approached me about voice lessons while we were working together in an *operetta* production. During the literature review and data collection, however, I realized that the emerging themes most applicable to my teaching were less about the vocal training background of the singers, and more about the repertoire and its specific challenges, which I examine in the following report.

What is *operetta*?

The term *operetta* is a diminutive form of the Italian word *opera*, which, when translated directly, means work (Bartel, 1994, p. 11). Any *operetta* performer can attest, however, that the “little opera” may not reasonably be described as a “little work” or effort (Jordán, 2019, pp. 86 & 90-93). Often described as a “genre-busting” theater form, *operetta* hybridizes opera, theater, film, and *Revue** (see ***Glossary of Terms**). In an *operetta* production, the voices of opera singers, actors, and jazz and cabaret singers come together. Performers are expected to have crossover skills (Dosch, 2019, p. 49; Jordán, 2019, p. 86). An opera singer may be expected to move like a cabaret dancer, while actors are expected to sing convincingly (Brandl-Risi, 2015, p. 10).

Who sings *operetta*?

Music journalists, scholars, and dramaturgs have strong opinions about who “should” and “should not” sing *operetta*. Recently music journalist, Heiko Schon**, (see ****List of Persons**), wrote critically about a production, tweeting that it “proved opera singers should not be cast in dialogue-heavy *opérette-bouffe**.”



Heiko Schon @SchonHeiko · Oct 18

...

#EinEhemannvorderTür #TheaterChemnitz

Das muss eine Regie erstmal hinkriegen: Alle Jokes umschiffen, die der Plot bereithält, & sämtliche Spannungsbögen durchhängen lassen. Zudem wird bewiesen, dass eine dialoglastige opérette-bouffe nicht mit Opernsängern besetzt werden sollte.

“The stage direction pulls off quite a feat: circumnavigating all the jokes that the plot provides and letting all the suspense of the story lines sag. In addition, it proves that a dialogue-heavy operetta should not be cast with opera singers.” (Note: All translations are my own.)

Figure 1 – Tweet from Heiko Schon (Schon, 2020)

The sentiment that opera singers, as a rule, are not adequately equipped for *operetta* appeared in multiple sources (Clarke, 2006, pp. 30, 34-35, 48, 56 & 65; Häußner, 2017; Häußner, 2019a). However, in the December 2020 issue of the music magazine, *Gramophone*, Bratby cites Anastasia Belina and Derek B. Scott, editors of *The Cambridge Companion to Operetta*, who argue that “*Operetta* calls for the same type of singers as in opera” (2020, p. 17). Few sources offer substantial content on the practice of singing *operetta*. In the following report I endeavor to derive a narrative about the genre through the lens of a singer and voice teacher, focusing on vocal demands and performance practice.

Through this research I hope to:

- gain a comprehensive awareness of the repertoire,
- understand its specific vocal demands and styles,
- track the progression of the *operetta* singer relative to the development of the genre,
- sketch an overview of the types of *operetta* roles, and
- create a basis of knowledge on which to create strategies for *operetta* repertoire assignments for my teaching practice.

Literature Review

Scholarly literature on *operetta* is relatively thin (Baranello, 2014, p. 176). I mined descriptions of vocal attributes or performance practice from journal articles, conference essays, performance and recording reviews, and books on the history of the genre. My basic knowledge of the genre expanded immensely throughout the literature review as key themes emerged, providing a foundation from which to approach the research and organize my findings. An overview of *operetta*’s historical development and subgenres provided an

organizational structure for my research. Insight into the biases against the genre and some literature on the few training programs that exist for *operetta* provided context for the research.

Historical Development

This concise historical overview is not exhaustive and focuses on the *operettas* programmed in German-speaking opera houses today. I excluded some important subgenres of the genre from this literature review, which regrettably neglects English *operetta* and the quintessential works of Gilbert & Sullivan**, early American *operettas* which paved the way for Broadway and Hollywood musicals, *Tonfilmoperette** (Talkie* Operetta), as well as Spanish *zarzuela**.

The historical development of *operetta* spans from the 1850s to the 1950s, with the most productive period between the 1860s and 1930s (Dosch, 2019, p. 48; Klotz, 2014, pp. 9, 16-15, 23-24 and 39). *Operettas* are characterized by their use of “four elements: music, dialogue, dance and characterization” (Bartel, 1994, p. 11). The genre is derived from French *opérette**, German *Singspiel**, Italian *opera buffa**, and other folk music and folk theater forms (Baranello, 2014, p. 178). The development of *operetta* began in Paris with vital creative centers for the genre then emerging in Vienna and later in Berlin (Dosch, 2019, p. 48; Grun, 1961; Klotz, 2014).

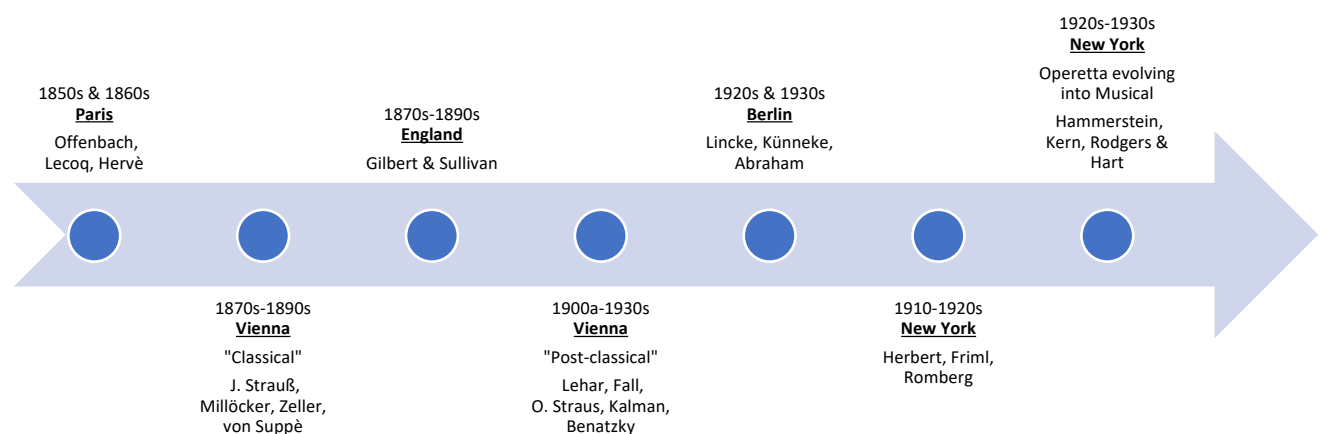


Figure 2 - Operetta Timeline with Representative Composers (see List of Persons)

Paris

Paris, considered the birthplace of *operetta*, saw Jacques Offenbach's** *Orpheus in the Underworld**** (see *****List of Works**), first performed in 1858 and then re-worked and

expanded for performances in 1874. This work is considered the first *operetta* and is still programmed extensively today (Grun, 1961, pp. 124-127).

Vienna

Parisian works influenced Viennese *operetta*, however, these works developed a distinct “Germanic identity” of their own (Baranello, 2014, p. 178). Viennese *operetta* is typically divided into two periods, which are often described as the “Golden Age” or “Silver Age,” however this nomenclature is falling out of favor, as the terms originated out of the National Socialist’s* antisemitic mindset. The National Socialists considered the second period of Viennese *operetta* to be inferior to the first, thus using the term silver to categorize the works as less valuable than those of the “golden” first period (Clark, 2006, pp. 24-26; Dosch, 2019, p. 48). I will use the less value-laden terminology of **classical** and **post-classical** to discuss the Viennese periods (Dosch, 2019, p. 48).

Late 19th century Vienna

The **classical Viennese operettas** refer to the composers of the end of the 19th century, such as Johann Strauss II**, Karl Millöcker**, Franz von Suppè**, and Carl Zeller** (Baranello, 2014, pp. 178-180; Clarke, 2006, pp. 24-25). Works of this period are influenced heavily by waltz and polka rhythms that were fashionable at the time. The most representative work of the period, *The Revenge of the Bat**** (1874), is well-known and still widely performed.

Early 20th century Vienna

Post-classical Viennese operetta represents the birth of the “modern” operetta (Clark, 2006, pp. 24-25; Dosch, 2019, p. 48). Composers of this group, writing from 1900 and into the 1930s, include Leo Fall**, Oscar Straus**, Edmund Eysler** and Emmerich Kálmán** (Baranello, 2014, pp. 182-183; Clarke, 2006, pp. 24-25). However, it is Franz Lehár** that “put *operetta* on the cultural world map” with the international success of *The Merry Widow**** (1905) (Petersen, 2013, p. 5). This work served as the prototype for the genre “until the influx of American dance styles and the creation of *revue-operetta** in the late 1910s and early 1920s” (Baranello, 2014, pp. 200-201).

Berlin

Contemporary dance rhythms, jazz influences and “less romantic subjects” characterized the *operettas* written and performed in Berlin in the 1920s and 1930s (Fisch, 2017b, p. 53).

Representative composers include Paul Lincke**, Walter Kollo**, Eduard Künneke**, Ralf Benatzky**, and Paul Abraham** (Schultheiß & Schultheiß, 1990, p. 103).

The end of the genre

Operetta was among the most popular entertainments in the 1920s and 1930s (Klotz, 2014, p. 85). The genre's development broke off abruptly because of the cultural policing of the National Socialist (NSDAP*; or Nazi party) regime of Germany. NSDAP censorship policies in the 1930s sought to tame the "wild genre." At first, they forbid the performance of certain works, especially those with jazz or American musical influences, and ultimately persecuted, exiled, and in many cases executed the Jewish artists, who made up a large component of those creating and performing *operetta* in Germany and Austria in the 1920s and 1930s (Brandl-Risi, 2015, p. 10; Grun, 1961, pp. 444-446).

Bias against the genre

Historically, academics, prejudiced against the satirical *operetta* genre, often considered it "unworthy of serious musicological research" (Heinemann, 2016, pp. 250-252). Antisemitism played a large role in this prejudice, particularly in the 1920s and 1930s (Fisch, 2017b, p. 53).

"Operetta enjoyed and continues to enjoy today, a dubious reputation in theater practice – too frivolous, too ridiculous, too cheesy and most of all too superficial" (Brandl-Risi, 2015, p. 8).

Art vs. Commerce

Some bias against the genre is due to the commercial aspect of *operetta*, "which is usually seen to reflect negatively on popular musical theater" (Petersen, 2013, p. 14). *Operetta* was created in commercial theaters, such as those on Broadway or in the West End that we know today (Clark, 2018, p. 65). An *operetta's* success depended "on market forces and the changing tastes of audiences." Opera, in contrast, depended on aristocratic patronage or government subsidies. This commerciality became a defining feature of *operetta*, heavily impacting its "construction and development" (Baranello, 2014, p. 179). Some intellectuals considered the genre as simply too commercial and formulaic, and not artistic enough for scholarly writing.

E- und U-Musik Classifications

At the beginning of the 20th century, copyright collectives for music publishing and performing rights created a classification scheme to sort music into the categories of “serious music” and “entertainment music,” (*E- und U-Musik*). Royalties and payments to composers were paid according to this scheme, with “serious music” compositions remunerated more handsomely than works categorized as “entertainment music” (Kosky, 2015, pp. 29-31). As operetta began to develop, there were no such categorical divisions. Singers were not pigeonholed into rigid categories before the 20th century and crossover of styles was more common (Kosky, 2015, pp. 29-30; Kesting, 2019, pp. 26-29).

The compartmentalization of *operetta* as entertainment music, or less valuable than “serious” music, continues to affect the modern singer. Not only has crossing genres as a singer waned, but the remuneration scheme for composers based on *E- und U-Musik* divisions has trickled down to the performance fees for singers. While fees at different opera houses are variable and dependent upon several factors, it is a standard practice at opera houses in the German-speaking region to pay the highest performance fees for *opera*, lower fees for *operetta*, and yet lower fees for Musicals (Bachtrack, 2018). This practice does not reflect box office popularity, as many opera houses program *operetta* with the benefit of box office sales in mind (Bartel, 1992, p. 25).

Operetta specific training

The Music and Arts University of the city of Vienna (**MUK**) offers the only training program specifically for *operetta* at a higher education institution worldwide (Dosch, 2019, p. 50). Although there are plans to expand the program into a master’s degree, the program currently culminates in a certificate after two semesters of study. The program includes training in “acting, singing, dance, cabaret,* and *Revue**,” as well as research into *operetta* authors, publishers, theaters, performers and traditions” (Dosch, 2019, p. 50; Meyer-Wagner, 2019, p. 25; MUK, 2020; Rösel, 2019, pp. 38-39).

The MUK training program recently hosted the European Voice Teachers Association of Austria (EVTA-Austria) for an *operetta*-themed annual conference. A round table of singers, conductors, artistic directors, and stage directors made a strong case for more inclusion of *operetta* in vocal training since *operetta* constitutes up to 25% of the repertoire performed at most opera houses (Rösel, 2019, pp. 38-39).

Although singers at music conservatories and universities in Germany may encounter *operetta* in their studies, teachers with expertise in the genre are rare (Dosch, 2019, p. 50). Klotz champions “proper” training of well-suited singers to bring the diverse charms of the genre to fruition (2014, p. 11).

Gaps in the research

Among the scholars writing about *operetta*, I encountered only one article written by a voice teacher. Although this source wrote about a need for stylistic authenticity, they gave no concrete suggestions for the practitioner. Several perspectives, including the aforementioned pedagogue, suggest that historically informed performance practice in *operetta* is lacking in the state-subsidized opera houses of the German-speaking region. They point to the historically informed performance practice movement in Baroque music as a model to emulate (Clark, 2006, pp. 21-24; Dosch, 2019, p. 50; Häußner, 2019a).

None of the sources discussed specific strategies to train voices or to choose repertoire. My goal for this research is to examine the genre to gain the knowledge to advise my students in authentic *operetta* vocalism and style. I endeavor to expand my knowledge of the *operetta* canon through this research to enable the creation of strategies for choosing repertoire appropriately.

Methodology

Ontological position

The research project examined phenomena related to the musical genre *operetta*, which is shaped by human elements: culture, free will, language, personal taste, etc. Dewey’s ideas that our social, human experiences shape our understanding of reality, resonate with my ontological position and approach to the project. I chose to use the interpretivist/constructivist paradigm to guide my approach to the research. This paradigm accepts the existence of distinct realities in simultaneous coexistence (Morgan, 2014, pp. 1048-1049). Instead of beginning the research with a fixed hypothesis to test, I aimed to uncover patterns, recognizing the influence of my background on the research (Mackenzie and Knipe, 2006, p. 3).

Methodology

Hermeneutic phenomenology served as the guiding methodology for the research, which sought to “[illuminate] human understanding,” not only at the individual level, but cultural and organizational as well (Paterson and Higgs, 2005, p. 342). The textual analysis of language (hermeneutics) suits research into a genre that places great importance not only on sung text but dialogues as well. Given the scarcity of writing about the vocal demands of the genre, a hermeneutic methodology was an invitation to read between the lines and to see stories from an unfamiliar vantage point, thus potentially illuminating untold stories (Crowther et al., 2017, p. 829).

Hermeneutic phenomenology allowed me to embrace the aspects of the research in which I was an insider researcher. Instead of seeking to remove my viewpoints these “biases and assumptions” became integral to the “interpretive process” (Laverly, 2003, p. 28). The flexibility to embrace my position, embedded in the research, gave me the confidence to make a shift in the focus of the project, refining the research question to gain knowledge more directly applicable to my practice.

Methods

This research design focused on making sense of the data, gave me the flexibility to adjust my focus when beginning data collection. I discovered my initial design for conducting documentary analysis proved to be incredibly time-consuming if conducted in a rigorous and verifiable manner. The following section details this shift and subsequent efforts to source, collect, and engage with qualitative data in an organized manner (Costley, Gibbs, and Elliot, 2014, p. 98).

Initial Research Efforts – Vocal Training Background Orientation

I originally proposed to conduct “An Analysis of Casting Practices for Operetta within the State-subsidized Theatre System in German-Speaking Countries.” This research design emphasized the vocal training background of *operetta* performers and sought to find correlations in casting. This approach had already proved challenging in the literature review. I uncovered very little written specifically addressing casting/training background, but I hoped subsequent documentary analysis would complete the picture.

I began to collect data, populating an excel chart, which I originally referred to as the **18/19 Casting Table** (see **Appendix 5**) by pulling information from Operabase*. Data collection took place in two steps. Step one recorded data, including which opera houses were mounting *operetta* productions in the 18/19 season, which *operettas* were programmed, and

cast information. I chose to focus on the 18/19 season since it was the last season that was uninterrupted by pandemic-related theater closures and cancellations. I felt it gave a better snapshot of the industry than the two more recent seasons.

Step two intended to discern the training background for each singer of the cast, however doing so in a well-sourced manner proved to be a Sisyphean task. Also, I realized I was drifting towards engaging with quantitative data, which I had not accounted for in my research design. As the focus of the project shifted, so did this aspect of data collation.

A Shift in Research Focus and Question

Not only was my initial approach extremely time consuming, but the data that I had collected also did not offer as much insight into industry casting practices as I had hoped. During this focus shift, I leaned heavily into my position as an insider researcher. While collecting the cast lists for the **18/19 Casting Table** (see **Appendix 5**), I could see some general trends about the singer backgrounds before I had collected sources to properly validate my industry knowledge.

I realized the most interesting aspect of the **18/19 Casting Chart**, was related to *operetta* programming at German-speaking opera houses and the repertoire as a whole. This insider view gave me the confidence to shift the focus of my research question and redesign my documentary analysis. Thus, in consultation with my tutor, I proceeded to step back and retool. I then approached the project asking, what **vocal demands** and **interpretative challenges** does the genre of operetta present?

Post-shift Research – Repertoire Orientation

The shift in research focus moved along the hermeneutic spiral. My understanding of the smaller parts began to impact my subject matter comprehension as a whole (Boell and Cecez-Kecmanovic, 2010, pp. 130-132). I returned to the literature review, influenced by the data I had collected, and recognized the importance of the historical development as a framework to organize this project.

I renamed the **18/19 Casting Table**, which became instead the **18/19 Production Table** (see **Appendix 5**), and ceased tracking the vocal training background information. This table gave me an excellent overview of the *operetta* repertoire performing in Austrian, German, and Swiss opera houses.

Identification of Subgenres for Document Sourcing

Using the historical context gained from the literature review, in conjunction with productions from the **18/19 Production Table**, I identified four *operetta* **subgenres** and their representative composers as shown in **Figure 3**. These four subgenres served as the framework for sourcing and organizing documents for analysis.



Figure 3 - Operetta subcategories and representative composers (see ****List of Persons** for composer details)

Although *The Revenge of the Bat* (1874) and *The Merry Widow* (1905) dominate *operetta* programming, I felt that limiting my research to these two works would give me a lopsided view of the genre and would neglect the current renewed interest in the works of 1920s and 1930s Berlin. To gain insight into the broad spectrum of vocal styles the genre encompasses, it was important to include the jazz-influenced *operettas*, which present different challenges for the singer, including several in my private voice studio.

Documentary Analysis

I conducted a documentary analysis of two types of documents:

1. Reviews and articles for 18/19 productions, and
2. Piano-vocal Scores.

Reviews and articles

To prevent being overwhelmed by documents, I limited my collection of reviews and articles to those about productions performed in the 18/19 season. I made this choice again to focus on the most recent complete season unaffected by cancellations or programming changes due to Covid-19.

Although several commercial theaters and summer festivals in the region program *operetta*, I chose to concentrate only on the state-subsidized opera houses of Austria, Germany, and Switzerland. The theater landscape in the German-speaking region, particularly in Germany, is supported by government subsidies, particularly at the local level-(Brandl-Risi, 2015, p.

10). The industry consists of over 80 opera houses in Germany, 9 in Austria, and 9 in Switzerland.

I wrote the press offices at theaters (see **Appendix 3**) to request newspaper and blog articles and reviews. Some press office personnel did not have access to their theaters' archives while in home-office, because of COVID-19, and not all responded. To complete the collection of articles and reviews for representative productions, I used the *Stadtbibliothek Nürnberg* (City Library Nuremberg) and internet searches. I chose to model my inclusion of documents on the sources I received from opera house press offices. Thus, I included the blog and online magazine articles for those writing from "press seats" and discarded search results from private individuals curating a personal blog.

The use of newspaper articles may lead to bias, especially due to the subjective nature of reviewing performances. I attempted to address this issue by the use of multiple publications for each production. 13 different *operettas* met the geographical area, period of dates, and representative composer constraints I defined for document sourcing. **Figure 4** illustrates the constraints.

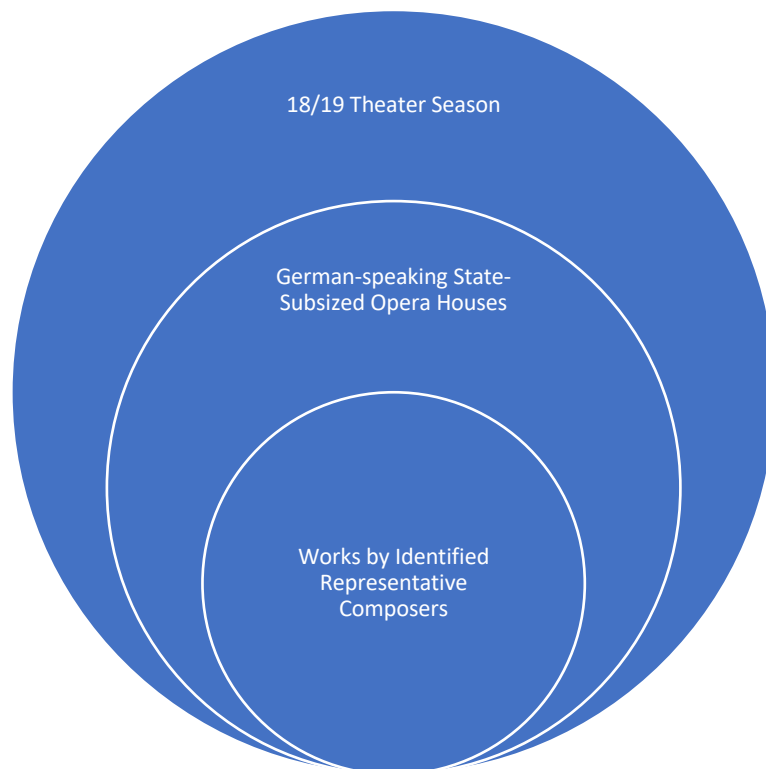


Figure 4 - Constraints set for document sourcing

A list of those 13 works is given in **Figure 5**. A total of 142 articles were sourced, from which I kept 132 for analysis. I discarded 10 reviews: those written in Dutch and Spanish, and those which were a repetition of the same text that had appeared in another publication.

Score analysis

Piano-vocal scores and corresponding dialogue books were analyzed in the library of *Staatstheater Nürnberg* (Nuremberg State Theater). Scores for eight works were analyzed. A list of those works is given in **Figure 5**.

	Works Included for Reviews Analysis	Worked Included for Score Analysis
Paris	Offenbach <i>Orpheus in the Underworld</i> (1858) <i>The beautiful Helena</i> (1864) <i>Grand Duchess of Gerolstein</i> (1867)	Offenbach <i>Orpheus in the Underworld</i> (1858)
Classical Vienna	J. Strauss <i>The Revenge of the Bat</i> (1874) <i>The Beggar Student</i> (1882) <i>The Bird Seller</i> (1891)	J. Strauss <i>The Revenge of the Bat</i> (1874) <i>The Beggar Student</i> (1882)
Post-classical Vienna	Lehàr <i>The Merry Widow</i> (1905) <i>The Land of Smiles</i> (1929) Kàlmàn <i>The Riviera Girl</i> (1915)	Lehàr <i>The Merry Widow</i> (1905)
Berlin	Benatzky <i>The White Horse Inn</i> (1930) Abraham <i>The Flower of Hawaii</i> (1931) <i>Ball at the Savoy</i> (1932) <i>Adventure in the Grand Hotel</i> (1934)	Benatzky <i>The White Horse Inn</i> (1930) Abraham <i>Ball at the Savoy</i> (1932) <i>Adventure in the Grand Hotel</i> (1934) <i>Roxy and her Wonderteam</i> (1937)

Figure 5 - List of works included in the documentary analysis

Ethics & Validity

This research project had fewer ethical concerns than those involving human participants. For in-person research in libraries, all Covid-19 hygiene protocols (masking, distance, hand-washing, etc.) were followed. In-person library research was only conducted before Germany's "hard lockdown" went into effect on December 16, 2020. Although I did include some names of performers in data extracted for coding and analysis, I did not identify them by name in my findings.

This scope of this research project was not exhaustive. This research, however, did enable me to survey the genre and come away informed and curious about further research.

I endeavored to interpret in a hermeneutic manner, by considering data in an iterative process, moving back and forth between several types of sources to corroborate conclusions as much as possible. In the following findings, I hope to offer viable new vantage points to the scholarly literature on *operetta*, while respecting the works which have informed my report.

Sources used were primarily in German with some in English. All quotations appear in English and all translations are my own.

Findings

What **vocal demands** and **interpretative challenges** does the genre of operetta present?

Keeping this research question at the heart of the documentary analysis, I sought to lay the groundwork for pedagogically sound and stylistically accurate engagement with the genre.

Documentary Analysis – Reviews and Articles

Examining the reviews and articles, I followed the hermeneutical spiral: at first, gaining a broad overview, then spiraling up and down levels of detail specificity. Initially, I read through all the articles to get a sense of the shape of the review authors' engagement with the topic. Some patterns about how these articles related to one another began to emerge, and I made note of reoccurring categories. In this process, I developed a scheme for coding "with the categories being formulated as the sources [were] explored" and began to annotate the PDF of articles using a numerical coding system (**Appendix 6**) (Bell & Waters, 2018, p. 159).

In general, the authors tended to structure articles similarly. Often the articles opened with historical context, related to the piece, the composer, or the traditions of the opera house. A few mentioned historical singers delivering iconic performances in the *operetta* being reviewed. Most articles then gave a summary of the plot before beginning the critique of the production. The authors used this rhetorical structure to establish their understanding of the topic and to justify their position as a cultural authority (Rapley, 2007, p. 113). The critique sections of the articles primarily wrote about the stage directors' interpretations and some hardly mentioned the singing at all. I found the writers' greater emphasis on the staging and

production frustrating at times. I felt I had to read very diligently to tease out the information relevant to the singer,

“focusing on what [was] said – and how a specific argument, idea or concept [was] developed – as well as focusing on what [was] not said – the silences, gaps or omissions” (Rapley, 2007, p. 111).

To triangulate the inferences made from the reviews and to go deeper into the vocal writing of the repertoire it was necessary to conduct score analysis.

Data Extraction and Analysis

As I engaged with the data during the review coding process, I realized that my focus was too broad, overwhelming me with data. Of the eight initial categories identified for coding, I chose to focus on the four categories, which I judged most relevant to viewing the genre from a singer’s perspective. I extrapolated the **textual data** for these four categories in the original language and then translated the data in each category, paying close attention to translation consistency to facilitate analysis (see **Appendix 4**).

I then formed groupings of key phrases to create **role attribute clusters** for each named *operetta* role that appeared in the data (Bell & Waters, 2018, pp. 273 & 308). **Role attributes** appeared in the data across several of the categories (see **Appendix 4**).

The reviews were organized chronologically according to the original premiere date of the work being reviewed. I created additional **data clusters** by **color-coding** emergent themes within each category. I observed that some themes were trackable alongside the genre’s evolution as detailed in the following report (see **Appendix 4**).

Documentary Analysis – Scores

I sought to conduct score analysis in a manner that would allow me to triangulate my interpretations of the textual data and to gain deeper insight into the genre’s musical aspects. Score analysis involves subjective judgments, however, to add rigor to the analysis I sought to record information, which could be objectively measured, including orchestration, vocal range, and tessitura. More subjective categories for analysis included musical attributes (melody, rhythm, tempo, intervallic leaps, and technical demands) and the text of both lyrics and dialogues.

Themes

Emergent themes related to **vocal demands** that included **performer type (performing background and vocal descriptions)**, **representative treble voice roles**, and **voice type overlap**. **Text** and **acting** emerged as themes applicable to **performance practice**. Also, **technical considerations** emerged as a theme related to both singing and interpretation.

Findings: Vocal Demands

In all genres of musical theater, the interpretation (text, physicality, timing, etc.) affects the vocal demands. I found it useful, however, to consider them separately as much as possible for this analysis. This mirrors the approach in the voice studio, where I often break down vocal technique and interpretation into smaller building blocks for training purposes.

“Operettas rely on a variety of singers” (Fisch, 2017a, p. 51)

The diversity of performers that I introduced in my original proposal and report introduction emerged as a theme in review text analysis. Historically, theaters sought to “capitalize on a performer’s notoriety or popularity,” and this trend continues in contemporary productions (Fisch, 2017a, p. 51).

The role of *Frosch*, a jailer, in *The Revenge of the Bat**** (1874) is the work’s only speaking role has a long tradition of casting famous actors, comedians, or cabaret artists. Veteran actors from television and important German and Austrian playhouses were mentioned as interpreters of the role. Star guests of varying fame appeared in roles, including some roles invented and added to contemporary productions. Prestigious international opera house productions featured well-known opera singers as starring guests, in one instance adding three musical numbers (two opera arias and a song from a classic musical) to the performance. In two productions the texts pointed to the unusual transition from the office to the stage for the theaters’ respective Artistic Directors. In Berlin, prominent local performers, including drag queens, a rapper, and a columnist appeared as supernumeraries*. The penchant for casting celebrities underlines the entertainment quality desirable in *operetta*. The repertoire may be approached a bit impertinently, sometimes adding musical numbers and inventing new roles.

Vocal Attributes - Big voices in the “little opera”

Tracking the types of singers across the four subcategories of the genre, produced one constant: Wagner*. I had not previously associated the stereotypical heroic-voiced opera

singer in a horned helmet with coquettish can-can skirts, however, the textual analysis revealed a Wagnerian through line (see **Appendix 4**). Singers' Wagnerian experience was coded in all four subgenres, however the most concentration occurred in the **Parisian** and **Classical Viennese operetta** subgenres.

Ensemble diversity

At the opposite end of the spectrum Musical singers, actors, and cabaret artists appeared in textual data only in the **Berlin** subgenre. Non-operatic singers constituted the majority of the performer type mentions for **Berlin operettas**. Performer types covered a broad spectrum from comedy and travesty artists to singers with Musical theater training, previously seen on stage as James Dean in a rock opera*. Only one mention of a Wagnerian singer was made.

Ensemble diversity was only mentioned in texts related to the **Berlin operettas**. In this group reviews specifically noted the dissolution of boundaries between performer types. **Berlin operetta** provides the most opportunities for actors, musical singers, opera singers, dancers and more to sing, dance, and act as an ensemble. I find this sort of artistic fusion an appealing challenge unique to *operetta* state-subsidized German-speaking opera houses.

Based on **performer-type text data**, I observed a general trend towards more flexible and diverse vocal interpretation as the genre matured. **French operetta** emerged as frivolous and fun with moments of vocal virtuosity. The **classical operettas of Vienna** were treated more operatically. In **post-classical Vienna**, reviews noted moments of verismo, especially from Lehár amid the levity, but mentions of jazz and modern influences began to emerge in texts. The **Berlin** operettas embraced the new sounds and performers who are not mainstays on opera house stages.

Vocal attributes - Power adjectives

These patterns seen in the coding of a Wagner cluster were corroborated by clustering “power” and “non-power” adjectives for vocal attributes. Color coding of text data referencing power and vocal size, I tracked the frequency of power adjectives across *operetta* subgenres as detailed in **Figure 6**.

Parisian	Classical Viennese	Post-Classical Viennese	Berlin
• top notes effectively explode into the room • powerful tenor • massive voice (1) • full voice • massive voice (2)	• penetrating, cutting vocal power • big beautiful voice • carries well • round sound • effortlessly full top • penetrating voice • piercing tenor • robust tenor • powerful • heroic tenor • strong voice • powerful tenor • powerful mezzo-soprano	• has reserves • dramatic strength • noticeable power • dramatic voice • dramatic tenor • reminiscent of a possible Lohengrin*	• large, diva voice

Figure 6 - Table of “power” adjectives tracked by genre subgenre

I associate these vocal attributes with classically trained singers. In contrast, I observed a different way of describing vocal attributes for **Berlin** *operettas*. Singers were described as “confident in singing”, “vocally up to snuff”, and “singing Musical-like” and one writer noted that “no trained *operetta* singers are at work here.” These phrases appeared in the context of enthusiastically positive reviews. The lack of “penetrating, cutting power” was not viewed as a deficiency. Instead, expressive singing was touted as part of an all-rounder’s versatile skill set.

Although this research is not exhaustive, it is interesting to note in text data analysis that the emphasis on the classically trained singer diminishes in the **Berlin** subgenre, and the heaviest operatic voices are concentrated in the **classical Viennese** subgenre.

Score analysis – treble voices

Score analysis bears out this interesting trend, particularly relative to treble voices. The following roles may reasonably be described as representative of their respective genre subgenre:

Euridice in Offenbach’s *Orpheus in the Underworld* (1858/1874) – **Paris**,

Rosalinde and **Adele** in Strauss' *The Revenge of the Bat* (1874) – **Classical Vienna**,
Hanna in Lehàr's *The Merry Widow* (1905) – **Post-classical Vienna**, and
Isabella and **Marylou** in Abraham's *Adventure in the Grand Hotel* (1934) – **Berlin**.

A closer analysis of the vocal demands of these particular roles corroborates the trends relative to the subgenre observed in the text data.

Euridice

Offenbach orchestrated *Orpheus in the Underworld* for a moderate to large orchestra of strings, 2 flutes (including piccolo), 1 oboe, 2 clarinets, 2 horns, 1 bassoon, 2 trumpets, 1 trombone, timpani, and percussion. Euridice's vocal part suits a *coloratura** soprano with a vocal range over 2 octaves, from B₃ to D₆ (see **Figure 7**).

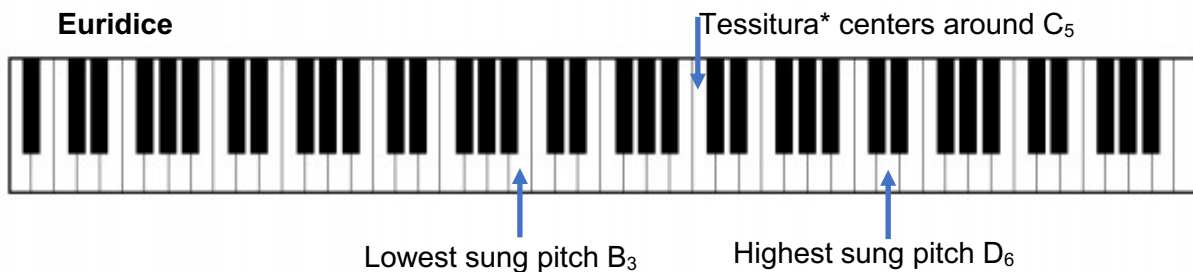


Figure 7 - Visual representation of Euridice's vocal range

The role begins with simple melodies and rhythms and a relatively limited range and then becomes more virtuosic, at first with small groupings of *coloratura** ornamentation and then culminating in expressive, cadenzas in the most famous musical number of the piece, the "Fly Duet." Violins double Euridice's vocal melodies, which indicates the need for a voice with some carrying power when singing unamplified, although it is not necessary to have the vocal heft to cut through thick brass or woodwinds. Rhythms are straight forward with crisp dotted figures typical of Offenbach's French musical style. Productions generally cast a *coloratura* in the role, as was the case across three productions of *Orpheus in the Underworld* represented in the reviews.

Rosalinde and Adele

The orchestration J. Strauss employs in *The Revenge of the Bat* begins to thicken in comparison to Offenbach. The score calls for increased woodwinds and brass, including 4 horns and 3 trombones, in contrast to the 2 horns and 1 trombone orchestration described above. The increase in orchestra size, especially the powerful brass instruments, justifies the concentration of larger voices in the **classical Viennese** works observed in the text data.

The treble roles of *The Revenge of the Bat* are more aria-focused than in *Orpheus in the Underworld*. **Rosalinde** sings a virtuosic aria, the Csardas*, mentioned in the majority of the reviews across six distinct productions and described as the “yardstick for the part” (Schmid, 2019). Although considered the *seconda donna** of the work, **Adele** must negotiate three challenging arias in each performance.

Rosalinde’s *Csardas* poses many difficulties for the singer. The entire role spans from B₃ to D₆, although this highest pitch only appears once and is never sustained. The tessitura of the role is broad, spanning D₄ to A₅ and requiring a strong voice from top to bottom (see **Figure 8**).

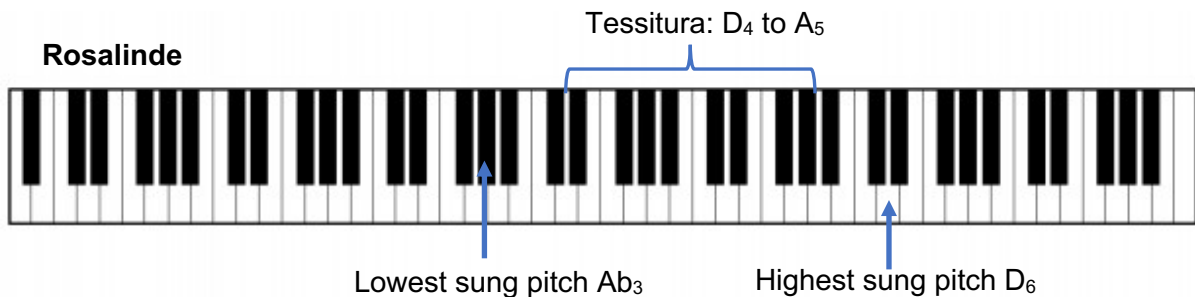


Figure 8 - Visual representation of *Rosalinde’s* vocal range and tessitura

Full of contrasts in dynamics and tempo **Rosalinde’s** famous aria presents many large intervallic leaps to negotiate. Rhythmically more complex than the rest of the role, syncopated rhythms invoke Hungarian folk music, as **Rosalinde** is impersonating a mysterious Hungarian countess at a masked ball. The tessitura in the slow section of the aria climbs slowly to culminate in a high B₆, which decrescendos to a soft *piano* dynamic before cascading down a cadenza. A breakneck pace marks the beginning of the fast section of the aria. The quick tempo leaves the singer little time to breathe between phrases before sustaining the final high notes and tossing off the final D₆. Performance traditions contribute to the difficulty of this virtuosic aria, which is typically performed while wearing a mask and infusing the German text with a Hungarian accent, according to text data clusters for the role (see **Appendix 4**).

Adele’s arias increase in difficulty as the tessitura of each solo section rises as the piece progresses. Just one whole step smaller than **Rosalinde’s** range, **Adele** sings from C₄ to D₆

(see **Figure 9**). For **Adele**, the extreme top is more sustained, and the singer must not have as much power in the lower range of her voice as **Rosalinde**.



Figure 9 - Visual representation of Adele's vocal range and aria tessitura (marked in color)

In contrast to Euridice's more simplistic melodic *Couplets**, **Adele's** first big show-stopper, the *Couplets, Mein Herr, Marquis (My Lord Marquis)* is a pyrotechnical tour-de-force, featuring varying patterns of *staccato* and slurred patterns of large interval *coloratura* leaps. The original "laugh" cadenza, which **Adele** sings in the opening musical number illustrates the complexity of the vocal writing for this role (see **Figure 10**).

Two staves of musical notation for Adele's "laugh" cadenza. The top staff is for the vocal line, labeled "ADELE" and "Ha-ha-ha, _____". It features a series of rapid, slurred eighth notes with sixteenth-note runs, marked with "6" above the staff. The bottom staff is for the piano accompaniment, labeled "Vl. I". It features a series of slurred eighth notes with sixteenth-note runs, marked with "5" and "7" above the staff. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Figure 10 - Original notation of Adele's "laugh" cadenza, Musical Number 1. Introduction (Strauss, 1993, p. 255).

Vocal writing for the two soprano roles of *The Revenge of the Bat* (1874) appears operatic in style. Based on my score analysis I endorse casting a classically trained singer to navigate the wide range, intervallic jumps across registers, and coloratura in both roles.

Hanna

The leading soprano role of **Hanna** in *The Merry Widow* is the **post-classical Vienna Operetta Diva** parallel to **Rosalinde**. **Hanna's** vocal range, while slightly narrower than that of **Rosalinde**, still encompasses 2 octaves, C₄ to B₅ with an optional high C₆ (see **Figure 11**).

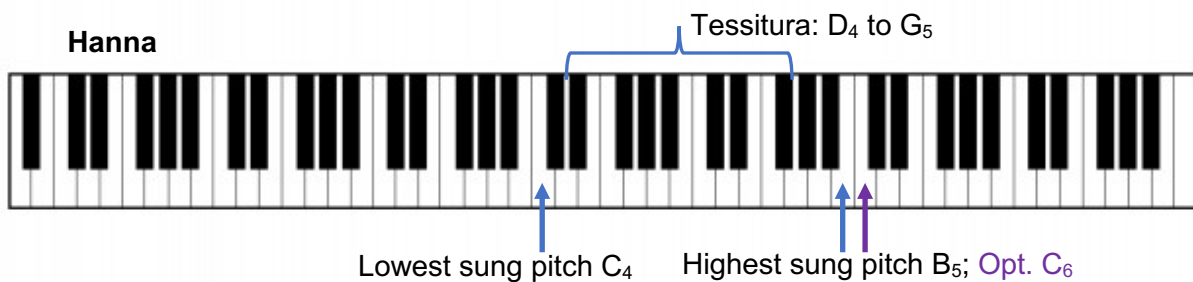


Figure 11 - Visual representation of Hanna's vocal range and tessitura

Her famous aria, the *Vilja-Lied (Song of the Forest Maiden)*, is a strophic song, which the score indicates should be “declaimed like a folk song” (Lehár, 1906, p. 60). The rhythm and harmony are fairly straightforward, however long phrases, soft high singing, and a final cadence to a long, sustained B₅, present challenges for the singer. Instead of the tempo changes, coloratura, and cadenzas of *The Revenge of the Bat*, the vocal writing for **Hanna** centers around the middle voice and features melodic lines written to feature the text. Although the role still requires the singer to negotiate a few tricky high notes and registration challenges, the vocal writing allows for a more relaxed and natural singing style.

Isabella and Marylou

The **Berlin operettas** illustrate the difficulty the genres poses for making the leap from score analysis to interpretation. An *operetta* score is often only considered a sketch, giving little material to the researcher from which to draw conclusions about the delivery of melody or text (Heinemann, 2016, pp. 251-252). The swing, improvisatory qualities, and interpretive

freedom that emerged in the text data of the reviews are not immediately visible on the pages of the musical score.

There are, however, subgenre identifiers in the score's orchestration and dance rhythms. The influence of jazz and an interest in new instruments, such as the vibraphone invented in about 1920 (Britannica, 2021), spurred creativity in instrumentation for the **Berlin operettas**. *Adventure in a Grand Hotel* (1934) calls for sousaphone, jazz drum set, banjo, and celesta* in addition to the typical strings and winds. The score also lists percussion parts for timpani, vibraphone*, xylophone, Glockenspiel*, marimba*, gong, and chimes. This is a departure from the percussion requirements from the other subcategories, which typically call for timpani, bass drum, triangle, snare drum, and tambourine. Tap dance breaks appear in this period with sparser orchestra accompaniments that allow the dancers' tap rhythms to come to the musical forefront.

Indicative of the new style of the **Berlin operettas**, the vocal writing for **Isabella** and **Marylou** features smaller ranges and diatonic melodies. These tunes are “easily memorable and singable” making more wordplay and parody in the text possible (see **Figure 12**) (Petersen, 2013, p. 68). **Isabella's** vocal part has a two-octave range from G₃ to G₅. Although this breadth may be compared with the treble roles in other genre subcategories, the tessitura and range are much lower, requiring fewer registration shifts.

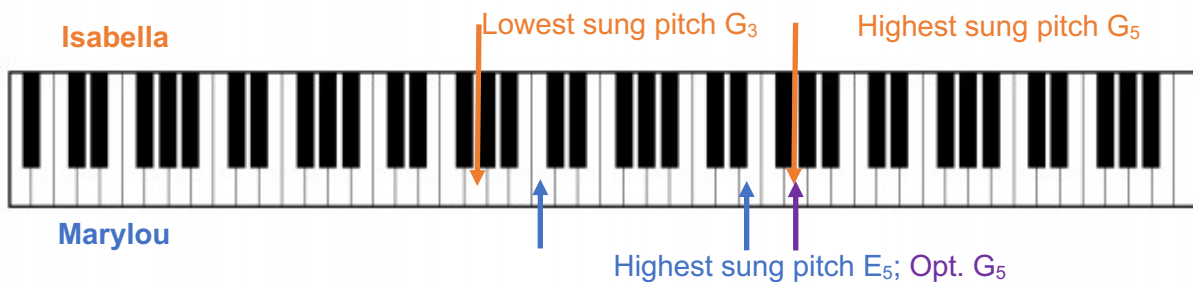


Figure 12 - Visual representation of Isabella's and Marylou's vocal range and tessitura

Marylou sings across a smaller range from C₄ to E₅, with an optional G₅. Her big musical numbers include tap breaks, showing the necessity for a well-rounded performer with serious dance skills in the part.

The music leaves room for individual interpretation and suits the “ensemble[s] of actors” for whom these parts were often written (Heinemann, 2016, p. 257; Petersen, 2013, p. 68).

English phrases sprinkled in among the German text indicate demonstrate an interest in jazz and the Americanisms that arrived with it (see **Figure 13**).

The figure displays four systems of a musical score for a character named Marylou. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in German, with English phrases highlighted in blue. The systems are numbered 63, 68, 73, and 79.

System 63: Marylou. Whis-ky trin - ken. Macht dir der Dol-lar Sa - chen, Mar.

System 68: Marylou. Ban-ken kra - chen, lass nur Mis ter Roose-velt ma-chen!

System 73: Marylou. Jon - ny, was ist Mon - ey! Al - les Hum - bug, al - les

System 79: Marylou. Schein. Wich - tig ist nur: Hap-py und froh

A small box with the number 13 is located between systems 68 and 73.

Figure 13 - Notation illustrating Marylou's vocal range and characteristic Americanisms

Baritenors*

Unlike the more specific vocal writing for women, many leading roles for men blur the boundaries of clear voice type delineations. The leading men of the two most performed works of the canon are **Eisenstein** (*The Revenge of the Bat*) and **Danilo** (*The Merry*

Widow). Text data clustered by role indicated both roles are sung by both baritones and tenors, which data showed was also the case for **Alfred** in *Adventure in a Grand Hotel*. One review noted that although performance tradition guides many productions to cast **Obert Ollendorf** in *The Beggar Student* as a bass, the score originally calls for a tenor (Döring, 2018).

McKinney gives three ranges for each voice type: “practical, ideal and extreme” (see **Figure 14**) and posits that the “ideal” range enables a singer to sing “ninety to ninety-five percent of the literature for that classification” (1982, p. 111).

	Practical Range	Ideal Range	Extreme Range
Tenor Voice Type	D ₃ to A ₄	C ₃ to C ₅	Bb ₂ to Eb ₅
Baritone Voice Type	B ₂ to F ₄	Ab ₂ to Ab ₄	G ₂ to Bb ₄

Figure 14 - Practical, Ideal, and Extreme Ranges for Tenor and Baritone for McKinney

Comparison of the vocal range of **Eisenstein**, **Danilo**, and **Alfred** with McKinney’s “ideal” range for baritone and tenor, allowed me to put the textual and musical score data in the context of classic pedagogy (see **Figure 15**). The role of **Alfred** is representative of the **Berlin operettas**, which typically have a shorter range centered in the singer’s middle voice. The range C₃ to F₄ falls comfortably within the ideal ranges for both baritone and tenor. The vocal range of **Eisenstein** (classical Vienna) stretches the baritone to A₄ at the top of the range, while **Danilo’s** (post-classical Vienna) vocal range requires the tenor to descend to A₂ at the bottom of the range. The tessitura of both roles, however, sits firmly within the ideal range for both voice types.

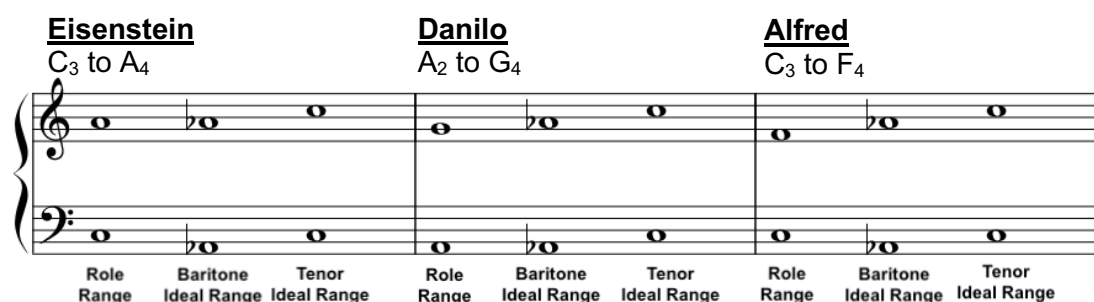


Figure 15 - Comparison of roles ranges to McKinney’s “ideal” range for Baritone and Tenor

As in opera, *operettas* include more tenor, baritone, and bass roles than treble roles. Other baritenor roles include **Edwin** in Kálmán's *The Gypsy Princess* and the **Count** in Lehár's *The Count of Luxembourg*.

Findings: Performance Practice

The importance of interpretation for *operetta* performers appeared repeatedly in the literature review. In the documentary analysis of texts reacting to a performance, I was able to code and collect extensive data related to performance practice. Two primary themes emerged: the importance of **text** and **acting** abilities.

The importance of text

Operetta roles consist of far more text than music, and performers spend more than half of their time onstage playing dialogues that connect the musical numbers and advance the plot. Text analysis produced extensive data relative to diction, dialects, accents, and foreign languages.

Review text analysis produced both negative and positive data clusters relative to diction and intelligibility (see **Appendix 4**). Good articulation and natural delivery were praised in 14 unique phrases, while 19 phrases criticized hard to understand and/or stilted text delivery.

Making use of international performers' mother tongues as a dialogue gag appeared several times in text analysis. Performers speaking in Japanese, Swedish, and Russian in performance. Local German dialects were also used for comedic wordplay. According to text data, performers spoke in Saxon, Berlin, Mecklenburg, and Franconian dialects. Role clustering indicated some parts have performance traditions requiring the affectation of an accent. Some accents are used when a character is in disguise, such as **Rosalinde's** Hungarian accent and **Eisenstein's** French accent. Other accents are used throughout the role, such as **Orlofsky's** (*The Revenge of the Bat*) traditional Russian accent, or **Isabella's** Spanish accent. This linguistic jumble is daunting for any performer who is not comfortable speaking on stage.

Contextualizing lyrics and dialogues

All musical genres benefit from incorporating the historical, traditional, and cultural context into the interpretation. However, I find the contextual aspects particularly important to

engage with texts in *operetta*. Review text data indicated that many productions write updated dialogues to focus satirical jokes on contemporary society and politics. Modernizing rewrites must address some *operetta* language and stereotypes, which historic audiences found humorous, yet are decidedly racist or misogynistic.

Conducting score analysis, I encountered lyrics that appeared anti-feminist at first glance. Further reading, however, indicated that the composer's intent was instead an ironic critique of outdated gender roles. I discovered the lyrics about knitting were, in fact, brash sexual innuendo (Abraham, 2014; Becker, 2015, pp. 143-149). Delicacy must be employed when approaching problematic texts with a student, and I would be extremely judicious if considering suggesting any *operetta* repertoire with texts that could be offensive or possibly misconstrued.

Acting - a certain *je ne sais quoi**

While extrapolating text data from the reviews for analysis the emphasis on acting well and comedy could not be overlooked. Collecting text data relative to **descriptions of performers' interpretation (acting/characterization)** produced 184 distinct lines of text, made up of 902 total words, or 310 unique words. **Figure 16** illustrates the 50 most frequent words that make up the formula of timing, charm, and precision that make up an *operetta* performer's appeal.



Figure 16 - Word Cloud word frequency graphic (Top 50 of 310 unique words)

Many of these qualities relate to natural stage presence, that certain *je ne sais quoi*, that every performer has inside. I feel strongly, that by building confidence in vocal technique, I can help singers access their innate expressive qualities. Confidence in singing yields students the freedom to bring some *operetta* verve to a high-pressure situation, such as an audition or performance.

Findings: Technical Considerations

The debate over what type of singer or what style of interpretation best suits *operetta* must include a look at the role that theater acoustics and amplification play. *Operettas* productions do not have a unified approach to the amplification of singers. Some productions use headset microphones to amplify both the singing and spoken dialogues, while some only amplify the spoken dialogues, turning the amplification off for the sung numbers. Other

productions, especially those that cast large, operatically trained voices, use no amplification at all.

Text data pointed to dissatisfaction with the amplification. Discussions of amplification and miking were more prevalent in the reviews of **Berlin** *operetta*. I identified a cluster of text data that identified amplification problems, which included poor balance, poor text intelligibility, and sound that was “strange,” “muffled,” or “dull.”

Some text data presented an increase in amplified *operetta* productions in a negative manner, while others saw amplification positively. Extracted data showed that some see amplification as a tool to allow more stylistic interpretation, closer to what “we hear on the old original cast recordings” akin to “a style more commonly associated with Broadway” (Clarke, 2018c).

Strategies for finding a natural sound that still has acoustic projection will likely vary, depending on the vocal training background of the student, whether amplification will be used or not, and the subgenre of the *operetta* literature. Acoustic strategies for navigating formant tuning in a classical singer’s upper voice neutralizes vowel intelligibility (Bozeman, pp. 32-33). Teaching strategies to bridge the gap between the speech-like qualities desirable in *operetta* interpretation with the necessary acoustical adjustments for the high-flying soprano roles is an area for further research.

Conclusion

As a singer and voice teacher, I have relied on anthologies of opera arias, art songs, and Musical Theater songs to choose repertoire for myself and my students. No anthologies of this sort exist for *operetta*, and few of the experts that do specialize in the genre are singers or pedagogues. This research project filled several gaps in my knowledge of the genre and laid the groundwork for future scholarly projects, which may contribute to filling some gaps in the literature engaging with *operetta*.

Industry Perspectives

I have found the process of completing this project to be very edifying, including the false starts, rabbit holes, and discarded data sets. I am now familiar with far more theaters, opera house leadership, and fellow artists in the region after completing this research. The theater industry is akin to Schön’s “swampy lowlands.” The depth of detail I gained on my

navigational “map” through this work, greatly surpassed my expectations (Ghaye, 2011, p. 3).

Repertoire Overview

Comparison of the vocal score with the review data has given me a broad comprehension of the genre, especially the identified representative works. I was surprised by the amount of detailed data produced by the textual analysis of the reviews. The role attribute data clusters are particularly valuable for the development of operetta repertoire assignment strategies. Engaging with data for several different productions and interpretations of one *operetta* gave me a clear picture of the works’ respective roles and challenged some of my preconceived ideas about the genre overall.

Questions for Future Research

I plan to recommend music from the **Berlin** *operettas*, in particular, for my non-classically trained students. These works require a so-called, “triple threat,” and I would like to do some further reading about:

- vocal hygiene for projecting unamplified text in a large space,
- singing for breathing while dancing, and
- switching back and forth between text declamation and singing.

The data that emerged regarding amplification raised many questions. Microphone technology was not in use in theaters when these works were premiered, however, amplification is increasingly used for contemporary productions.

What was different in the early 19th century (**post-classical** and **Berlin** periods) especially?

- Theater size?
- The use of softer (quieter) strings than those that modern orchestras use?
- How was orchestra vamping under spoken dialogue solved?

The changes in musical styles and orchestration from one subgenre to the next, naturally influence the vocal writing for all roles, however, I was surprised to see the difference so starkly illustrated by the treble roles. I would conjecture that contemporary musical influences played a role, e.g. bel canto and jazz. However, I find the timing of the shift in vocal writing remarkably timed in regard to the rise of feminism, suffrage, and shift in gender roles.

- Are the expressions of eroticism **Euridice**, **Rosalinde**, and **Adele's** outrageous cadenzas related to the Victorian ideals of femininity?
- Does the expressive freedom in a role like **Marylou** represent a changing view of women's gender roles in the Weimar Republik?

I have more questions at the end of this project than I did at the outset. However, I feel like I have learned an incredible amount about how (and also how not to) conduct research and my research topic. I certainly have found some answers that I can pass along to my students to help them be part of the "renaissance of *operetta*."

***Glossary of Terms**

Aryan: of or relating to a hypothetical ethnic type illustrated by or descended from early speakers of Indo-European languages. Also used in Nazism to designate a supposed master race of non-Jewish Caucasians, usually having Nordic features.

(<https://www.merriam-webster.com/dictionary/Aryan>)

Aryanization/aryanized: the act or process of aryanizing - to make Aryan in speech characteristics or culture (<https://www.merriam-webster.com/dictionary/aryanizing>)

Baritenor: a baritone singing voice with virtually a tenor range. (<https://www.merriam-webster.com/dictionary/baritenor>)

Carnival: the season or festival of merrymaking before Lent. It's also an instance of merrymaking, feasting, or masquerading. (<https://www.merriam-webster.com/dictionary/carnival>)

Celesta: orchestral percussion instrument resembling a small upright piano, patented by a Parisian, Auguste Mustel, in 1886. It consists of a series of small metal bars (and hence is a metallophone) with a keyboard and a simplified piano action in which small felt hammers strike the bars. Each bar is resonated by a wooden box or similar chamber tuned to reinforce the fundamental harmonic (component tone) of the bar. A pedal lifts a felt-pad damper from the bars, permitting use of either sustained or short notes. The normal range is four octaves upward from middle C. (<https://www.britannica.com/art/celesta>)

Coloratura: Florid figuration or ornamentation, particularly in vocal music. This term is most often assigned to a soprano with a voice that is able to move quickly and freely, particularly in the upper registers of her voice. It can, however, be applied to any musical line with florid ornamentation.

(<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.001/omo-9781561592630-e-0000006154?rskey=Nu4urX&result=1>)

Couplet: a term used in the late 17th century and the 18th, by François Couperin and his contemporaries, for the intermediate sections of a rondeau, as distinct from the recurrences

of the opening section or refrain (which was sometimes called 'grand couplet').

(<https://www.oxfordmusiconline.com/grovemusic/search?q=Couplets&searchBtn=Search&isQuickSearch=true>)

Csardas: national dance of Hungary. A courting dance for couples, it begins with a slow section (lassu), followed by an exhilarating fast section (friss). The individual dancers carry themselves proudly and improvise on a simple fundamental step, their feet snapping inward and outward, the couples whirling. The music is in 2/4 or 4/4 time with compelling, syncopated rhythms. (<https://www.britannica.com/art/czardas>)

Glockenspiel: percussion instrument, originally a set of graduated bells, later a set of tuned steel bars (i.e., a metallophone) struck with wood, ebonite, or, sometimes, metal hammers. The bars are arranged in two rows, the second corresponding to the black keys of the piano. The range is 2 1/2 or, occasionally, 3 octaves, the highest note normally the fourth C above middle C (written two octaves lower). (<https://www.britannica.com/art/glockenspiel>)

Lohengrin (role): leading role in Wagner's opera by the same name; to be sung by a Heldentenor. A Heldentenor implies a tenor voice of great weight and sonority, particularly strong in the middle and bottom of the voice, somewhat like the characteristics of a baritone. Unlike a baritone, however, is its tenorial ability to sing high. (<http://neilhowlett.com/articles/what-is-a-heldentenor/>)

Marimba: any of several varieties of xylophone. Marimba is one of many African names for the xylophone, and, because African instruments bearing this name frequently have a tuned calabash resonator for each wooden bar, some ethnomusicologists use the name marimba to distinguish gourd-resonated from other xylophones. The wooden bars are affixed to a frame supported by legs or hung at the player's waist. (<https://www.britannica.com/art/marimba>)

Musical: (also known as *musical comedy*) Type of musical entertainment, 20th-cent. development of operetta, which relies for its popular success on a succession of catchy and easily memorable tunes, either as songs, duets, or choruses. (Kennedy, 2000)

NSDAP: the acronym for the Nazi Party (the National Socialist German Workers' Party - Nationalsozialistische Deutsche Arbeiterpartei); the political party of the mass movement known as National Socialism, which, under the leadership of Adolf Hitler, came to power in

Germany in 1933 and governed by totalitarian methods until 1945.

(<https://www.britannica.com/topic/Nazi-Party>)

Operabase - Operabase “has documented operatic activity worldwide since 1996, with over 500,000 performances on file” (Operabase, 2020). Data is populated primarily via self-reporting from theaters.

Opera buffa: Comic opera, the opposite of opera seria. Began as use of a comic subject involving characters drawn from everyday life. Examples are Mozart's *Le nozze di Figaro*, Rossini's *Il barbiere di Siviglia*, and Donizetti's *Don Pasquale*. (Kennedy, 2000)

Operetta Research Center: a circle of international musical theater researchers devoted to the history of the genre. It is an online archive, first and foremost, while also keeping people interested in operetta informed about new productions, CD/DVD releases and publications. (<http://operetta-research-center.org/about/>)

Opérette: a term for French operetta, literally meaning ‘little opera’. Strictly a play with an overture, songs, entr’actes (a dance, piece of music, or interlude performed between two acts of a play), and dances, but the term has become synonymous with ‘light opera’, e.g. Offenbach's *La Belle Hélène* and Strauss's *Die Fledermaus*, and ‘musical comedy’, e.g. Coward's *Bitter-Sweet*. (Kennedy, 2000)

Opérette-bouffe: a type of light or satirical opera common in France during the 19th century. (<https://www.collinsdictionary.com/dictionary/english/opera-bouffe>)

Revue: form of entertainment comprising a series of scenes, without a plot, and sketches, dances, songs, and ballet. Evolved in France in the early 19th century as a purveyor of satire, later becoming more spectacular and including tableaux vivants. (Kennedy, 2000)

Rock opera: an operatic work in which the musical idiom is rock and roll. Such works have little direct connection to the opera as traditionally understood. They do not use operatically trained singers; the sound is amplified; some of the more interesting examples were never intended for live performance.

(<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000008572>)

Seconda donna: in 18th-century opera seria, one of two female parts, less prominent than the Prima donna but still substantial.

(<https://www.oxfordmusiconline.com/grovemusic/search?q=seconda+donna&searchBtn=Search&isQuickSearch=true>)

Singspiel: Song-play. Type of opera. German equivalent of dramma per musica, which developed c.1700, term orig. being applied to all operas. From c.1750, Singspiel implied an opera with spoken dialogue, comparable to Eng. ballad-opera and Fr. opéra-comique. Well-known examples are Mozart's *Die Entführung aus dem Serail*, 1782 and *Die Zauberflöte*, 1791. (Kennedy, 2000)

Sousaphone: a large tuba that encircles the player's body and has a bell facing forwards.

(<https://www.collinsdictionary.com/dictionary/english/sousaphone>)

Supernumerary: a walk-on part ('extra', 'supernumerary'); its performer is not required to sing or to speak. Ceremonial scenes in opera seria and grand opera feature numerous supernumeraries in the form of pages, footmen, soldiers, guards, lower nobility and functionaries of various types.

(<https://www.oxfordmusiconline.com/grovemusic/search?q=supernumerary&searchBtn=Search&isQuickSearch=true>)

Talkie: a film made with sound, as opposed to a silent film.

(<https://www.collinsdictionary.com/dictionary/english/talkie>)

Tessitura: the part of a vocal (or less often instrumental) compass in which a piece of music lies – whether high or low, etc. The tessitura of a piece is not decided by the extremes of its range, but rather by which part of the range is most used.

(<https://www.oxfordmusiconline.com/grovemusic/search?q=Tessitura&searchBtn=Search&isQuickSearch=true>)

Tonfilmoperette: (sound film operetta) German cinema's most successful contribution to the development of early sound pictures. Operettas were exclusively written for this new medium, in addition to stage works being adapted for film (e.g. Paul Abraham's *Ball im Savoy*).

(<https://www.oxfordmusiconline.com/grovemusic/search?q=Tonfilmoperette&searchBtn=Search&isQuickSearch=true>)

Vibraphone: a percussion instrument that has tuned metal bars and is similar in shape to a xylophone. Felt or wool beaters are used to strike the bars, giving a soft, mellow tone quality. Suspended vertically below each aluminum bar is a tubular, tuned resonator that sustains the tone when the bar is struck. The special feature of the vibraphone, the one that gives the instrument its name, is a set of small, electrically operated fans above the resonators (and below the bars) that cause a vibrato effect by rapidly closing and opening the resonators. A pedal-controlled damper, consisting of a long strip of felt below each row of bars, can silence the bars, permitting the playing of short notes and unblurred series of chords. Cutting off the fans, changing their speed, or using hard mallets are other ways to alter the normal tone quality of the vibraphone. (<https://www.britannica.com/art/vibraphone>)

Zarzuela: Spanish form of opera in which music is intermingled with spoken dialogue. The form, always flexible, was, in later years, expanded to embrace features from operetta and jazz. (Kennedy, 2000)

****List of Persons**

Abraham, Paul (1892 – 1960), Hungarian(Jewish), composer.

Benatszky, Ralf (1884 – 1957), Austrian, composer.

Eysler, Edmund (1874 – 1949), Austrian, composer.

Fall, Leo (1873 – 1925), Austrian, composer.

Gilbert, William (1836 – 1911), English, librettist.

Kálmán, Emmerich (1882 – 1953), Hungarian, composer.

Kollo, Walter (1878 – 1940), German, composer, conductor and music publisher.

Künneke, Eduard (1885 – 1953), German, composer.

Lincke, Paul (1866 – 1946), German, composer and conductor.

Millöcker, Karl (1842 – 1899), Austrian, composer and conductor.

Offenbach, Jacques (1819 – 1880), French (German-born), composer and cellist.

Sullivan, Arthur (1842 – 1900), English, composer.

Schon, Heiko (contemporary), German, author and arts critic.

Straus, Oscar (1870 – 1954), Austrian, composer.

Strauss II, Johann (1825 – 1899), Austrian, composer.

von Suppè, Franz (1819 – 1895), Austrian, composer.

Wagner, Richard (1813 – 1883), German, composer, stage director and conductor.

Zeller, Carl (1842 – 1898), Austrian, composer.

*****List of Works**

Abraham - *Adventure in the Grand Hotel (Märchen im Grand Hotel)*: World Premiere in 1934 at Theater an der Wien in Vienna. (<http://operetta-research-center.org/paul-abrahams-marchen-im-grand-hotel-1934-komische-oper-berlin/>)

Abraham - *Ball at the Savoy (Ball im Savoy)*: World Premiere in 1930 at the Great Theater in Berlin. (<https://www.operetten-lexikon.info/?menu=271&lang=1>)

Abraham - *The Flower of Hawaii (Die Blume von Hawaii)*: World Premiere in 1931 at the Neues Theater in Leipzig. (<https://www.operetten-lexikon.info/?menu=197&lang=1>)

Benatzky - *The White Horse Inn (Im weißen Rößl)*: World Premiere in 1930 at the Great Theater in Berlin. (<https://www.br-klassik.de/themen/klassik-entdecken/was-heute-geschah-08111930-urauffuehrung-im-weissen-roessl-100.html>)

Kálmán - *The Circus Princess (Die Zirkusprinzessin)*: World Premiere in 1926 at Theater an der Wien in Vienna. (<https://classicworld.at/vienna/opera-and-operetta-tickets/the-circus-princess-volksoper-vienna/?p=31&l=2&c=1&d=12&id=1550>)

Kálmán - *The Gypsy Princess (Die Csárdásfürstin)*: World Premiere in 1915 at the Johann Strauss Theater in Vienna. (<http://operetta-research-center.org/emmerich-kalmans-die-csardasfurstin-historic-overview/>)

Lehár - *The Count of Luxembourg (Der Graf von Luxemburg)*: World Premiere in 1909 at Theater an der Wien in Vienna. (<https://www.operetten-lexikon.info/?menu=70&lang=1>)

Lehár - *The Land of Smiles (Das Land des Lächelns)*: World Premiere in 1923 at Theater an der Wien in Vienna. (<http://www.guidetomusicaltheatre.com/lehar/LandOfSmiles.html>)

Lehár - *The Merry Widow (Die lustige Witwe)*: World Premiere in 1905 at Theater an der Wien in Vienna. (<https://www.britannica.com/topic/The-Merry-Widow-operetta-by-Lehar>)

Millöcker - *The Beggar Student (Der Bettelstudent)*: World Premiere in 1882 at Theater an der Wien in Vienna. (http://www.guidetomusicaltheatre.com/shows_b/beggar_student.htm)

Offenbach - *Orpheus in the Underworld (Orphée aux enfers)*: World Premiere in 1858 at Théâtre des Bouffes-Parisiens in Paris. (<https://www.britannica.com/topic/Orpheus-in-the-Underworld>)

Offenbach - *The Beautiful Helen (La Belle Hélène)*: World Premiere in 1864 at Théâtre des Variétés in Paris. (<https://www.opera-online.com/en/items/works/la-belle-helene-meilhac-offenbach-1864>)

Offenbach - *The Grand Duchess of Gerolstein (a Grande-Duchesse de Gérolstein)*: World Premiere in 1867 at Théâtre des Variétés in Paris. (http://www.guidetomusicaltheatre.com/shows_g/grand_duchess.htm)

Strauss - *Revenge of the Bat (Die Fledermaus)*: World Premiere in 1874 at Theater an der Wien in Vienna. (<https://www.britannica.com/topic/Die-Fledermaus>)

Zeller - *The Bird Handler (Die Vogelhändler)*: World Premiere in 1891 at Theater an der Wien in Vienna. (http://www.guidetomusicaltheatre.com/shows_b/bird_seller.htm)

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Appendix 1: Personal Letter of Consent

Emily Newton Mattice
Elberfelder Str. 64
D-58095 Hagen
Germany

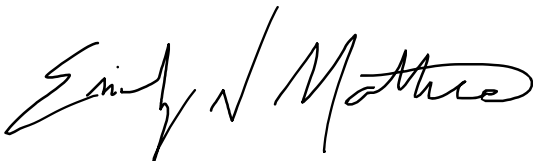
October 20, 2020

Debbie Winter
Voice Workshop Ltd
Wales Institute for Work Based Learning
University of Wales Trinity Saint David

Dear Debbie,

I hereby give myself permission, as an independent voice teacher, to conduct research into *operetta* casting practices, singing and performance practice. I am undertaking this research to gain knowledge of the genre to support my students and potentially create a foundation for future research. I expect this project to not only be of value to me personally as a singer and pedagogue, but to also to my students, particularly professional singers (CCM and classical) appearing in or auditioning for *operetta* productions.

Sincerely,

A handwritten signature in black ink, reading 'Emily Newton Mattice'. The signature is fluid and cursive, with the first name 'Emily' and last name 'Mattice' being more prominent than the middle name 'Newton'.

Emily Newton Mattice

Appendix 2: Application for Ethical Approval

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A researcher may not be covered by the University's insurance if ethical approval has not been obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this stock of knowledge to devise new applications". As such this covers activities undertaken by members of staff, postgraduate research students, and both taught postgraduate and undergraduate students working on dissertations/projects.

The individual undertaking the research activity is known as the "principal researcher".

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing within normal educational requirements, and literary or artistic criticism.

Please read the notes for guidance before completing ALL sections of the form.

This form must be completed and approved prior to undertaking any research activity. Please see Checklist for details of process for different categories of application.

SECTION A: About You (Principal Researcher)

Full Name:	Emily Newton Mattice		
Tick all boxes which apply:			
Member of staff:	☐	Student:	☒
Honorary research fellow:	☐		
Institute/Academy/Centre:	WAPPAR		
Campus:	Carmarthen		
E-mail address:	1911197@student.uwtsd.ac.uk		
Contact Telephone Number:	+49 152 5265 4591		
For students:			
Student Number:	1911197	Undergraduate	☐
Programme of Study:	MA in Professional Practice (Voice Pedagogy)	Taught Postgraduate	☒
Director of Studies/Supervisor:	[Debbie Winter]	Research	☐

SECTION B: Approval for Research Activity

Has the research activity received approval in principle? (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual)	YES	☒	NO	☐
Date				
If Yes, please indicate source of approval (and date where known):	Research Degrees Committee	☐		
	Institute Research Committee	☐		

Other (write in)

WAPPAR Ethics Board Representative



Approval in principle **must** be obtained from the relevant source prior to seeking ethical approval.

SECTION C: External Ethical Guidance Materials

Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.

ESRC Ethical Guidelines for Research



UWTSD Research Ethics and Integrity Code of Practice



SECTION D: External Collaborative Research Activity

Does the research activity involve collaborators outside of the University?

YES



NO



If Yes, please provide the name of the external organisation and name and contact details for the main contact person:

Institution

Contact person name

Contact person e-mail address

Where research activity is carried out in collaboration with an external organisation

Does this organisation have its own ethics approval system?

YES



NO



If Yes, please attach a copy of any final approval (or interim approval) from the organisation

SECTION E: Details of Research Activity

Indicative title:	An Analysis of Casting Practices for Operetta in Relation to Type of Voice Training within the State-subsidized Theatre System in German-Speaking Countries		
Proposed start date:	1 Sep. 2020	Proposed end date:	8 Jan. 2021
Purpose of research activity (including aims and objectives) Outline the purpose, aims and objectives of the research activity, including key research questions. Show briefly how existing research has informed the proposed activity and explain what the research activity will add and how it addresses an area of importance. (Maximum 300 words)			
<u>Background</u> I am an opera singer and voice teacher in Germany. I have performed in a number of operetta performances that feature artists with vocal training in classical styles as well as vocal training in musical and contemporary styles. Typically, singers with these divergent educational backgrounds do not perform in the same productions, however operetta appears to have exceptional casting practices. The majority of my voice students have training in musical and contemporary styles, however many perform in operetta performances as well. Many of these students initially approached me to develop their vocal skills for operetta in addition to musical and contemporary styles. Curiosity about the suitability of operetta			

repertoire for the training of musical and contemporary singers has prompted me to ask what role the style of vocal training plays in current casting practices in operetta within the theatre system of the German-speaking countries, where the state support of opera houses has allowed a theatre landscape unique to the region to develop.

Aims

The aims of the research are to:

- Observe and interpret recent casting practices specific to German operetta in German-speaking public theatres
- Compare current casting trends to historical practices
- Examine casting for particular types of operetta roles or sub-genres of operetta relative to type of vocal training
- Explore effects of auditioners' vocal training background on the audition process
- Evaluate the study of German operetta repertoire as a pedagogical tool for musical singers in the German-speaking theatre system
- Assess the potential need for increased exposure to cross-genre styles in vocal training
- Examine the boundaries between the genres of operetta and musical
- Expand my understanding of industry practices which affect students in my vocal studio

Previous Research

Within academic musicology there is prejudice against the genre of operetta (Heinemann, 2016, p. 250), which may also extend to the scant use of operetta repertoire for pedagogical purposes in vocal training. There is, however, an abundance of literature on the history of the genre, as well as many texts on the musicological analysis of operetta sub-genres (Baranello, 2014; Fisch, 2017 Part 1; Fisch, 2017, Part 2; Petersen, 2013). Some current research focuses on the blurring of the lines between the genres of operetta and musical (Fisch, 2017, Part 1; Janson, 2016). Literature on the utilization of operetta repertoire for pedagogical purposes is scant, and what has been written seems to focus on English operetta rather than German (Lewis, 1996).

After a period in which operetta fell out of favour in programming, the genre appears to be enjoying a renaissance in theatres of the German-speaking region (Feuerzeig, 2016; Heinemann, 2016; Janson, 2015; Revierpassagen 2017). However, many modern sources lament the current lack of qualified operetta singers, despite the increased programming of such works (Revierpassagen 2017 & 2019). Within those texts there is little more than a few cursory adjectives on what characteristics an operetta singer should possess (Jordán, 2019; Revierpassagen 2017 & 2019). Little has been written about recent casting practices within the genre.

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- Fisch, E., 2017. Operetta Overview: Part 1: French and Viennese Operettas 1850-1900: The Record Connoisseur's Magazine. *American Record Guide*, **80**(5), pp. 51-57.

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(this box should expand as you type)

Proposed methods

Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. (Maximum 600 words)

Methodological Position

Because this research focuses on people's opinions and preferences in the context of operetta casting and on the individual stories in the context of vocal training, it is primarily constructivist in ontology and interpretivist in epistemology. Elements of ethnography as well as hermeneutic phenomenology will shape the methodology for this research project seeking to illuminate cultural phenomena through the lens of participants as well as via text analysis, utilizing existing texts and the construction of texts via participant input. Heidegger's three-pronged approach to understanding human experiences involved examination of the past, articulation of the present, and discovery of new possibilities for the future (Paterson & Higgs, 2005, p. 343). This hermeneutical approach is relevant to this project's attempt to clarify current practices in the context of institutional history. The research will gather qualitative data using interview and documentary analysis methods to uncover recent casting trends, gather feedback from industry professionals and analyze historic casting practices.

Participants

Participants will be 3-4 adult professionals within the theatre system in Germany and Austria that have intimate knowledge of casting practices, such as dramaturgs, casting directors, stage directors or managers.

Methods

1. Literature Review: I will conduct a literature review, focusing primarily on any mention of casting practices, vocal training and voice qualities in the context of German operetta. In addition, I will spend some time surveying histories and musicological texts to potentially uncover any historic casting trends and additional context for the research project.
2. Documentary Analysis: I will examine online databases and archives to collate casting information for operettas performed at the approximately 80 state-

subsidized theatres and operetta festivals within the German-speaking region over the last three seasons: 2016/2017, 2017/2018, and 2018/2019. The public records maintained by Operabase are primarily based on self-reporting from theaters, which may not be 100% accurate or complete. By comparing these databases with theatre marketing publications and magazine, newspaper and blog performance reviews, I will seek to complete and triangulate data where possible (Berg, 2001, pp. 190-203).

3. Interviews: The purpose of the interviews is to obtain more detailed qualitative information from the “behind the table” perspective of industry professionals. These professionals will be approached by phone or e-mail to explain the project and to inquire about their willingness and availability to interview. Semi-structured interviews will be conducted via Zoom, will be recorded and should take 30-40 minutes. Questions will follow a schedule of standardized open-ended questions, with the potential to ask follow-up questions and allow some time for unstructured discussion, as I am relying on respondents to help me uncover information about which I am unaware (Cohen, Manion & Morrison, 2012, p. 353).

Analysis

Documentary Analysis: Once the cast lists have been collated, I will use a source-oriented approach to examine publicly available documentation, such as artist biographies to categorize singers by their type of vocal training (classical, musical, other). Content analysis may lead to “emergent coding,” with categorization being formulated as the sources are explored. Clustering will group data from documents for comparison by identifying concepts, categories, behaviors and classifications which emerge in data analysis. This data will influence the interview questions for the next phase of the research.

Interview: Responses will be analyzed by themes, so that the key factors influencing casting and other emerging concepts can be ascertained. It is appreciated, however, that given the small sample size involved, this research will show only snapshot of the industry, rather than the full picture.

As interview subjects will likely be industry colleagues, with whom I have previously worked, I will be mindful of the potential for my familiarity with interviewees to influence my questioning style and reporting. In an effort to maintain distance and consistency, interviews will utilize a schedule of questions in addition to unstructured discussion. Special care will be taken to assure informed consent without coercion, as well as anonymity when preferred.

Resources

- Berg, B., 2001. *Qualitative Research Methods for the Social Sciences*. 4th edn. Needham Heights, MA: Allyn & Bacon.
- Cardno, C., 2019. Policy Document Analysis: A Practical Educational Leadership Tool and a Qualitative Research Method. *Educational Administration: Theory and Practice*, **24**(4), pp. 623-640.
- Cohen, L., Manion, L., & Morrison, K. *Professional Development in Education*. 6th edn. London: Routledge.
- Lawson, L., 2018. Documentary analysis as an assessment tool. *Public Health Nursing*, **35**(6), pp. 563-567.
- Paterson, M. & Higgs, J., 2005. Using Hermeneutics as a Qualitative Research Approach in Professional Practice. *The Qualitative Report*, **10**(2), pp. 339-357.

(this box should expand as you type)

Location of research activity Identify all locations where research activity will take place.
Research will take place in my private residence in Hagen, Germany, as well as potentially in public libraries or archives in Germany. Interviews will be conducted via ZOOM. (this box should expand as you type)
Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural sensitivities or vulnerabilities of participants.
I do not anticipate any ethical issues to arise related to researching in Germany. As a resident for several years, working in the industry in which I am conducting interviews, I consider myself capable of navigating the cultural differences, which should not pose any particular sensitivities for this project. (this box should expand as you type)

SECTION F: Scope of Research Activity

Will the research activity include:	YES	NO
Use of a questionnaire or similar research instrument?	☐	☒
Use of interviews?	☒	☐
Use of diaries?	☐	☒
Participant observation with their knowledge?	☐	☒
Participant observation without their knowledge?	☐	☒
Use of video or audio recording?	☒	☐
Access to personal or confidential information without the participants' specific consent?	☐	☒
Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
Investigation of participants involved in illegal activities?	☐	☒
Use of procedures that involve deception?	☐	☒
Administration of any substance, agent or placebo?	☐	☒
Working with live vertebrate animals?	☐	☒
Other primary data collection methods, please explain in this box	☐	☐

If NO to every question, then the research activity is (ethically) low risk and **may** be exempt from **some** of the following sections (please refer to Guidance Notes).

If YES to any question, then no research activity should be undertaken until full ethical approval has been obtained.

SECTION G: Intended Participants

Who are the intended participants:

	YES	NO
Students or staff at the University?	☐	☒
Adults (over the age of 18 and competent to give consent)?	☒	☐
Vulnerable adults?	☐	☒
Children under 18?	☐	☒
Prisoners?	☐	☒
Young offenders?	☐	☒
Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
People engaged in illegal activities?	☐	☒
Others (please identify):	☐	☒

Participant numbers and source

Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?

Participants will be 3-4 adult professionals within the theatre system in Germany and Austria that have intimate knowledge of casting practices, such as dramaturgs, casting directors, stage directors or managers. These professionals will be approached by phone or e-mail to explain the project inquire about their willingness and availability to interview.

this box should expand as you type)

Information for participants:

	YES	NO	N/A
Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
Will you tell participants that their participation is voluntary?	☒	☐	☐
Will you obtain written consent for participation?	☒	☐	☐
Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☐	☐	☒
If the research is observational, will you ask participants for their consent to being observed?	☐	☐	☒
Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☐	☐	☒
Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐

If NO to any of above questions, please give an explanation

Interviewees may give written consent to be identified in reporting, as they are all working in the German theatre industry in a public manner and often give interviews or write articles, which become a part of the public record. In the event that interviewees prefer to respond anonymously, identifying details will be removed from reporting. Potentially identifying details gathered from documentary analysis will be removed before reporting.

(this box should expand as you type)

Information for participants:

Will participants be paid?

Is specialist electrical or other equipment to be used with participants?

Are there any financial or other interests to the investigator or University arising from this study?

Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?

If YES to any question, please provide full details

YES NO N/A

☐ ☒ ☐

☐ ☒ ☐

☐ ☒ ☐

☐ ☒ ☐

(this box should expand as you type)

SECTION H: Anticipated Risks

Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.

Risks to participants

For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information

No risks are anticipated. There is no risk of exposure to COVID-19 as a participant, as interviews will take place via video platform.

(this box should expand as you type)

If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities

No such issues are anticipated.

(this box should expand as you type)

Risks to investigator

For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest

No risks are anticipated. Any issues arising will be dealt with using codes of practice. There is no risk of exposure to COVID-19 for the investigator, as interviews will take place via video platform.

(this box should expand as you type)

University/institutional risks

For example: adverse publicity, financial loss, data protection
No risks are anticipated. (this box should expand as you type)
Adverse outcomes List measures put in place to limit any adverse effects or outcomes of research activity where appropriate. Include any emergency protocols.
Incomplete casting information for documentary analysis. In the event that patterns may not be determined from the documents available, I will likely expand interviews to include 1-2 more participants to expand the picture of casting practices. (this box should expand as you type)

Disclosure and Barring Service			
If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
Has a DBS certificate been obtained?	☐	☐	☒

SECTION I: Feedback, Consent and Confidentiality

Feedback What feedback will be provided to participants, how will this be done and when?
It will be explained to participants within the introductory email that feedback on outcomes of the research will be made available to them upon request. (this box should expand as you type)
Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded.
The purpose of the research will be explained to participants in the introductory phone call, and it will also be indicated clearly that participation is voluntary. Before the scheduled interview this information will be sent again via e-mail so that respondents have the opportunity to consider any implications of their statements, giving them the opportunity to withdraw before the interview. This e-mail will also seek permission to record the interview, as well as clarify what will happen to the recordings at the end of the project. For those respondents willing to interview "on the record," written consent will be obtained via e-mail. For respondents preferring to interview anonymously their consent will be audio recorded at the beginning of the interview using a case number. This audio consent will be stored in a password protected file on a password protected laptop and will be destroyed at the end of the project. (this box should expand as you type)
Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
Documentary Analysis: Once artists' vocal training background is categorized their names will be removed from the collated cast list tables created via documentary analysis. In reporting, names of theatres will be referred to by house size, e.g. A, B, C, or D house, and pieces performed will be referred to by sub-genre of operetta. This process will remove any identifying details for artists from the final report.

Interviews: I will ask interviewees if they would prefer their responses to be anonymized, or if I may identify them in reporting. If respondents prefer to participate anonymously, I will assign each interview subject a case number throughout, from coding data to reporting.

(this box should expand as you type)

SECTION J: Data Protection and Storage

In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (<http://uwtsd.ac.uk/library/research-data-management/>).

	YES	NO
Does the research activity involve personal data (as defined by the Data Protection Act)?	☐	☒
If YES, provide a description of the data and explain why this data needs to be collected:		

(this box should expand as you type)

Does it involve sensitive personal data (as defined by the Data Protection Act)?	☐	☒
If YES, provide a description of the data and explain why this data needs to be collected:		

(this box should expand as you type)

Will the research activity involve any of the following activities:	YES	NO
Electronic transfer of data in any form?	☒	☐
Sharing of data with others at the University?	☐	☒
Sharing of data with other organisations?	☐	☒
Export of data outside the European Union or importing of data from outside the UK?	☒	☐
Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
Publication of data that might allow identification of individuals?	☒	☐
Use of data management system?	☐	☒
Data archiving?	☐	☒
If YES to any question, please provide full details, explaining how this will be conducted in accordance with the Data Protection Act (and/or any international equivalent):		

This study will make use of video platforms for interviews, such as ZOOM.

The research will be conducted in Germany with participants in Germany and Austria, thus data collected will be gathered outside the UK.

E-mails and telephone numbers will be used to contact interviewees, but this information will not be included in records or reporting.

Interviewees may give written consent to be identified in reporting, as they are all working with the German theatre industry in a public manner and often give interviews or write articles, which become a part of the public record. In the event that interviewees prefer to respond anonymously, identifying details will be removed from reporting.

(this box should expand as you type)

Will the research activity involve storing personal data on one of the following:

Manual files (i.e. in paper form)?

University computers?

Private company computers?

Home or other personal computers?

Laptop computers/ CDs/ Portable disk-drives/ memory sticks?

“Cloud” storage or websites?

Other – specify:

YES

NO

☐
☒
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☐
☒

For all stored data, explain the measures in place to ensure data confidentiality, including details of password protection, encryption and anonymisation:

No data is shared. Data generated by interviews will be coded when necessary for anonymization. Identifying information will be removed before data generated from document analysis is stored. All email correspondence requires a specific operator password.

(this box should expand as you type)

List all who will have access to the data generated by the research activity:

The researcher only

(this box should expand as you type)

List who will have control of, and act as custodian(s) for, data generated by the research activity:

The researcher only

(this box should expand as you type)

Give details of data storage arrangements, including where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.

Data generated by this research will be stored in password protected files on personal computers which are password-protected. Data will be anonymous, and used only for the research purposes outlined. All data will be erased/ destroyed once analyses are complete.

(this box should expand as you type)

SECTION K: Declaration

The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.

In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's [Research Ethics and Integrity Code of Practice](#)

Signature of applicant: *Emily Newton Mattice*

Date: 27.07.2020

For students:

Director of Studies/Supervisor:	
Signature:	
Date:	1 Sept. 2020

For staff:

Head of School/Assistant Dean:	
Signature:	
Date:	

Checklist: Please complete the checklist below to ensure that you have completed the form according to the guidelines and attached any required documentation:

- ☒ I have read the guidance notes supplied before completing the form.
- ☒ I have completed **ALL RELEVANT** sections of the form in full.
- ☒ I confirm that the research activity has received approval in principle
- ☒ I have attached a copy of final/interim approval from external organisation (where appropriate)
- ☒ I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
- ☒ I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Head of School.

RESEARCH STUDENTS AND STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk, with the title 'Ethical Approval' followed by your name.

You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

This form is available electronically from the Academic Office web pages:

<http://www.uwtsd.ac.uk/academic-office/>

Application Process

All staff research projects and all research students must submit the Ethical Approval Form to the **University Ethics Committee** via the Postgraduate Research office (pgresearch@uwtsd.ac.uk). Staff research directly in relation to personal study for taught undergraduate or Masters programmes should be submitted via the Institute procedures explained below.

Taught masters and taught undergraduate research Ethical Approval Forms are considered **within Faculties**. Faculties will provide details of the specific processes for this. Where the Ethical issues within any single ethical application are of particular concern the Institute will refer these to the University Ethics Committee. Any student activity that involves the collection of primary data needs to undergo Ethical approval, this includes assignment work as well as dissertations.

Notes for guidance in completion of this form

Section A: About You

Please complete all relevant sections

Section B: Approval for research activity

Research proposals must be approved in principle before applying for Ethical Approval. The proposal approval only becomes final when the ethical approval is received.

The process for proposal approval varies according the individual and programme of study:

- Research students, by application on form PG1 to the Research Degrees Committee
- Taught students by review of research proposal within Faculties (Faculties provide specific details of these processes)
- Staff, by agreement by the Head of School/Assistant Dean

Section C: External Ethical Guidance materials

Many discipline areas are required to operate with the discipline specific codes of research ethics (for example health, psychology, education etc.), any such codes must be listed and you must tick to confirm that you have consulted with these.

Section D: External Collaborative Research Activity

Provide details of the external collaborative partners, where appropriate you might want to submit a copy of the external collaboration agreement with the Ethical Approval Form. If the partner requires the research to be subject to its own internal Ethical approval process then please provide details of that process and a copy of any final (or interim) approvals received from the organisation.

Section E: Details of Research Activity

Remember that the individuals reviewing this Ethical Approval Form may not have seen your research proposal, and also may not be experts in the specific area of your research. The information provided should therefore be jargon free and clearly stated.

Indicative Title: please use the same title as used on the research proposal.

Purpose: the Ethical approval process will want to ensure that the methods you propose are adequate and appropriate to address the research aims and objectives. Excessive additional data collection can be seen as unethical.

Proposed Methods: the Ethical approval process seeks to ensure that you understand the methods that are intended, and that the implementation of those methods will be appropriate and without unnecessary impact on respondents. Please be specific.

Location: this needs to mention geographical location and also local situation (for example, within Local Authority Offices in Cardiff, using a private room but close to other individuals). If you are collecting data within an organisational setting then you need to explain the permissions that you have obtained to do this.

Research Activity outside of the UK: please complete this section in detail, and note any guidance you have received. Also describe your own familiarity (or not) with the location that you will be utilising.

Section F: Scope of Research Activity

Please tick ALL of the research activities that might be undertaken. If any additional types of activity are intended then please add an extra box and describe these.

If you have answered no to all questions in F then sections G and J do not need to be completed. Section H should be considered, and may be completed. Signatures are still required in section K.

Section G: Intended Participants

Please tick all categories that might apply.

Numbers & Source: if you are using a series of different methods or research activities please list numbers for each stage/phase. Be clear about how you will find respondents. Will you use intermediaries, and if so how? How will you ensure compliance with your sampling strategy?

Information for participants: all participants should be appropriately informed about the research, what is expected of them and what will happen to the information that they provide. The Ethical review process does not ask to see this documentation, but requires this to be reviewed and approved by the Director of Studies in the case of research students, the supervisor/module tutor in relation to students on taught programmes and the Head of School/Assistant Dean in relation to staff research.

Section H: Anticipate Risks

All research carries some level of risk. The answers you provide to questions in this section will be reviewed to ensure that you have an appropriate understanding of the type of risks involved and how you can mitigate against these risks.

Risk to participants Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types

of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects
 If these are business owners, time with you may reduce profit.
 In some locations physical risk is very real to both participants and yourself, please consider this.

Risk to you, the researcher Think about where you will meet people, if there are any dangers involved in the location. If you are meeting people as individuals think about using a public place. In general do not visit people in their own homes or remote locations. If you are talking to individuals about certain issues think about how their responses might affect you emotionally. What about the risk of collecting insufficient data?

Risk to the University When undertaking your research, you are acting as a member of the University (student or staff). Professionalism is important, so it is important to be well organised and well prepared. Punctuality, clarity etc. are all part of this. What will you do to ensure this? You must ensure you do not harm the good name of the University in any way and do nothing to undermine the reputation of the research it conducts and sponsors. Upholding high standards of conduct and integrity are vital in this regard. You must also conduct the research in such a way to minimise the potential for claims of negligence made against the University, its researchers and any collaborating individual or organisation. In this respect you should always comply with ethical, legal and professional frameworks, obligations and standards as required by statutory and regulatory authorities, as well as the university's Research Integrity and Ethics Code of Practice. Research misconduct in this respect can take many forms, including:

- fabrication: making up results or other outputs (eg, artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit
- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

Adverse Outcomes. Think carefully about the possibilities, and cover here

Section I: Feedback, Consent and Confidentiality

Feedback to participants: outline your approach. Will interview transcripts be shared with respondents to check accuracy? Will summaries of questionnaire analysis be made available to respondents in some way? Will an overview report be provided? How and when?

Informed consent: Draft letter / e-mail / or heading (or footer) section of questionnaire must be approved by DoS/supervisor (if research student), supervisor/module tutor if taught student, or Head of School / Assistant Dean if a member of staff.

Confidentiality/Anonymity. Explain clearly how you will ensure confidentiality and anonymity.

Section J: Data Protection and Storage

Before completing this section it is necessary to read the University's Research Data Management information. The questions that follow are designed to ensure compliance with the Data Protection Act as well as established research protocols.

Many research activities will involve electronic transfer of data and use of data management systems in the summarisation and analysis of data. You will need to explain these in relation to compliance with the Data Protection Act.

Think carefully about who will have access to your data, this will include supervisors and examiners. Also that a thesis will be made available via the University library and the British Library system. If you are seeking an access bar for a period of time after completion then mention it here. If you will provide a copy of your findings, or intend to give a presentation, to a facilitating/ supporting/accessing organisation then explain that in this section. But also think about the general principle of data sharing, as explained in the Research Data Management information.

In terms of storage of data please ensure security, and also mitigate against loss of data.

Section K: Declaration

Ensure the appropriate countersignatures have been provided

Look carefully at the checklist and ensure that you comply with and tick all that are relevant to your research.

Appendix 3: Request for Archived Reviews

English Translation:

Dear Ms / Mr / Ladies and Gentlemen _____,

I am writing to you because I am looking for research sources for a study project. I am a singer in the ensemble of Staatstheater Nürnberg and simultaneously a student at the Wales Academy for Professional Practice and Applied Research. I'm studying vocal pedagogy in the Master of Arts course and am currently writing about operetta singing and performance practice.

To create analysis in my research, production reviews are required. If it's not too much trouble and you have the reviews for the production of _____ from 18/19 season, I would appreciate it if you could send them to me. I would treat them confidentially and only use them as a source in a university context. If you have any questions, you can reach me by e-mail or by mobile phone: 0152.5265.4591.

I would be grateful for your help. Have a wonderful day.

Sincerely,

Emily Newton

Original Email (in German)

Sehr geehrte/r Frau/Herr/Damen und Herren _____,

ich schreibe Ihnen, weil ich auf der Suche nach Forschungsquellen für ein Studienprojekt bin. Ich bin Sängerin im Ensemble des Staatstheaters Nürnberg und parallel hierzu Studentin an der "Wales Academy for Professional Practice and Applied Research." Ich studiere im Master of Arts Studiengang für Gesangspädagogik und schreibe zurzeit über Operettengesang und -aufführungspraxis.

Zur Erstellung einer Analyse bei meiner Forschungsarbeit benötige ich Produktionskritiken. Wenn es Ihnen keine zu großen Umstände macht und Sie die Kritiken für die Produktion _____ in der Spielzeit 18/19 vorliegen haben, würde ich mich sehr freuen, wenn

Sie mir diese zukommen lassen könnten. Ich würde sie vertraulich behandeln und nur im universitären Kontext als Quelle nutzen.

Wenn Sie noch Fragen haben, können Sie mich per E-mail oder auch gerne per Handy erreichen: 0152 - 5265 4591

Ich wäre dankbar für jede Hilfe. Ich wünsche Ihnen einen schönen Tag.

Herzlich,

Emily Newton

Appendix 4: Review Text Analysis – Data Collection, Translations, and Analysis

The following chart extracted textual data from 4 of the 8 categories originally identified for review coding (see **Appendix 6**).

Data is presented in chronological order of the respective *operetta*'s premiere date.

Categories

2. Descriptions of performers'

- a. singing (vocal attributes);
- b. interpretation (acting/characterization);
- c. dialogue/text delivery

4. Role descriptions/archetypes

5. Type of singer/performer (training background)

8. Technical considerations (amplification, theater acoustics, supertitles)

Data Cluster by Role

Role attributes are clustered with **Role Name** in bold, within each category that produced role attribute data.

Further analysis is marked by color coded clusters as follows:

Data Extraction Category	Color coded for
2. Descriptions of performers' a. singing (vocal attributes); b. interpretation (acting/characterization); c. dialogue/text delivery	a: Power adjectives Contrasts to "power" adjectives b: Physicality Dance c:
4. Role descriptions/archetypes	Accent Foreign Language (non-German) German Dialects Negative reaction – articulation/intelligibility/delivery Positive reaction – articulation/intelligibility/delivery
5. Type of singer/performer (training background)	Wagner Non-operatic

8. Technical considerations (amplification, the acoustics, supertitles)	Amplification complaints Acoustic constructions
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Abbreviations key for *opere* subcategories: (P) Paris, (V1) Classical Vienna, (V2) Post-classical Vienna, Berlin (B)

2a. Descriptions of performers' singing (vocal attributes), clustered by (Role; genre subgenre) Translation notes for consistency: geführte Stimme – placed voice gut sitzende Stimme – well adjusted voice, thus well registered voice gewaltige Stimme – massive voice Durchschlagkraft – carrying power	Original language: Spitzentöne effektiv in den Raum knallen; Nur Eurydike...Koloratur zu singen; in allen sängerischen Nuancen...die ewig frustrierte Eurydike; himmlischen Tönen; hinreißende Schwelltöne, perfekte Koloraturen und saubere Spitzentöne abliefern; brillierte mit ihrem exzellenten Koloratursopran; eine perfekt sitzende Stimme, die ohne Mühe aus dem Gesang ins Gurren oder Kreischen kippen kann (Eurydike; P) Stimmlich sind die Figuren eher nicht herausgefordert (P) tenoral kostlich frühalt; ebenso warmen wie durchschlagskräftigen Tenor; kultivierten "Tenore die grazia" (Orpheus; P) Stimmbeherrschung bis hin zum höllischen Gekicher in höchstem Falsett; stimmungsgewaltiger (Pluto; P) mächtiger Bass-Bariton wirkt unerschöpflich; Stimmvolumen; Stimmungsgewaltiger (Jupiter; P) vokalem Raffinement (Öffentliche Meinung; P) ihr Soli erreichte Höhen ohne Ende, sogar eine Königin der Nacht" wurde draufgelegt...um die Coloratur auszureizen *note: Kate Aldrich (kein Sopran); eine großartige kreative Stimme mit unendlich viel Ausdruck, Gesten, und Lebhaftigkeit. Voll Gefühl und Spaß in der Stimme (Helena; P) Tenor mit großer, vielseitiger Stimme, der auch noch etwas Jodeln kann (Paris; P) voller Tenor (Menelas) leichten Tenor (Fritz; P) stimmlichen Changieren; singen frei und hörbar glücklich darüber alles richtig, was sie da singt, aber ohne Esprit und Durchschlagkraft stimmlich zu schwach (Ensemble Fledermaus; V1)
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	schön geführte Stimme; steigert sich beim Csardas; durchdringend schnittiger Stimmkraft; mit ihrer großen schönen Stimme natürlich gegen allen Lärm gut durchsetzen; Czardas exquisite; no difficulty with the high notes; Reichtum an Nuancen; bravourös gelang die pseudo-ungarische Arie, "Klänge der Heimat"; warmen Sopran (Rosalinde; V1) keine Angst vor Verrenkungen der Stimme (Eisenstein; Frank; V1) singt tempermentvoll und virtuos; stimmakrobatisch; nachtigall; frischer, junger Sopran; klaren, hellen Sopran; strahlenden Spitzentönen glänzend; gesanglich makellos; sitzt absolut sicher, nie soubrettig, ein lyrischer Koloratursopran der Spitzenklasse (Adele; V1) runder Klang und mühelos voller Höhe; too light to sound like the trouser-role she is supposed to portary (Orlofsky; V1) passend penetranten Stimme; schmachsender Stimme; schlanke und durchschneidende Tenorstimme; sweet Tenor ; schmettert mit Italianità; gut sitzender Tenorstimme; schöne, lyrische Stimme (Alfred; V1) kernige Tenor; exakt gesungen, mit "eherner" Stimme; beweglicher Tenor; ideal abgestimmt auf seinen schlanken, klug geführten Bariton; in bester Stimmung singt (bar); kräftig und weiß zu gefallen (Eisenstein; V1) strahlende Höhe; mit heldischem Tenor; jugendlich-charmantem (Symon; V1) eher lyrisch; eloquenz und starke Stimme (Jan; V1) lyrischer Sopran (Laura; V1) kraftvolle Tenor (Stanislaus; V1) dominant strahlende (Kurfürstin; V1) stimmlich fehlte sowohl der tenorale Glanz als auch die Strahlkraft (Adam; V1) hohem Koloratursopran zu überzeugen(Christel; V1) kräftigen Mezzosopran (Adelaide; V1) wohltönendem Bariton (Baron Weps; V1) schmeichelndem Tenor (Graf Stanislaus; V1) einschmeichelden Tenor mit genügend Schmelz; einem guttimbrierten klangkräftigen Bariton; prächtig eingestellten
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	handfesten Bariton; strahlkraftigen gesanglichen Klangfarbreichtum (Danilo; V2) schlanken Sopran; glasklaren Höhe; schön und rund timbrierte Stimme (Hanna; V2) mit imponierender Höhe und tollen Spitzentönen; annäherndem Silbertimbre und eindringlicher Phrasengestaltung (Rossillon; V2) klarer, heller Sopran (Valencienne; V2) hochkarätige Sänger*innen mit klaren Stimmen (Lisa, Sou-Chong; V2) elegantem, baritonal dunklem Tenor; mit einer baritonalen Farbe und sehr lyrisch; gehörigen tenoralen Schmelz; ziemlich deftig; edle, fast baritonale Färbung (SouChong; V2) strahlend leuchtenden Sopran; klar, sicher geführten Sopran; eher bei den leichtfüßigen Koloraturen zuhause, gefällt aber auch mit vielen Sopranfarben; soubrettenhafter Leichtigkeit, aber sie hat Reserven und dramatische Wucht; technisch brilliant geführt, die Höhen sind ohne hässliche Schärfen, haben auffällig viel Kraft (Lisa; V2) überzeugend Stimmlich; dramatische Stimme nicht nur beim Singen; technische gut geführte und auch hohensichere (Sylva; V2) helle, dramatische Tenorstimme, die in der Ferne an einen möglichen Lohengrin gemahnt; gut geführten Tenor mit schöner Mittellage (Edwin; V2) sangessicher; vokal auf der Höhe (Ensemble Rössl; B) beachtenswerter Strahlkraft; unglaublichen Spitzentönen; gesungen wird musicalmäßig mit Mikro auf Deutsch; stimmlich wird trotz Mikrofonen vor allem bei den Geschwistern Pfister deutlich, das shier keine ausgebildeten Operetten-sänger am Werk sind. Das schmälerte den Erfolg jedoch in keener Weise, im Gegenteil (Ensemble Ball; B) Soubretten-Sopran mit respektabel gemeisterten Höhen; geschmeidiger Sopran (Madeleine; B) bestens trainierten Tenor (Marquis de Faublas; B) mitreißender Gesang (Daisy; B) eine herrlich samtene Tenorbaritonstimme tenoral schmachten, leiden und locken (Albert; B)
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	großer, gut geführter Divenstimme (Isabella; B) singt in besten Soubrettenmanier (Marylou; B) English translation: Top notes effectively explode into the room; Only Eurydice...singing coloratura; in all vocal nuances...the eternally frustrated Eurydice; heavenly tones; ravishing swells, delivering perfect coloratura and clean top notes; shined with her excellent coloratura soprano; a perfectly registrated voice that can tip out of song into cooing or screeching without effort (Eurydice; P) Vocally, the singers are rather unchallenged (P) delicious; warm as well as powerful tenor; cultivated "Tenore di grazia" (Orpheus; P) vocal control up through infernal cackling in the highest falsetto; massive voice (Pluto; P) mighty bass-baritone seems inexhaustible; full voice; massive voice (Jupiter; P) vocal refinement (Public Opinion; P) her solos reached heights without end, even a "Queen of the Night" was added on top...to max out the coloratura *note: Kate Aldrich (no soprano); a great, flexible voice with endless expression, gesture, and vivacity. Expressiveness and playfulness in her voice (Helena; P) tenor with a great, versatile voice, who can also do some yodeling (Paris; P) full tenor (Menelas; P) light tenor (Fritz; P) vocally iridescent; singing freely and audibly happy above it (stage noise); sings everything right, but without esprit and carrying power; vocally too weak (Ensemble Fledermaus; V1) beautifully placed voice; outdid herself in the Czardas; penetratingly cutting vocal power; with her big beautiful voice, that carries well, of course, against all the noise; Czardas exquisite; no difficulty with the high notes; richness of nuance; brilliantly successful in the pseudo-Hungarian aria, "Klänge der Heimat"; warm soprano (Rosalinde; V1) not afraid to contort the voice (Eistenstein; Frank; V1)
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	sings temperamentally and virtuously; vocal acrobatics; nightingale; fresh, young soprano; clear, bright soprano; radiant top notes brilliant; vocally flawless; placed absolutely securely, never soubrette-like, a top-class lyric coloratura soprano (Adele; V1) round sound and effortlessly full top; too light to sound like the trouser-role she is supposed to portray (Orlofsky; V1) suitably penetrating voice; languorous voice; slender and piercing tenor voice; sweet tenor; bursting with Italianità; well-placed tenor voice; beautiful, lyrical voice (Alfred; V1) robust tenor; sung precisely, with "brazen" voice; agile tenor; ideally matched to his slender, cleverly led baritone; sings with perfect tuning (bar); powerful and knows how to please (Eisenstein; V1) radiant top; with heroic tenor; youthfully charming (Symon; V1) rather lyrical; eloquent and strong voice (Jan; V1) lyrical soprano (Laura; V1) powerful tenor (Stanislaus; V1) shiningly radiant (Kurfürstin; V1) vocally lacked both tenoral brilliance and radiance (Adam; V1) convincing high coloratura soprano (Christel; V1) powerful mezzo-soprano (Adelaide; V1) pleasant baritone (Baron Weps; V1) silky tenor (Count Stanislaus; V1) mellifluous tenor with sufficient smoothness; a well-timbred sonorous baritone; splendidly adjusted firm baritone; radiant vocal colors (Danilo; V2) slender soprano; crystal-clear high notes; beautifully and round timbred voice (Hanna; V2) with an impressive top and great top notes; almost silver timbre and insistent phrasing (Rossillon; V2) clear, bright soprano (Valencienne; V2) top-class singers with clear voices (Lisa, Sou-Chong; V2) elegant, baritonally dark tenor; with a baritonal color and very lyrical; proper tenor melting; quite substantial; noble, almost baritonal coloring (SouChong; V2) radiantly luminous soprano; clear, securely placed soprano; more at home with the light-footed coloraturas, but also pleases with many
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	soprano colors; soubrette-like lightness, but she has reserves and dramatic strength; technically brilliantly placed, the top is without ugly sharpness, and has noticeable power (Lisa; V2) convincing vocally; dramatic voice not only when singing; technically well placed and also confident in the top (Sylva; V2) bright, dramatic tenor voice, reminiscent of a possible Lohengrin in the distance; well-managed tenor with beautiful middle register (Edwin; V2) confident in singing; vocally up to snuff (Ensemble Rössl; B) remarkable radiance; unbelievable top notes; sung musical-like with microphone in German; Vocally, despite the microphones, it is clear, especially with the Geschwister Pfister, that no trained operetta singers are at work here. This, however, did not diminish the success in any way, on the contrary (Ensemble Ball; B) soubrette soprano with respectably mastered top; supple soprano (Madeleine; B) well trained tenor (Marquis de Faublas; B) stirring singing (Daisy; B) a wonderfully velvety tenor baritone voice tenorally languishing, suffering and enticing (Albert; B) large, well-placed diva voice (Isabella; B) sings in best soubrette manner (Marylou; B)
2b. Descriptions of performers' interpretation (acting/characterization)	Original language: engagiertes Ensemble ein perfekter Langweiler mit Mutterkomplex (Orpheus; Paris) wuchtiger Bühnenpräsenz schrille, penetrante Schreckschraube (invented role – Orpheus' mother) überbordenden Spielfreude des gesamten Ensembles viel Sinn für Pointen und Slapstick Staccato-Komik bis in die Haarspitzen...die ewig frustrierte Eurydike (Paris) komisches Talent leichtfüßig, zugleich gravitatisch, auftrumpfend, zugleich entscheidungsschwach (Orpheus; Paris) Lust am Klaumak

	geschmeidiger Bewegungskunst zugleich komisch wie menschlich charmant, verführerisch es fehlt der Sinn für Nuance und mehr noch, der Mut zur Lücke, in der die Musik, vor allem der Gesang ein Eigenrecht anmelden könnte herrliches Talent zur Selbstpersiflage augenzwinkernder Ironie pointierten Vortrag alle komödiantischen Register zieht sein kraftvoller Ausdruck ihr Spiel hat nichts von aufgesetzter Komik Komödianten-Trio ihr komödiantisches Talent unter Beweis stellt übermütige Freude an der Schauspielerei komödiantischen Talents Minenspiel Vielseitigkeitsprüfung Sänger beeindrucken mit sichtlichem Spaß am Spielen Manchmal hätte man sich mehr Tempo und Temperament gewünscht kann Comedy wie nur wenige andere Sopranistinnen ein sensationelles Gefühl für witziges Timing darstellerisch zu chic, zu stark, zu abgeklärt das komödiantische Traumpaar keine Angst vor Verrenkungen des Leibes raffiniert Selbstbewusste ungezügelter Theatertier eine hinreißende klamaukige Körperkomik ohne Esprit neureiche Rosalinde im Berliner Stil Körpersprache Charme und Leichtigkeit darstellerisch die Wucht in Tüten spielfreudigen Chor lustvoll-lustig spielen
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	schauspielerndes Naturell heraus wunderbaren Rampensau Charme, Präzision und Timing slapstickartiges Profil es hätte mehr an erotisch Lässzitude getragen komischen Rollenporträt quirlige Art Die Sängerinnen und Sänger geben den ganzen Abend über all inr Können. Sie spielen, tanzen und agieren voller Inbrust natural verve for comedy charisma funny stage performance hilarious performance strong acting (that surprised me) ungewöhnlich sportiven wie subtilen schauspielerischen, komödiantischen Leistungen so komisch, so witzig ungeahnte darstellerische Qualitäten komiker der Spitzenklasse großem schauspielerischen Talent starke Darstellerin schauspielerischem Esprit mit Kopfstand und Spagat als Zugabe mitten im Gesang gut gespielt fast an die Dramatik großer Opern (Rosalinde) komisches Talent zu entdecken charmant in Spiel und Gesang, witzig, spritzig, wirkte natürlich und echt echtes Theatertalent Witz und Humor etwas zu edel und ohne das nötige Augenzwinkern spielt die Partie mit Charme und Schmäh Operettencharme überzeugender Eleganz Akrobatik fühlt sich im komischen Fach offensichtlich unwohl
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	die Komplexität völlig unterschätzt rasch in die Wienerische Komödie leicht jovialen, gewitzten Witz und komödiantisch Geschick komödiantisch eine Augenweide Witz bester Spiellaune Spaß an der Rolle Temperament und ansteckender Spielfreude Komplexität aus Singen, Tanzen, Sprechen und Spielen viel Spielfreude Widerstand der Versuchung den Onuphrie allzu klamaukhaft anzulegen leidenschaftlich und hervorragend komödiantisch komödiantisches Darstellertalent serviler Slapstick jenseits billigen Klamauks anrührend gestaltende hier werden alle Operettenklischees im komischen Sinne bedient spielerisch bleibt sie blass physische Präsenz freude am Spiel überzeugendes Spiel ein Talent für Komik komödiantisches Talent; spielfreudig viel Sinn für Humor sensibler, aber nicht zu kitschiger Interpretationen bezaubernde Bühnenpräsenz humorvoll große schauspielerische Präsenz spielfreudig schauspielerischen Qualitäten sportlicher Kondition Witz darstellerisch überzeugend spielerisch quicklebendigen dezent komisch
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	komödiantisch umwerfend komischer Präzision in den Abläufen und im Timing echtes Bühnentier wunderbaren Slapstick, <i>pointierte Dialoge</i>, effektvolle Tanznummern, schön gesungene Lieder Sänger und Schauspieler wirken mit, auch solche, die beides können (müssen). rechter Komiker mit viel Witz außerordentlich spielfreudig in den Gruppenszenen gut aufeinander abgestimmt eine Wucht eine Naturgewalt a free and natural way of handling words and syncopations, or a more stilted style very dynamic and very convincing subversive, locker synkopisch, improvisationsverdächtig lebhaft und beweglich schauspielerischen Können sehr gut auf der Bühne darstellen konnte der Bewegung aller Beteiligten als Tanzdarbietung auf höchstem Niveau großes Engagement und noch größere Spielfreude Schauspiel-Kunst singend, tanzend und sprachgewitzt stets auf den Punkt kommenden Performance sie spielte den Mann perfekt ihre Stimme, ihre Mimik und Gestik, ihr ganzes Spiel, alles sass Perfekt und sehr zur Freude des Publikums ein Mann, der eine Frau spielt fegte mit stimmlicher und schauspielerischer Gewalt über die Bühne, dass es ein Orkan gleichete engagiertes Protagonisten ausgezeichnet aufs Tanzen und Singen zugleich verstehen
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	viele Facetten sensationelle Präsenz sekundgenaues Gesten-Timing Wortwitz genau auf dem schmalen Grat zwischen zu viel und zu wenig Schmackes unsentimentale Rührung professionelle Komik tanzt unglaublich geschmeidig...trällert auch hervorragend ungeniert kokettem Auftreten tänzerischer Beweglichkeit stimmlich, tänzerisch, und mit viel Spiellaune Dahinter steckt viel Arbeit und Können geschmeidige Tänzerin ebenso bezaubernd tanzende wie singende die sogenannten Berliner Operetten leben vom komödiantischen Talent und den virtuoson Umgang mit Dialog und Wortwitz diese Operette (von Kalman, Oscar Straus, Künneke, Heymann, Benatzky und Abraham) sind auch für Schauspieler gut zu singen. Fledermaus – musikalisch anspruchsvollere und “opernhaftere” Operette wie “respektlos” die Stars der Uraufführungen zuweilen mit dem Notenmaterial umgegangen sind komödiantisches Ensemble wunderbar charmant und herrlich operettigtönend komödiantisches Talent treffsicheres Timing Schauspielerisch und tänzerisch Timing, Ironie, Blickkontakte und Anspielungen spielfreudiges, stimmiges Ensemble sängerisch und tänzerisch schauspielernden, singenden und tanzenden Ensemble singende, steppende und tanzende (Marylou) Feuerwerk an Bewegung spielfreudiges Ensemble spielfreudiges Ensemble
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	aber die Sparten lösen sich auf; jede Figur, tanzt, singt und spricht besten Dialog Charme Komik und Wärme steppt, singt und quirlt Meisterin der Persiflage gutes Timing Sängern, die ohnehin schon "unfassbar viel können"
	English translation: dedicated ensemble a perfect bore with a mother complex (Orpheus; P) massive stage presence shrill, penetrating dreadfulness (invented role - Orpheus' mother) exuberant joy of performing from the whole ensemble great sense for punchlines and slapstick staccato comedy to the tips of her hair...the eternally frustrated Eurydice (P) comic talent light-footed, at the same time gravitational, showing off, at the same time weak decision-making (Orpheus; P) slapstick drive supple art of movement at the same time comical and human charming, seductive lacks the sense of nuance and even more, the courage to leave gaps where music, especially singing, could claim its own right splendid talent for self-persiflage winking irony pithy performance pulls out all the comedic stops powerful expression their acting has nothing of put-on comedy trio of comedians demonstrates their comedic talent exuberant joy in performing comedic talent

	facial expressions versatility test singers impress with obvious fun in acting Sometimes one would have wished for more tempo and temperament can do comedy like only a few other sopranos a sensational feeling for witty timing acting too chic, too strong, too detached the comedic dream couple not afraid of contortions of the body refined self-confidence unbridled theatrical animal a ravishing slapsticky physical comedy without panache nouveau riche Rosalinde in Berlin style body language charm and lightness acting-wise like dynamite in the bag chorus has joy in performing funny acting with relish natural acting bubbles out wonderful stage hog charm, precision and timing slapstick-like character profile it could have supported more erotic lasciviousness comic role portrait lively manner The singers show all their skills throughout the evening. They play, dance and act full of fervor natural verve for comedy charisma funny stage performance hilarious performance strong acting (that surprised me) unusually sportive as well as subtle acting, comedic performance so funny, so witty
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	unimagined acting qualities top class comedian great acting talent strong actress acting panache with headstand and splits as encore in the middle of the song well played almost as dramatic as in the grand operas (Rosalinde) comical talent to be discovered charming in acting and singing, witty, lively, seemed natural and genuine real theatrical talent wit and humor a bit too noble and without the necessary twinkle in the eye plays the part with charm and sarcasm operetta charm convincing elegance acrobatics obviously feels uncomfortable in the comic Fach the complexity completely underestimated quickly into the Viennese comedy slightly jovial, shrewd wit and comedic skill comedically a feast for the eyes wit best acting mood fun in the role temperament and contagious joy in performing complexity of singing, dancing, speaking and acting great joy in performing resistance to the temptation to make Onuphrie too slapsticky passionate and excellent comedy comedic acting talent servile slapstick beyond cheap jokes touching design here all operetta clichés are served in the comic sense
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	weak acting physical presence joy in performing convincing acting a talent for comedy comedic talent; joy in performing great instincts for humor sensitive, but not too kitschy interpretations charming stage presence humorous great acting presence joy in performing acting qualities athletic condition wit convincing acting lively acting understatedly funny comedic stunningly funny precision in the sequences and timing real stage animal wonderful slapstick, pithy dialogues, effective dance numbers, beautifully sung songs singers and actors perform, those who can (have to) do both. real comedian with a lot of wit extraordinary joy in performing well coordinated in the group scenes a stunner a force of nature a free and natural way of handling words and syncopations, or a more stilted style very dynamic and very convincing subversive, loosely syncopated, suggestive of improvisation lively and agile
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	acting skills performs very well on stage the movement of all participants as a dance performance at the highest level great commitment and even greater joy in performing artful acting singing, dancing and linguistically witty performance always on point she played the man perfectly her voice, her facial expressions and gestures, her whole performance, everything was perfect, very much to the delight of the audience a man playing a woman swept across the stage with vocal and acting force that it was like a hurricane dedicated The protagonists were excellent dancers and singers at the same time. many facets sensational presence second-precise gesture timing wordplay exactly on the fine line between too much and too little verve unsentimental emotion professional comedy dances unbelievably smoothly...also warbles outstandingly unaffected coquettish appearance dancing agility vocally, dance-wise, and with a mood/zest in performing behind it there is a lot of work and skill supple dancer as enchanting dancing as singing The so-called Berlin operettas live from comedic talent and the virtuoso handling of dialogue and wordplay. these operettas (by Kalman, Oscar Straus, Künneke, Heymann, Benatzky and Abraham) are also well suited for actors to sing.
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	Fledermaus - musically more demanding and "operatic" operetta how "disrespectfully" the stars of the first performances sometimes treated the musical material comedic ensemble wonderfully charming and wonderfully operetta-sounding comedic talent exact timing acting and dancing timing, irony, eye contact and innuendo fine-tuned ensemble with joy in performing singing and dancing acting, singing and dancing ensemble singing, tap-dancing and dancing (Marylou) firework of movement ensemble joy in performing ensemble joy in performing but the categories dissolve; each character, dances, sings and speaks the finest dialogue charm comedy and warmth tap dances, sings and whirls master of persiflage good timing singers who are already "incredibly versatile"
2c. Dialogue/text delivery	Original language: ungarische Akzent die Sprache hat Tempo und lockere, unverkrampfte Reimfreude Sprachwitz running gag: "auf japanisch heißt das...": mit muttersprachlicher Suada umfangreichen Dialogue schwedischen Muttersprache eröffnen sächselndem Tonfall mit der Artikulation von Sprechtext tut sich schwer boshaft alle Bemühungen um Tempo und Pointe unterlaufend bedächtig und ohne Pfiff bemüht er sich, die Worte zu formen

	spricht meist stimmig am Sinn entlang die Figur entwickelt Spannung und Aura, baut Beziehungen zu ihrem Gegenüber auf, spielt mit Worten Dialoge sind wohlgesetzt und enthüllen Sinn und Hintersinn der Worte Gesungen wird in Aachen die Urfassung in französischer Sprache, Dialoge sprechen die Darsteller auf Deutsch sehr witzig in den Dialogen überkommt. Dafür wenn sie den Csardas singt, kaum ein einziges Wort Der Sprachcoach hat vorzügliche Arbeit geleistet, z.B. bei einer puertoricanischen Kollegin; gar nicht übel; Pointen kann man so aber nicht zünden spielen französische Adelige, da grölt das Opernhaus; stolpern durch alle bekannten Vokabeln und Klischees einer Sprache, die beide nicht können man versteht in den Sprechpassagen wenig. Natürlich ist der Raum der Deutschen Oper riesig, natürlich ist das Ensemble international. auffallend zu berlinern saukomisches Kabinettstück an Wortwitz diktion ungenügend sprachlich eine Komödiantin auf bestem Boulevardtheater-Niveau musste sich zu sehr darauf konzentrieren, erst einmal den sprachlichen Teil ihrer Rolle "auf die Reihe" zu bekommen. Das hemmte zwangsläufig den darstellerischen Esprit Csardas-Auftritt gipfelte in ihrem großartigen "Ungarisch" ganze Silbern verschluckte die...die zudem mit starkem Akzent sang aufgesetztem russischen Akzent; russische Akzent will ihr nicht so recht gelingen; Orlofsky geforderte russische Akzentfärbung (Orlofsky) berlinert umso charmanter mit ausgezeichneter Artikulation und Textverständlichkeit kaum verständlich Pointen mit Bravour zu servieren wusste aufgesetzter ungarischer Akzent wenig russisch sprechen darf sie auch der einzige Russe, der an diesem Abend russisch redet
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	Der gesamte Text werde aber nie gespielt, es gebe immer Streichungen. Aber die Striche werden immer unterschiedlich gemacht. immenser Wortdeutlichkeit sächsischen Dialekt, was aber angesichts dessen Färbung zu kleinen Textunverständlichkeiten führte sächseln sauber artikulierende Wen die Christel in ihren Dialogen das R bis zum St. Nimmerleinstag rollt, jedes Wort wie in der Schauspielgrundschule betont, dann vergeht eigentlich die Lust auf heitere Freude. bei den Dialogen übertreibt sie es ein wenig absolut komisch dargestellt besonders viel Witz versprühen die Dialoge schauspielerischen Witz könnte noch mehr auf Textverständlichkeit achten (keine Übertitel) den gesprochenen Dialogen mangelt es an Spannung schwach gearbeitete Dialog-Szenen <i>dramatische Stimme nicht nur beim Singen</i> sondern auch in den Prosastellen pointierte Dialoge auch wenn ein mäßigeres Sprechtempo einigen Pointen gut getan hätte das Mecklenburger Platt in der Lage waren Funken der Ironie aus der Wortakrobatik zu schlagen einiges geht an Textverständlichkeit verloren fabelhaft wie sie ihre Pointen setzten dürften spürte jeder, wie wichtig gut sprechende Darsteller*innen für die Operette sind. Wie oft habe ich mich schon gegruselt, wenn zwar schöne Töne zu hören waren, aber bei den Dialogen mir das Gespür für Betonungen oder sogar das Textverständnis fehlte (Opernsängerin) die auch sprachlich ebenbürtig zu ihren Schauspielerinnenkollegen agierte von denen eine zum Vergnügen des Publikums sich durch ihren Dialekt als echte Nürnbergerin ausweist; fränkischem
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	radebrechen sich deutsche und nicht-deutsche Sänger durch Sprechtexte, die dadurch den Witz verlieren in Timing wie Tempo des dialogischen Brillantfeuerwerks Dialoge sind so auf den Punkt inszeniert, der Rhythmus der Szenenfolgen past exakt spanischer Akzent
	English translation: Hungarian accent the language has tempo and relaxed, uninhibited joy of rhyme linguistic wit (1) running gag: "in japanese that means...": with native language patter extensive dialogue Swedish mother tongue introduction Saxon tone has a hard time with the articulation of the spoken text (1) mischievously undermining all efforts for tempo and punchlines (2) he struggles to form the words deliberately and without zest dialogue consistently misses the meaning (3) the character develops tension and aura, builds relationships with his counterpart, plays with words(2) Dialogues are well delivered and reveal the meaning and underlying meaning of the words. (3) The original version is sung in Aachen in French, dialogues are spoken by the actors in German. comes across very wittily in the dialogues (4). But when she sings the Csardas, hardly a single intelligible word (4). The language coach has done an excellent job (5), e.g. with a Puerto Rican colleague; not bad at all; but punchlines can't land like that (5). they play French aristocrats, the opera house roars; they stumble through all the familiar vocabulary and clichés of a language that neither of them knows. one understands little in the spoken passages (6). Of course the space of the Deutsche Oper is huge, of course the ensemble is international. conspicuous attempt to berlinern hilarious cabinet piece of wordplay

	diction insufficient (7) linguistically a comedienne on best boulevard theater level (6) had to concentrate too much on getting the linguistic part of her role "right" first (8). This inevitably inhibited the acting esprit. Csardas performance culminated in her magnificent "Hungarian swallowing whole syllables (9)...also sang with a strong accent put on Russian accent; she doesn't land the Russian accent successfully; Orlofsky demands Russian accent coloration (Orlofsky) berliner all the more charmingly with excellent articulation and text comprehensibility (7) hardly understandable (10) knew how to serve punchlines with bravura put-on Hungarian accent she may also speak little Russian the only Russian speaking Russian on this evening However, the entire text is never played, there are always cuts. But the cuts are always made differently. immense word clarity (8) Saxon dialect, which, however, in view of its coloring, led to minor textual incomprehensibility (11) sächsel cleanly articulating (9) When Christel rolls the R's in her dialogues until the end of the day, emphasizing every word as if she were in drama elementary school (12), then the desire for cheerful joy actually vanishes. in the dialogues she overdoes it a bit (13) absolutely comically portrayed the dialogues are particularly witty acting wit could pay more attention to text comprehensibility (14) (no surtitles) the spoken dialogs lack tension weakly worked dialogue scenes (15) dramatic voice not only when singing but also in the prose passages pithy dialogues even if a more moderate speaking tempo would have done some punchlines good (16)
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	the Mecklenburg Platt were able to strike sparks of irony from the word acrobatics (10) some text comprehensibility is lost (17) fabulous how well they could set their punch lines (11) everyone felt how important well speaking performers are for the operetta. How often have I been horrified when beautiful tones could be heard, but in the dialogues I lacked the sense of emphasis or even the understanding of the text (18)? (opera singer) who also acted at the same linguistic level as her actor colleagues (12) one of whom, to the delight of the audience, identified herself as a true Nuremberg native through her dialect; Franconian German and non-German singers battle their way through spoken texts, which thus lose their wit (19). brilliant fireworks in timing as well as tempo of the dialogue (13) dialogues are staged precisely, the rhythm of the scene sequences past exact (14) Spanish accent
4. Role descriptions/ archetypes	Original language: die umfangreichsten Gesangspartie (Eurydike; Paris) Eurydice ist also, wie viele andere weibliche Protagonistinnen in Offenbachs Stücken – Hélène, Boulotte, La Périchole, die Großherzogin von Gerolstein – die erfolgreich active Figur, die gewitzte Siegerin und ein Frauenzimmer, das den Mannsbildern gehörig auf der Nase herumtanzt, sie dupiert, blamiert und abserviert (Paris) anspruchsvolle Tenor-Rolle des Soldaten (Fritz; Paris) nicht wenig herausfordernden Gesangspartie (Großherzogin; Paris) muss sich durch die Rolle des Eisenstein blödeln und sein klares wie undifferenziertes Geradeaus-Singen soll vermutlich trottelhaft wirken (V1) Frosch, die Sprechpartie im Stück – oft ein Paradestück für zeitkritische, bissige Anmerkungen und Pointen; Diese lange Sprechrolle war schon immer das Problem der Fledermaus. Der Text ist nicht festgelegt, Hans Mosers Improvisationen sind Legende; eine

	Einschätzung der politischen Lage üblich seit der Uraufführung; Statt politischer Satire (wie ofte in der Frosch-Szene praktiziert wird; Sprechrolle; Österreichische Charme und Schmä, wie man's kennt (V1) Adele ist die volkstümlichste Figur unter den Protagonisten; "Ach, warum schuf die Natur/mich zur Kammerjungfer nur?" Da ist Fräulein Adele, das muss dann doch mal gesagt werden, gründlich im Irrtum. Nicht die Natur – die gesellschaftlichen Verhältnisse sind es; soubrettenvirtuos; fühlt sich zu Jöherem berufen fühlt; klassenkämpfersiche Dienstmädchen; perlender, effektsicherer Koloraturgeläufigkeit; required coloratura; voice clearly distinct from Rosalinde's; Pfiffig, mit welcher Nonchalance sie dem "Herrn Marquis" die feine Dame vorspielte; hat die nötige Leichtigkeit in der Stimme und den perfekten Stubenmadl-Dialog-Ton; raffiniertes Kammerkätzchen mit jugendlich frischer Stimme und leicht und locker dahinfließenden Koloraturen, wie man sich bei dieser Rolle nur wünschen kann; kokette, rechtleichtgewichtige; der funkelnde Edelstein in der Operettenkrone (V1) Dr. Falke, der Rächer; wird zur Witzfigur gemacht; beging verschmitzt und mit feschem, süffigem Charme(V1) Adele und Rosalinde: zwei tigerhafte Drama-Queens eigene Pläne für die kommende Nacht...als ungarische Gräfin; Csardas = Gradmesser für diese Partie (Rosalinde)...als französischer Marquis – nicht Gefängnisinsasse (Einstein)...als angebliche Tänzerin italienischen Tenor, der völlig rein und unverbraucht kam; alle Tenöre der Welt persiflierend; Tenorkarikatur...darf immer wieder Drei-Tenöre-Hits anstimmen; Alfred mit italienischem Belcanto, was ihn sozusagen zum "Alfredo" macht; gut sitzender Stimme; klangschön tenoraler Liebhaber; prächtig outrierten tenoralen Opernzitaten; manchmal Star-Auftritt, wie Villazon oder Andreas Schager (Alfred; A1) ein glückloser, überforderter Stotter-Advocat; stotternden Advokaten (Dr. Blind)
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	ein verwöhnter, ungezogener, junger russischer Adler, leichtlebig und übermütig und auch ein wenig willkürlich, wenn es ums Amüsement ging (Orlofsky) folgt der Urfassung der Operette (Bettelstudent) und nicht eingeschliffenen Traditionen. Deshalb ist Obert Ollendorf, der sächsische Offizier kein Bass, sondern ein Tenor jeder hat die großen und bekannten Arien im Ohr; naiver Naturbursche (Adam) Postbotin (Christel) reizend kokette Valencienne für einen Bariton recht hochliegenden Partie; baritonale Charme (Danilo) das Buffo-paar (Valencienne + Rossillon) romantisch, echt melancholischen Arien (Lisa, SouChong) Aufschüngen in die Höhe, die Lehàr in dieser Operette so gerne einkomponiert hat, strahlender öffnen müsste; sängerisch ist bekanntlich Prinz SouChong die Hauptpartie (SouChong) souverän im Stile einer Operettendiva (Lisa) schooner, lyrischer Stimme (Mi; V2) Leichter Spieltenor; helltimbrierter Tenor; Buffotenor (Graf Gustl) das Buffo-paar (Mi + Graf Gustl; V2) Stasi (mit soubretten Charme wie immer entzückend)(V2) das Buffo-Paar (Boni + Stasi) hier könnte man nach langer Zeit eine echte Operettendiva auf der Bühne des Hauses sehen (Sylva) souveränem operettengeschmeidigem Tenor (Leopold; B) hohes-Paar; "Hohe" Hauptrollen (Marquis de Faublas + Madeleine de Faublas) im Part des seriösen Tenors (Marquis de Faublas) subtile Persiflage einer ausflippenden Diva, die das Modell Fledermaus-Rosalinde aufträgt; eine feine Operettendiva (Madeleine) Buffo-paar (Mustafa + Daisy) Buffopartner = Buffo-Paar (MaryLou + Prinz Andreas)
	English translation: the most wide-ranging vocal role (Eurydice; P).

	Eurydice is thus, like many other female protagonists in Offenbach's plays - Hélène, Boulotte, La Périchole, the Grand Duchess of Gerolstein - the successfully active character, the shrewd victor and a wench who dances around on the nose of the men, dupes them, disgraces them and dumps them (P). demanding tenor role of the soldier (Fritz; P) more than a little challenging vocal role (Grand Duchess; P) has to clown his way through the role of Eisenstein and his clear and undifferentiated straight singing is presumably intended to appear clumsy (V1). Frosch, the speaking part in the piece - often a showpiece for contemporary critical, biting remarks and punchlines; This long speaking part has always been the problem of Die Fledermaus. The text is not fixed, Hans Moser's improvisations are legend; an assessment of the political situation common since the premiere; Instead of political satire (as is often practiced in the frog scene; Speaking part; Austrian charm and wit, as you know it (V1) Adele is the most folksy character among the protagonists; "Ah, why did nature/create me a chambermaid only?" There Fräulein Adele, it must be said, is thoroughly mistaken. It's not nature - it's the social conditions; soubrette virtuoso; feels called to something higher; class-struggle maid; pearly, effect-secure coloratura fluency; required coloratura; voice clearly distinct from Rosalinde's; smart, with which nonchalance she played the fine lady to the "Herr Marquis"; has the required lightness of voice and the perfect parlor maid dialogue tone; refined chamber maid (cat) with a youthfully fresh voice and light and easy flowing coloratura, as one could only wish for in this role; flirtatious, quite lightweight; the sparkling gem in the operetta crown (V1) Dr. Falke, the avenger; is made into a figure of fun; gambled mischievously and with dashing, palatable charm (V1) Adele and Rosalinde: two tiger-like drama queens own plans for the coming night...as Hungarian countess; Csardas = yardstick for this part (Rosalinde)...as French marquis - not prison inmate (Einstein)...as supposed dancer
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	Italian tenor who arrived completely pristine and fresh; satirizing all the tenors of the world; tenor caricature...may repeatedly intone three-tenor hits; Alfred with Italian bel canto, which makes him "Alfredo" so to speak; well-sitting voice; beautifully sounding tenor lover; splendidly rendered tenor opera quotes; sometimes star appearance, like Villazon or Andreas Schager (Alfred; A1) a hapless, overwhelmed stuttering lawyer; stuttering lawyer (Dr. Blind) a spoiled, naughty, young Russian eagle, easy-going and high-spirited and also a bit arbitrary when it came to amusement (Orlofsky) follows the original version of the operetta (Beggar's Student), and not the established traditions. That is why Obert Ollendorf, the Saxon officer is not a bass, but a tenor everyone has the great and well-known arias in their ears; naive nature boy (Adam) postwoman (Christel) charming coquette Valencienne for a baritone quite high-lying part; baritonal charm (Danilo) the Buffo couple (Valencienne + Rossillon) romantic, genuinely melancholic arias (Lisa, SouChong) the soaring heights, which Lehàr was so fond of composing in this operetta, should open more radiantly; as is well known, Prince SouChong is the leading part (SouChong) sovereign in the style of an operetta diva (Lisa) schooner, lyrical voice (Mi; V2) light playing tenor; light-imbricated tenor; buffo tenor (Count Gustl) the buffo-pair (Mi + Graf Gustl; V2) Stasi (with soubretten charm as always delightful)(V2) the Buffo-pair (Boni + Stasi) here one could see after a long time a real operetta diva on the stage of the house (Sylva) confident smooth operetta tenor (Leopold; B) high couple; "high" leading roles (Marquis de Faublas + Madeleine de Faublas) in the part of the serious tenor (Marquis de Faublas)
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	subtle persiflage of a freaking diva who puts on the model Fledermaus-Rosalinde; a fine operetta diva (Madeleine) Buffo-pair (Mustafa + Daisy) Buffopartner = Buffo-pair (MaryLou + Prince Andreas; B)
5. Type of singer/performer (training background)	Original language: ehemaligen Wagner-Tenor (Styx; Paris) Robert Meyer – Intendant WienerVolksoper und Sänger (Styx; Paris) die umfangreichen Dialogue, die mit gegenwärtigen Sängern kaum zu realisieren sind, schon gar nicht mit einem multinationalen Ensemble wie dem in Salzburg Schauspieler Max Hopp (Styx; Paris) Altstar eingesetzte Anne Sofie von Otter (öffentliche Meinung; Paris) Orpheus – weltweit bekannter Mozart- und Rossini-Interpret Charakterbariton (Jupiter) von Marie in Wozzeck und Mrs. Begbick in Mahagonny in ein neues komisch-verschmitztes Fach (Juno) Intendant Michael Grosse (Stvtr. Pluto (created role); Paris) Countertenöre; Opernsänger (Oreste) bislang vor allem das seriöse Sopranfach abdeckte – Senta, Arabella, Ellen Orford; eigentlich die Frau fürs jugendlich-dramatische Sopranfach (Großherzogin; Paris) Bühnen- und TV-Schauspieler Florian Teichtmeister; hinreißender Schauspieler; Wiener Schauspieler (Frosch; V1) eine international gefeierte Wagner-Diva; wagemutige Wagnerheroine gefeiert; Grand Dame der heutigen Opernwelt (Rosalinde; V1) hauseigenes Ensemble; vllt keine gute Idee, das Werk überwiegend mit einsembleeigenen Kräften zu besetzen (Fledermaus; V1) Fest von Orlofsky mit dem heutigen Berlin und werden dabei die Diversity feiern. Aus der queeren Berliner Szene...Dragqueens...Rapper...(Fledermaus; V1) Countertenor (Orlowski; V1) Die "Fledermaus" von Johann Strauß ist die Operette, die allemal wie eine Oper behandelt, also Ernst genommen wird. (V1) Opernsänger*innen: Kaufmann, Willis-Sorensen, Kulman (V1)

	Kaufmann – Startenor mit faible für Operette Willis-Sorensen – singt an der Met in New York, dem Royal Opera House in London, der BSO in München – international Karriere Kulman – mehrfach Orlofky, u.a. an der Wiener Staatsoper Frosch – Wolfgang Reinbacher, Urgestein des Düsseldorfer Schauspielhauses Stargast; Kammersänger (Rene Pape added role: Falstaff, Lustige Weiber von Windsor und South Pacific) Die Operettendiva und die Lohengrin-Elsa standen sich gesanglich ein wenig im Wege Ensemble: rollendeckende Kräfte aus dem Haus zur Verfügung stehen Vielseitiger Darsteller – Rollen aus Operetten (klassisch und modern), Singspiel (Lortzing und Mozart), bis Opernhaf (Smetana, Wagner) (Jan; V1) opernerprobte (Oberst Ollendorf) Klaus Fischer – Ur-Instanz am Theater Osnabrück; und singt jawohl! in vielen Großopern erprobter Sopran schmiegt sich der Hanna-Figur bestens an brillierte bereits als Rudolfo; zeigt als Rossillon seinen sicher geführten und ausdrucksvollen Stimme, mit tollen Spitzentönen als Belcore in Donizettis Liebestrank (Danilo; V2) Volksooperndirektor Robert Meyer als Fürsten Lippert-Weylersheim (V2) äußerst vielseitige Sopranistin (vor kurzem Siegliende in der Kinderopern-Version der Walküre) (Josefa Vogelhuber; B) lange dem Kölner Schauspielenensemble angehörenden (Kaiser) Die gestandene Sopranistin, die Tosca der diesjährigen Schlossfestspiele (Josepha Vogelhuber; B) deutlich am Musical geschulter Stimme (note: fünfköpfige Orchester); Dass er in einer Rock-Oper mal James dean gesungen hat (Leopold; B) die singende Schauspieler (Rössl; B) today's voices (B) actors like Dagmar Manzel and Max Hopp, musical theater stars such as Katharine Mehrling, and opera people (B)
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	They stayed opera singers nonetheless, switching to “operatic” sounds where ideally a different form of singing is required (B) One substantial side effect of this discussion is the fact that opera singers are not too convincing when they have to act, do dialogue, and dance. (B) never dazzle like the “stage animals” that deliver all-round performances depends on what your ‘ideal’ Abraham and jazz operetta expectations are längst im Operettenfach angekommenen Comedy- und Travestiestars; Berlin ansässige Kult-Truppe; fernsehbekannt; Schweizer Kabarett-Truppe; waren mit den Revue- und Schlagerprogrammen sehr erfolgreich; Wir Pfisters haben alle keine klassische Gesangsausbildung und sind keine gelernten Tänzer; gestählt auf Variété-Bühnen – Geschwiester Pfister vom Nürnberger Staatstheater Musicalstar; Musicalstar; Musicaldarstellerin; (Madeleine de Faublas) Jungschauspieler vom Haus nebenan; vom Schauspielensemble Opernsänger, Musicaldarsteller, Schauspieler, Kabarettistien, Chor, Ballet und Statisterie – aus so unterschiedlichen Mitwirkenden wird eine Einheit. Ensemble bestehend aus Opern- und Musicalsängern und Schauspielern, <i>aber die Sparten lösen sich auf; jede Figur, tanzt, singt und spricht besten Dialog</i>; mit Schauspielern, Sängern, Tänzern und dem Staatsorchester aus dem ganzem Haus.
	English translation: former Wagner tenor (Styx; P) Robert Meyer - artistic director of the People's Opera Vienna and singer (Styx; P) the extensive Dialogue, which can hardly be realized with present singers, certainly not with a multinational ensemble like the one in Salzburg Actor Max Hopp (Styx; P) Anne Sofie von Otter (Public Opinion; P), a veteran star Orpheus - worldwide known Mozart and Rossini interpreter

	character baritone (Jupiter; P) from Marie in Wozzeck and Mrs. Begbick in Mahagonny into a new comedic witty fach (Juno; P) Intendant Michael Grosse (Stvtr. Pluto (created role); P) countertenors; opera singers (Oreste; P) until now covered mainly the serious soprano fach - Senta, Arabella, Ellen Orford; actually the woman for the jugendlich-dramatic soprano fach (Grand Duchess; P) stage and TV actor Florian Teichtmeister; captivating actor; Viennese actor (Frosch; V1) an internationally acclaimed Wagner diva; celebrated daring Wagner heroine; grand dame of today's opera world (Rosalinde; V1) in-house ensemble; perhaps not a good idea to cast the work predominantly with in-house talent (Fledermaus; V1) Feast of Orlofsky with today's Berlin and will celebrate diversity. From the queer Berlin scene...drag queens...rappers...(Fledermaus; V1) Countertenor (Orlowski; V1) Johann Strauss' "Fledermaus" is the operetta that is always treated like an opera, that is, taken seriously. (V1) Opera singers: Kaufmann, Willis-Sorensen, Kulman (V1) Kaufmann - star tenor with a soft spot for operetta Willis-Sorensen - sings at the Met in New York, the Royal Opera House in London, the BSO in Munich - international career Kulman - Orlofsky several times, among others at the Vienna State Opera Frosch - Wolfgang Reinbacher, veteran of the Düsseldorfer Schauspielhaus Star guest; Kammersänger (Rene Pape added role: Falstaff, Merry Wives of Windsor and South Pacific) The operetta diva and Lohengrin-Elsa were a bit in each other's way vocally Ensemble: cast members from the house available to perform the roles
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	Versatile performer - roles from operetta (classical and modern), Singspiel (Lortzing and Mozart), to operatic (Smetana, Wagner) (Jan; V1) operatic (Colonel Ollendorf; V1) Klaus Fischer - an established figure at the Theater Osnabrück; and sings (jawohl)! a soprano who has been tried and tested in many grand operas, fits in perfectly with the Hanna character (V2) already shone as Rudolfo; as Rossillon shows his securely led and expressive voice, with great top notes (V2) as Belcore in Donizetti's Liebestrank (Danilo; V2) Volksooper director Robert Meyer as Prince Lippert-Weylersheim (V2) extremely versatile soprano (recently Siegliende in the children's opera version of Die Walküre) (Josefa Vogelhuber; B) long time member of the Cologne acting ensemble (Kaiser; B) The seasoned soprano, Tosca of this year's Schlossfestspiele (Josepha Vogelhuber; V2) voice clearly trained on the musical (note: five-piece orchestra); that he once sang James dean in a rock opera (Leopold; B) the singing actors (Rössl; B) today's voices (B) actors like Dagmar Manzel and Max Hopp, musical theater stars such as Katharine Mehrling, and opera people (B) They stayed opera singers nonetheless, switching to "operatic" sounds where ideally a different form of singing is required (B) One substantial side effect of this discussion is the fact that opera singers are not too convincing when they have to act, do dialogue, and dance. (B) never dazzle like the "stage animals" that deliver all-round performances depends on what your 'ideal' Abraham and jazz operetta expectations are Comedy and travesty stars who have long since arrived in the operetta field; Berlin-based cult troupe; well-known on television; Swiss cabaret troupe; were very successful with the revue and
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	Schlager programs; We Pfisters have no classical vocal training and are not trained dancers; steeled on vaudeville stages - Geschwiester Pfister from the Nuremberg State Theater Musical star; musical star; musical actress; (Madeleine de Faublas) Young actors from the theater next door; from the acting ensemble Opera singers, musical performers, actors, cabaret performers, chorus, ballet and extras - such diverse contributors become one. Ensemble consisting of opera and musical singers and actors, but the divisions dissolve; each character, dances, sings and speaks best dialogue; with actors, singers, dancers and the state orchestra from the entire theater.
8. Technical considerations (amplification, theater acoustics, supertitles)	Original language: das Orchester kann schon rein klanglich kaum gegen das übersteuerte Mikroport von Max Hopp gewinnen (Paris) Manchmal werden sie (die Sänger) überdeckt (V1) wirkt verloren auf der großen Bühne uns gegen das große Orchester Deutsche Oper – 1865 Sitzplätzen größten Opernhaus der Stadt (V1) in the low parlando bits she was hardly audible (V1) manchmal klingt die schöne Musik etwas zu laut (V1) Gut, dass über die Bühne deutsche und englische Untertitel laufen; letztere helfen, die schwer hie und da verständlichen Monologe (V1) nicht verstärkt, gut singend (V1) Pape – unverstärkt Opernarie; dann Musical Ausschnitt mit mikrofon gesungen das Orchester, so fein abgestimmt lässt es akustisch immer dem Ensemble auf der Bühne den Vortritt Sie hetzt von einer Bühnenseite zur anderen und dass sie dabei noch verständlich spricht und singt, ringt große Bewunderung ab Befremdlich und teils technisch unpräzise erklangen die Stimmen der Solisten per Mikrofon verstärkt über die seitlichen Lautsprecher aus dem Graben heraus oft sehr laut Dankenswerter Weise konnte das Publikum die Texte der Lieder in Übertiteln verfolgen – nicht häufig bei Operetten

	Die Sänger werden elektronisch verstärkt, leider etwas matt im Klang. (V2) The original orchestrations of <i>Blume von Hawaii</i> are stunning when played by a large orchestra. The Tfn created a big black wooden cover for the orchestra pit, like Bayreuth's festival theater, to help balance the acoustics. It worked. You could hear the various inventive orchestra details...yet the massive forces never drowned out the singers who did not use microphones. This, in itself, was a bonus and allowed the audience to experience Abraham's music very differently than at KOB or at the Theater Osnabrück where Abraham productions were/are 'miked.' (B) over-miked to the point of being annoying Especially in a small house such as Tfn (or KOB or Osnabrück) it should be possible to find musical theater people who can get across an orchestra without a microphone Ziemen (mus dir Hildesheim) an advocate of unmiked performances; on the other hand, our listening experiences have changed and what we hear on the old original cast recordings is a style more commonly associated with Broadway and miked performance practices <i>beachtenswerter Strahlkraft</i> brillieren. Diese Kraft braucht es auch, um gegen das Lehar-Orchester anzukommen. Gerade Nina Weiß als Bessie Worthington hatte Mühe, mit ihrer Stimme über die sehr präsenten Bläser singen zu können. <i>So ging einiges an Textverständlichkeit verloren</i> (B) stimmlicher Stärke gefehlt hat; beim Gesang gibt es bezüglich Strahlkraft aber Punkteabzug Unverständlich bleibt hingegen, warum das Orchester nur im letzten Teil des Abends direkt zu hören ist...Das auf hinteren Teil der Bühne verbannte Orchester...der Klang kommt, weil große Bühnenbilder dazwischen stehen, allerdings aus Lautsprechern. Denn die Gesangsstimmen werden ohnehin von Mikroports übertragen. (B) Das Orchester ist auf der Hinterbühne platziert und im ersten Akt hauptsächlich durch anfangs scheppernde Lautsprecher zu hören ohne Untertitel. Ich wäre dafür, auch bei deutschem Sang die Untertitel mitlaufen zu lassen – es erhöht doch sehr die Verständlichkeit.
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	in den Off liefern sie, per Mikrofon verstärkt Zu Beginn klingt der Sound des unsichtbar auf die Hinterbühne verbannten Orchesters noch etwas wattig klangverstärktes Orchester Orchester per Lautsprecher (B) die per Mikrofon verstärkten Sänger noch deutlich übertönt; erst danach pendelte sich eine akzeptable Klangbalance ein. Interessanterweise verlangt Abraham für die Klarinetten die Verstärkung durch kegelförmige akustische Megaphone; die Musiker des Staatsorchesters haben diese Vorrichtungen nachgebaut untermalt auch Dialoge Ob es eine solch intensive Verstärkung der Stimmen gebraucht hätte, bleibt auch hier fraglicher Punkt. Der Klang büßt dadurch sehr an subtiler Intimität ein. Während sie – ohne Opernstimme – besser verstärkt wird, sind die Mikroports bei anderen Darstellern lästige Stimmvergrößerer – eine Mode, die sich in der Operette leider immer mehr durchsetzt. Dass Artikulation, Verständlichkeit und stimmlicher Schliff werden nicht damit gehobener. (B) Megaphone verstärkten Klarinetten
	English translation: the orchestra can hardly win against the overdriven headset microphone of Max Hopp (Paris) Sometimes they (the singers) are covered up (V1) seems lost on the big stage against the big orchestra Deutsche Oper - 1865 seats largest opera house in the city (V1) in the low parlando bits she was hardly audible (V1) sometimes the beautiful music sounds a bit too loud (V1) good that German and English subtitles run over the stage; the latter help to make the monologues, difficult to understand here and there (V1) not amplified, singing well (V1) Pape - unamplified opera aria; then musical excerpt sung with microphone the orchestra, so finely tuned acoustically it never covers the ensemble on stage

	She rushes from one side of the stage to the other and the fact that she still speaks and sings comprehensibly is a source of great admiration. The voices of the soloists sounded strange and partly technically imprecise, amplified by microphone through the side loudspeakers. often very loud from the pit Thankfully, the audience could follow the lyrics of the songs in surtitles - not common in operettas The singers are electronically amplified, unfortunately a bit dull in sound. (V2) The original orchestrations of Blume von Hawaii are stunning when played by a large orchestra. The Tfn created a big black wooden cover for the orchestra pit, like Bayreuth's festival theater, to help balance the acoustics. It worked. You could hear the various inventive orchestra details...yet the massive forces never drowned out the singers who did not use microphones. This, in itself, was a bonus and allowed the audience to experience Abraham's music very differently than at KOB or at the Theater Osnabrück where Abraham productions were/are 'miked.' (B) over-miked to the point of being annoying Especially in a small house such as Tfn (or KOB or Osnabrück) it should be possible to find musical theater people who can get across an orchestra without a microphone Ziemen (mus dir Hildesheim) an advocate of unmiked performances; on the other hand, <u>our listening experiences have changed and what we hear on the old original cast recordings is a style more commonly associated with Broadway and miked performance practices.</u> shine with remarkable radiance. This power is also needed to compete with the Lehar Orchestra. Especially Nina Weiß as Bessie Worthington had difficulties to project her voice over the very present wind instruments. Thus some text comprehensibility was lost (B) The orchestra lacked vocal strength; points are deducted from the singing in terms of carrying power. It remains incomprehensible, however, why the orchestra can be heard directly only in the last part of the evening...The orchestra banished to the back of the stage...the sound comes, because large
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	stage sets stand in between, from loudspeakers. Because the vocals are transmitted by microphone anyway. (B) The orchestra is placed backstage and heard in the first act mainly through initially clanging loudspeakers without subtitles. I would be in favor of running subtitles even with German singing - it does increase intelligibility a lot. In the off they deliver, amplified by microphone At the beginning, the sound of the orchestra, invisibly banished to the backstage, still sounds a bit muffled sound amplified orchestra Orchestra via loudspeaker (B) the microphone-amplified singers are still clearly drowned out; only afterwards did an acceptable sound balance settle in. Interestingly, Abraham calls for amplification by cone-shaped acoustic megaphones for the clarinets; the musicians of the State Orchestra have replicated these devices also underscores dialogues Whether such an intensive amplification of the voices would have been necessary remains a questionable point. The sound loses a lot of subtle intimacy. While she - without an operatic voice - is better amplified, the microphones are annoying voice magnifiers for other performers - a fashion that unfortunately is becoming more and more prevalent in operetta. articulation, intelligibility and vocal polish are not necessarily improved with them. (B) Megaphones amplified clarinets
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Appendix 5: 18/19 Production Table

Formerly named 18/19 Casting Table

Opera House (Musiktheater)/ Operetta Festival	City	Countr y	Cat e- gor y	Seas ons	Operetta Performed	Composer
Theater Aachen	Aachen	Germa ny	B	18/1 9	The Grand Duchess of Gerolstein	Offenbach
Landestheater Altenburg (Theater & Philharmonie Thüringen)	Altenberg/Gera	Germa ny	B1	18/1 9	Der Vogelhändle r (Landesthea ter)	Zeller
Eduard-von- Winterstein- Theater	Annaberg- Buchholz	Germa ny	D	18/1 9	Der Zigeunerbar on	J. Strauss
				18/1 9	Blossom Time	S. Romberg
				18/1 9	Der Obersteiger	C. Zeller
				18/1 9	Der Bettelstude nt	Millöcker
Staatstheater Augsburg	Augsburg	Germa ny	B	18/1 9	none	
Deutsche Staatsoper Berlin	Berlin	Germa ny	A1 ?	18/1 9	none	
Deutsche Oper Berlin	Berlin	Germa ny	A1	18/1 9	Die Fledermaus	J. Strauss
Komische Oper Berlin	Berlin	Germa ny	A1	18/1 9	Blaubart	Offenbach
				18/1 9	Candide	Bernstein
				18/1 9	Die Perlen der Cleopatra	Straus
				18/1 9	Viktoria und ihr Husar	Abraham
				18/1 9	Eine Frau, die weißt was sie will	Straus

				18/19	Ball im Savoy	Abraham
				18/19	Roxy und ihr Wunderteam	Abraham
Theater Bielefeld	Bielefeld	Germany	B	18/19	Orpheus in the Underworld	Offenbach
Theater Bonn	Bonn	Germany	A1	18/19	none	
Staatstheater Braunschweig	Braunschweig	Germany	A	18/19	Die Lustige Witwe	Lehàr
Theater Bremen	Bremen	Germany	A	18/19	none	
Stadttheater Bremerhaven	Bremerhaven	Germany	C	18/19	Die Herzogin von Chicago	Kalman
Städtische Theater Chemnitz	Chemnitz	Germany	A	18/19	Die Fledermaus	J. Strauss
				18/19	Der Teufel auf Erden	F. Suppè
Landestheater Coburg	Coburg	Germany	B	18/19	Der Vetter aus Dingsda	Künneke
Staatstheater Cottbus	Cottbus	Germany	B1	18/19	Die Csardasfürstin	Kalman
				18/19	Frau Luna	Lincke
Staatstheater Darmstadt	Darmstadt	Germany	A	18/19	Die Fledermaus	J. Strauss
Anhaltisches Theater Dessau	Dessau-Roßlau	Germany	B1	18/19	Im Weißen Rössl	Benatzky
Landestheater Detmold	Detmold	Germany	B	18/19	Der Vetter aus Dingsda	Künneke
Theater Dortmund	Dortmund	Germany	A	18/19	Land des Lächelns	Lehàr
Sächsische Staatsoper Dresden	Dresden	Germany	?A	18/19	Vent du soir	Offenbach
				18/19	Die Lustige Witwe	Lehàr
Staatsoperette Dresden	Dresden	Germany	B	18/19	Im weißen Rössl	Benatzky

				18/19	Die Csardasfürstin	Kalman
				18/19	Candide	Bernstein
				18/19	Die schöne Galathee	F. Suppe
				18/19	Frau Luna	Lincke
				18/19	Die lustige Witwe	Lehàr
Deutsche Oper am Rhein	Düsseldorf/Duisburg	Germany	A?	18/19	Die Fledermaus (Duisburg)	J. Strauss
Theater Erfurt	Erfurt	Germany	B1	18/19	Im weißen Rössl	Benatzky
				18/19	Die lustige Witwe	Lehàr
Aalto-Musiktheater Essen	Essen	Germany	A2	18/19	Eine Nacht in Venedig	J. Strauss
Schleswig-Holsteinisches Landestheater und Sinfonieorchester	Flensburg	Germany	?	18/19	Gräfin Mariza	Kalman
Oper Frankfurt	Frankfurt	Germany	A	18/19	Die lustige Witwe	Lehàr
Mittelsächsische Theater	Freiberg	Germany	C	18/19	Die Fledermaus	J. Strauss
				18/19	Frau Luna	Lincke
Musiktheater im Revier	Gelsenkirchen	Germany	B1	18/19	none	
Stadttheater Gießen	Gießen	Germany	D	18/19	none	
Gerhart-Hauptmann-Theater Görlitz-Zittau	Görlitz	Germany	C	18/19	Eine Nacht in Venedig	J. Strauss
				18/19	Wienerblut	J. Strauss
Theater Hagen	Hagen	Germany	B	18/19	Pariser Leben	Offenbach

Nordharzer Städtebundtheater	Halberstadt	Germany	D	18/19	Der Vogelhändler	C. Zeller
				18/19	Die lustige Witwe	Lehàr
				18/19	Der Zarewitsch	Lehàr
Oper Halle	Halle (Saale)	Germany	A	18/19	The Grand Duchess of Gerolstein	Offenbach
Staatsoper Hamburg	Hamburg	Germany	A1	18/19	La belle Helene	Offenbach
Niedersächsisches Staatstheater Hannover	Hannover	Germany	A2	18/19	König Karotte	Offenbach
Theater der Stadt Heidelberg	Heidelberg	Germany	B	18/19	Die Fledermaus	J. Strauss
				18/19	Die lustige Witwe	J. Strauss
Theater für Niedersachsen: Stadttheater Hildesheim	Hildesheim	Germany	D	18/19	Die Blume von Hawaii	Abraham
Theater Hof	Hof (Saale)	Germany	B	18/19	Viktoria und ihr Husar	Abraham
Pfalztheater	Kaiserslautern	Germany	B	18/19	Das Land des Lächelns	Lehàr
Badisches Staatstheater Karlsruhe	Karlsruhe	Germany	A2	18/19	Lustige Nibelungen	O. Straus
Staatstheater Kassel	Kassel	Germany	A	18/19	Candide	Bernstein
Theater Kiel	Kiel	Germany	B	18/19	none	
Theater Koblenz	Koblenz	Germany	B1	18/19	Die Csardasfürstin	Kalman
				18/19	Ball im Savoy	Abraham
Oper Köln	Köln	Germany	A1	18/19	Im weißen Rössl	Benatzky
				18/19	Das Land des Lächelns	Lehàr

				18/19	The Grand-Duchesse of Gerolstein	Offenbach
				18/19	Je suis Jacques?	Offenbach
Vereinigte Stättische Bühnen Krefeld und Mönchengladbach	Krefeld	Germany	B1	18/19	Die Fashingsfee	Kalman
				18/19	Orpheus in der Unterwelt	Offenbach
Oper Leipzig	Leipzig	Germany	?	18/19	Die Crardasfürst in (Opernhaus)	Kalman
				18/19	Die Herzogin von Chicago (Musikalische Komödie)	Kalman
				18/19	Madame Pompadour (Musikalische Komödie)	Fall
				18/19	Im weißen Rössl (Musikalische Komödie)	Benatzky
Theater Lübeck	Lübeck	Germany	B	18/19	Ball im Savoy	Abraham
Theater Lüneburg	Lüneburg	Germany	D	18/19	Wiener Blut	J. Strauss
Theater Madgeburg	Madgeburg	Germany	B1	18/19	Gräfin Mariza	Kalman
				18/19	Eine Nacht in Venedig	J. Strauss
Staatstheater Mainz	Mainz	Germany	B1	18/19	Märchen im Grand Hotel	Abraham
Nationaltheater Mannheim	Mannheim	Germany	A	18/19	Orpheus in der Unterwelt	Offenbach

Meininger Staatstheater	Meiningen	Germany	B	18/19	Pirates of Penzance	Gilbert & Sullivan
					Schwarzwal dmädel	Jessel
Freies Landestheater Bayern	Minden	Germany	?	18/19	Im weißen Rössl	Benatzky
Bayerisches Staatsoper	München	Germany	A1	18/19	none	
Staatstheater am Gärtnerplatz	München	Germany	A2	18/19	Die lustige Witwe	Lehàr
				18/19	Wiener Blut	J. Strauss
				18/19	Im weißen Rössl	Benatzky
				18/19	Die tapfere Soldat	Straus
Städtische Bühnen Münster	Münster	Germany	B	18/19	none	
Landestheater Mecklenburg	Neustrelitz/Neubrandenburg	Germany	B	18/19	Wiener Blut (Landestheater)	J. Strauss
				18/19	Die Bajadere (Landestheater)	Kalman
Theater Nordhausen	Nordhausen	Germany	B	18/19	Die Fledermaus	J. Strauss
Staatstheater Nürnberg	Nürnberg	Germany	A	18/19	Ball im savoy	Abraham
Oldenburgisches Staatstheater	Oldenburg	Germany	B	18/19	Orpheus in der Unterwelt	Offenbach
Theater Osnabrück	Osnabrück	Germany	B	18/19	Der Bettelstudent	Millöcker
Landestheater Niederbayern	Passau	Germany	D	18/19	Der Vetter aus Dingsda	Künneke
Stadttheater Pforzheim	Pforzheim	Germany	D	18/19	Der Zigeunerbaron	J. Strauss
Theater Plauen-Zwickau	Plauen	Germany	B	18/19	Die lustige Witwe	Lehàr

Landesbühnen Sachsen	Radebeul	Germany	B	18/1 9	Eine Nacht in Venedig	J. Strauss
				18/1 9	Im weißen Rössl	Benatzky
				18/1 9	Der Vetter aus Dingsda	Künneke
				18/1 9	Pariser Leben	Offenbach
Theater Regensburg	Regensburg	Germany	B	18/1 9	Die Herzogin aus Chicago	Kalman
Volkstheater Rostock	Rostock	Germany	A	18/1 9	Die Csardasfürst in	Kalman
				18/1 9	Frau Luna	Lincke
				18/1 9	Eine Nacht in Venedig	J. Strauss
Saarländisches Staatstheater	Saarbrücken	Germany	A	18/1 9	Die Csardasfürst in	Kalman
Mecklenburgisc hes Staatstheater Schwerin	Schwerin	Germany	A	18/1 9	Im weißen Rössl	Benatzky
Theater Vorpommern	Stralsund	Germany	?	18/1 9	Die Fledermaus	J. Strauss
				18/1 9	Vent du soir	Offenbach
Staatstheater Stuttgart	Stuttgart	Germany	A1	18/1 9	none	
Theater trier	Trier	Germany	C	18/1 9	La vie Parisienne	Offenbach
Theater Ulm	Ulm	Germany	C	18/1 9	Der Vetter aus Dingsda	Künneke
Deutsches Nationaltheater und Staatskapelle Weimar	Weimar	Germany	A2	18/1 9	none	
Hessisches Staatstheater Wiesbaden	Wiesbaden	Germany	A	18/1 9	Candide	Bernstein
Wuppertaler Bühnen	Wuppertal	Germany	A	18/1 9	Das Land des Lächelns	Lehàr

Mainfranken Theater Würzburg	Würzburg	Germany	B	18/19	Die schöne Helena	Offenbach
Lehàr Festival Bad Ischl	Bad Ischl	Austria		18/19	Im weißen Rössl	Benatzky
				18/19	Pariser Leben	Offenbach
				18/19	Clo Clo	Lehàr
Stadttheater Baden	Baden bei Wien	Austria		18/19	Der Zigeunerbaron	J. Strauss
				18/19	Die geschiedene Frau	Fall
				18/19	Salon Pitzelberger	Offenbach
				18/19	Der Vogelhändler	C. Zeller
				18/19	Zigeunerliebe	Lehàr
Oper Graz	Graz	Austria		18/19	Polnische Hochzeit	Beer
Tiroler Landestheater Innsbruck	Innsbruck	Austria		18/19	none	
Stadttheater Klagenfurt	Klagenfurt am Wörthersee	Austria		18/19	none	
Operettensommer Kufstein	Kufstein	Austria		19	Die Fledermaus	J. Strauss
Landestheater	Linz	Austria		18/19	Der Vogelhändler	C. Zeller
				18/19	Polnische Hochzeit	Beer
Seefestspiele Mörbisch	Mörbisch	Austria		18/19	Das Land des Lächelns	Lehàr
Salzburger Landestheater	Salzburg	Austria		18/19	Wiener Blut	J. Strauss
Theater an der Wien	Vienna	Austria		18/19	Candide	Bernstein
Volksoper Wien	Vienna	Austria		18/19	Die Fledermaus	J. Strauss

				18/1 9	Gasparoni	Millöcker
				18/1 9	Die Csardasfürst in	Kalman
				18/1 9	Eine Nacht in Venedig	j. Strauss
				18/1 9	Axel an der Himmeltür	Benatzky
				18/1 9	Meine Schwester und ich	Benatzky
				18/1 9	Orpheus in der Unterwelt	Offenbach
Wiener Staatsoper	Vienna	Austria		18/1 9	Die Fledermaus	J. Strauss
Theater Basel	Basel	Switzer land		18/1 9	none	
Stadttheater Bern	Bern	Switzer land		18/1 9	none	
Biel Theater Orchester	Biel/Solothurn	Switzer land		18/1 9	Les Fées du Rhin (opera?)	Offenbach
Grand Theatre Geneve	Geneva	Switzer land		18/1 9	none	
Lausanne Opera	Lausanne	Switzer land		18/1 9	Die Fledermaus	J. Strauss
Luzerner Theater	Luzern	Switzer land		18/1 9	Grand Duchess of Gerolstein	Offenbach
Theater St. Gallen	St. Gallen	Switzer land		18/1 9	none	
Theater Winterthur	Winterthur	Switzer land		18/1 9	Orpheus in der Unterwelt	Offenbach
Opernhaus Zürich	Zürich	Switzer land		18/1 9	Vent du Soir	Offenbach

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Appendix 6: Review Coding Key

Reviews were coded according to the following key. Data was then extracted for further coding and clustering analysis shown in **Appendix 4**.

1. Context (historical background or opera house traditions)
2. Descriptions of performers'
 - a. Singing
 - b. Interpretation
 - c. Dialogue/text delivery
3. Historical singers/performers
4. Roll descriptions/archetypes
5. Type of singer/performer (training background)
6. Blurring genders
7. Nostalgic vs. updated interpretation
8. Technical considerations (amplification, theater acoustics, supertitles)

