

BLOSSOM TIME

SOUVENIR
PROGRAM



Messrs. Shubert Present

"BLOSSOM TIME"

Music from the Melodies of Franz Schubert and H. Berte

❖ ❖

Adapted by Sigmund Romberg

❖ ❖

Books and Lyrics Adapted from the
original of A. M. Willner and H. Reichert
by Dorothy Donnelly

❖ ❖

Settings by Watson Barrett

❖ ❖



The Story of Blossom Time

The Franz Schubert Operetta

ACT I



THE scene is a restaurant on the Prater in the Vienna of 1826, which is two years before the death of Franz Schubert. Bella-bruna, Viennese grand opera artiste, is trying to find Baron Franz Schober, with whom she has fallen in love, but her meeting with her own husband, Count Scharntoff, prevents. Scharntoff, to win her back, knowing that her fancy is wandering, tells her that he will write a song in a single day, which will have a great success. She laughs. A little later

Scharntoff encounters Franz Schubert, who has an appointed meeting with Schober, and their friends at the restaurant. They hope Schober, the affluent one, will be in funds so that they can dine. Scharntoff, seeing Schubert, whose music he knows, decides that Schubert is the one to write his song. He offers him a good sum of money to do it. And Franz, joyous at the thought of funds and the new piano he can buy, says that he will cheerfully write him a whole opera. But, Scharntoff, after a moment's thought, decides that he is not so ambitious.

Then Schubert is joined by his friends Baron Schober, Vogl, the grand opera tenor; Kuppelweiser, the poet; and VonSchwindt, the portrait painter. They are young men struggling along with their various arts as best they can. Franz Schubert orders a wonderful dinner for the whole party, remarking "there goes my new piano" and Schober adds as his treat some extra wine.

(cont'd)



Just before they sit down to dinner, the three daughters of Kranz, the court jeweler, come to the restaurant, which is an open air one with considerable grounds. They are Mitzi, Fritzi and Kitzi. The latter two are engaged to marry two young men, Binder and Erkman, and they have come to meet their sweethearts chaperoned by Mitzi, the youngest sister, who is as yet fancy free. The young men appear and the little party of five strolls off into the gardens, delighted at youth, love and springtime, but a little afraid that the father of the young women, Kranz, may hear of the rendezvous, and appear to mar it.

Schubert and his friends sit down to their feast. After a time, as often happened in his real life, Schubert is seized with one of his sudden inspirations. Upon the back of a menu card he jots down musically his famous serenade. The young men agree to sing it and they summon the violinist from the inn. Then follows one of those deep delights with which BLOSSOM TIME is filled. The serenade is rendered by the rich group of young male voices. It is as Schubert wrote it, and its beauty gathers new meaning because of the circumstances of its composition and because the audience has seen Franz Schubert compose it in that casual way which distinguished him.

The party is interrupted by the appearance of the three daughters of Kranz and the two young fiancés. They are about to leave when they discover that Kranz is at the entrance. They order Binder and Erkman back into the grounds and do not know what to do. Schober introduces himself to Mitzi and learns of their trouble. She says that Kranz does not know of the engagement and will be furious. So Schober introduces Schubert to her and arranges that Schubert will give her singing lessons, and she is to tell her father that she and the others went to the restaurant to arrange about the music lessons. Then Kranz appears. The young men explain to him about the music lessons and ply him with wine. When he is sufficiently mellow they introduce Binder and Erkman and get his consent to the double wedding. Kranz falls asleep at the table and Mitzi and Schubert are alone on the stage. Schubert asks if he can walk home with her as night has fallen. She consents. Then follows their beautiful duet, "SONG OF LOVE." This song was fashioned by Sigmund Romberg from the second movement of Schubert's famous "Unfinished Symphony."

And then Schubert and Mitzi follow the rest of the party in the moonlight.

ACT II

The scene is the home of Kranz on the occasion of the double wedding of Fritzi and Kitzi to Binder and Erkman. Schubert and his friends are present. Schubert sits at the piano and accompanies a violinist who plays a piece of music which Franz has just composed, "Moment Musical." This is as Schubert really wrote it. A little later follows an arrangement of his military march.

Bellabruna is at the house, still seeking Schober and her suspicious husband has a detective there.

There is promise of a happy development to the love affair of Franz Schubert and Mitzi. Franz has written a song to her and she is delighted with the idea. But she and Bellabruna have a conversation in which Bellabruna, thinking her beloved of Schober, tells her of Schober's vogue among women and of his heartless treatment of them. She does not mention names, but uses the initials "F. S.," meaning Franz Schober, but Mitzi thinks she means Franz Schubert and her whole attitude alters towards Schubert. A little later Schubert tells Schober of the song he has written to Mitzi and asks Schober to sing it to her as he, Schubert, is awkward and he feels that the song as sung by Schober will win Mitzi for the author of the song.

Schober consents. Mitzi is rather indifferent when Schubert asks her to hear the song, thinking that he has been trifling with her, but when she learns that Schober is to sing it, she is delighted. So the song begins with Franz Schubert at the piano playing the accompaniment. As the song proceeds Schubert slips out of the room.

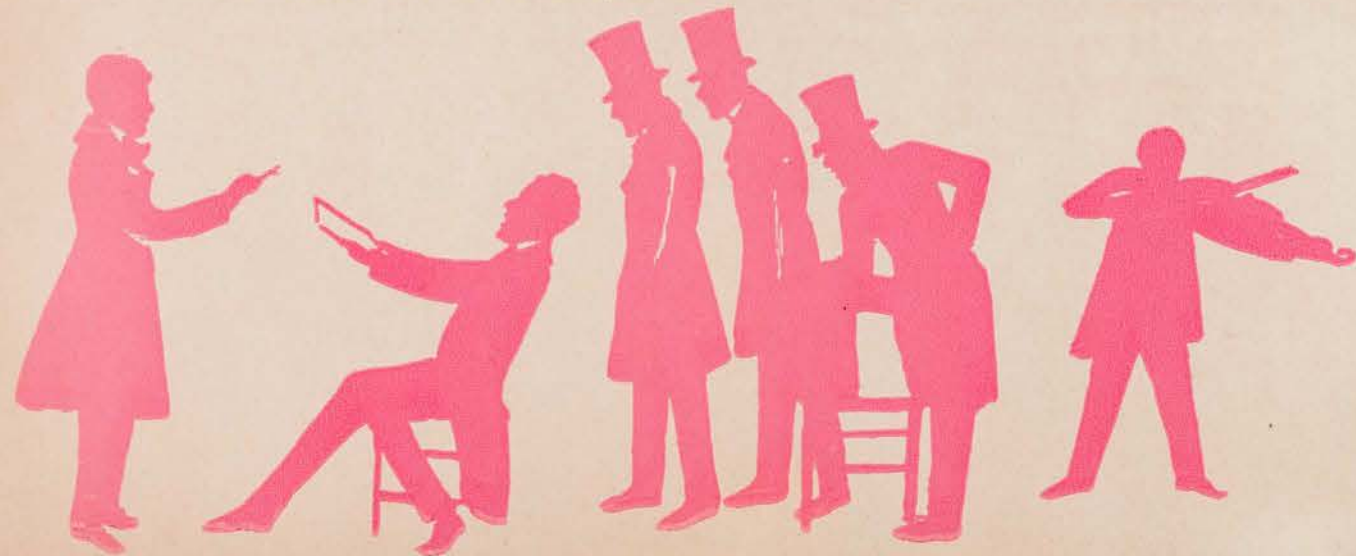


Then a strange thing happens. As Schober sings the impassioned words of love the young people, Schober and Mitzi, realize that they love one another. In a moment they embrace just as Schubert enters to find them. They disappear in confusion and Schubert, crushed, seats himself at the piano. He still has his work, his beloved music. So he sings alone the love song he has written for Mitzi. And then unable to endure longer the strain of devastating emotion he falls at the side of his piano.

ACT III

It is Fall. The rising curtain discloses the lodgings of Franz Schubert. The composer is in poverty and ill health. The only ray of sunshine to brighten his wretchedness is the news that the leading vocal society of Vienna is about to perform one of his works publicly and he will thereby be recognized as a great composer. His friends, on the way to the music festival, enter to congratulate him and attempt to persuade him to accompany them but he is too ill to do so. They depart leaving him to his sorrows. Then Scharntoff comes to him. The fates have dealt no less kindly with him. He tells Schubert that he is about to set his affairs in order and that he is going to return to the rightful composer the song which he purchased. Schubert, on learning that Scharntoff is about to fight a duel with the Baron Von Schober, attempts to assure his visitor that his wife is blameless and that Mitzi and Schober are lovers. Schubert reveals his love for Mitzi.

From this point the act, which is replete with the tenderly entrancing melodies which have made Schubert so dear to music lovers, travels to a rapid denouement. Mitzi returns and after a touching scene the friends return singing Schubert's praises at the success of the festival. With them are Schober and Scharntoff's wife. There follows a scene which is unequalled for dramatic and musical value. To disclose the climax and the untanglement, which is quite unexpected, would be unfair to the play-goer. The curtain falls to the singing of one of Schubert's greatest compositions.



The Romance of Franz Schubert



BLOSSOM TIME gives a comprehensive idea both of the music and the romance of Franz Schubert. Frequently, throughout, the music of Schubert is used without change. Occasionally, Mr. Romberg has taken a Schubert theme or set of themes and made a complete composition. Thus his use of the second movement of Schubert's "Unfinished Symphony" as a waltz love song brings out the beauty of the original Schubert theme. Where the score is descriptive, Mr. Romberg has strung together various Schubert themes of which there is no lack since Schubert despite his short life of 31 years was one of the most prolific composers of the entire history of music. One such descriptive passage of the

score employs thirty-two Schubert themes in eight bars. Other famous Schubert themes appear in the intermezzo played between the second and third acts.

The story of Schubert and his romance is comprehensive and far from being mere poetic fiction. Schubert was in the habit of composing music just as casually as he is represented in the restaurant in the first act of BLOSSOM TIME. He frequently carried on a conversation with friends while he worked out themes. His friends said that he worked without conscious volition, that harmony and melody flowed to him naturally from the subconscious, without effort.

There is a story in Vienna that Schubert had a love affair with one of his pupils, but that it never came to anything since she was a rich Countess and he poor. But the young woman did not marry until sixteen years after Schubert's death.

Schober, Vogl, Kuppelweiser and Von Schwindt who appear in BLOSSOM TIME as the friends of Schubert actually lived in the Vienna of Schubert's time and were his friends. So the picture and narrative of Franz Schubert in BLOSSOM TIME is comprehensive and accurate.



Over One Hundred Yrs of Franz Schubert



VER one hundred years after his death of what practically amounted to starvation, Franz Schubert, one of the world's greatest masters of absolute melody, is today having a vogue that has been attained by the works of but few musicians. This vogue is very largely ascribed by observers of things theatrical to the vast popularity of "Blossom Time," the Franz Schubert operetta which is Franz Schubert's own love romance set to his own music. The Messrs. Shubert presented the Franz Schubert operetta in New York in the Fall of 1921. Since that time it has been played in New York and over the country generally. It has become a standard work of operetta and needs only to be presented to attract at once a large and enthusiastic audience. Long before its presentation the Messrs. Shubert had the idea of doing it in this country. Now they have decided that "Blossom Time" shall not only continue indefinitely over the country but shall be presented annually every Spring in New York.

Schubert was born in Vienna, January 31, 1797, and died there November 18, 1828, and was therefore only 31 years old at the time of his death. But in spite of the all too brief years into which his composing life was compressed he produced a volume of music which is astounding. He was the world's greatest song writer, having written more than 600 songs, most of them set to the poetry of Goethe, Scott and other masters. Pieces for pianoforte, violin, orchestras, symphonies, theatrical musical pieces and even grand operas flowed from his ready imagination. His friends asserted that he never consciously took thought about his music, but simply seated himself with pen and paper and music flowed to him out of the subconscious.

"Blossom Time" deals with the romance of Franz Schubert. The love affair between him and Mitzi—all one-sided since the love was on his side—is said to have been actual, though it had no conclusion since the young woman was a countess and one of his pupils. It is probable that he would have been united to her had he lived since she did not marry until sixteen years after his death. There are not wanting, however, biographers who assert that the love episode in

his life was tragic since the young woman cared for him only as a friend.

The score of "Blossom Time" has been made by Sigmund Romberg, who was entirely familiar with the Schubertian tradition. He spent years in Vienna, the scene of Schubert's life and of "Blossom Time." His score is a work of loving reverence. Portions of it, such as the famous "Serenade," is transcribed bodily from Schubert's own music without changes. The waltz love song, on the contrary, was fashioned out of a movement of Schubert's "Unfinished Symphony." Other descriptive passages are notable for their use of the Schubert themes. For instance, there is one passage of eight bars in which Romberg uses 32 Schubert themes. The musicianly treatment accorded the music of Schubert by Romberg has done much to bring about a general appreciation of the genius of Schubert. One critic was kind enough to say that Romberg added to the music of Schubert just those elements needed to make it popular on the stage.

Schubert's own life in the Vienna of his day was innocently Bohemian. He lived with a set of writing and painting friends. When one of them had money all dined but frequently there was no money and hence no dinner. The persons represented in "Blossom Time" as friends of Schubert actually lived in the Vienna of Schubert's time and associated with him in much the manner as they do in the operetta. So "Blossom Time" gives an adequate picture of the life of the great composer.

It has been said that Schubert practically starved to death. Typhus fever carried him off but his constitution had been so weakened by lack of nourishment that he could not withstand the attacks of the fever.

Franz Schubert habitually sold his music for what he could get. Some of his most famous songs were sold by him at sums ranging from 25 cents to 50 cents in our money.



CAST OF CHARACTERS IN ORDER OF THEIR APPEARANCE

Mitzi	Mrs. Kranz	Schubert	Scharntoff
Fritzi	Greta, Maid	Christian Kranz	Novotny
Kitzi	Rosie, Maid	Vogl	Domeyer
Bellabruna	Mrs. Coburg	Von Schwindt	Erkman
Flower Girl	Baron Schober	Kuppelweiser	Binder
			Dancer

SYNOPSIS OF SCENES

ACT I — Domeyer's Prater in Vienna. Twilight in May, 1826.
 ACT II — Drawing Room in the House of Kranz. 3 Months later.
 ACT III — Franz Schubert's Lodgings. 2 Months later.

MUSICAL NUMBERS

ACT I

Opening.....	Greta, Kuppelweiser, Von Schwindt, Vogl and Ensemble
Melody Triste	Bellabruna
Three Little Maids.....	Mitzi, Fritzi, Kitzi and Chorus
Serenade	Schober, Schubert, Vogl Kuppelweiser, Von Schwindt
My Springtime Thou Art.....	Schober, Schubert, Vogl, Kuppelweiser, Von Schwindt and Girls
Song of Love	Schubert and Mitzi
Finale.....	Ensemble

ACT II

Hark! The Lark.....	Entire Ensemble
Moment Musical.....	Schubert and Girls
Love Is a Riddle	Schober, Binder, Erkman, Mitzi, Fritzi and Girls
Let Me Awake	Bellabruna and Schober
Tell Me, Daisy	Mitzi and Schubert
Only One Love Ever Fills My Heart	Mitzi and Schober
Finale.....	Mitzi, Schubert and Schober

ACT III

Opening	Ensemble
Keep It Dark	Bellabruna, Vogl, Von Schwindt and Kuppelweiser
Lonely Heart	Mitzi and Schubert



It was over a hundred years ago. The hour was in the afternoon, a commonplace, uneventful afternoon. There was no war, no earthquake, no turmoil of nations or nature. Men went peaceably about their tasks, bartering, bickering and boasting. In a dingy little restaurant in a suburban tavern sat a group of young men. There was beer; there was

much tobacco smoke; there was a noise of boisterous conversation. One of the young men, oblivious to the noise, turned over the leaves of a book. Suddenly he spoke:

"A lovely melody has just come into my head; if I only had some music paper."

One of the group swiftly drew staves on the back of a soiled menu. The young man who had spoken seized the card and wrote rapidly. What he wrote was a deathless song. It is still sung. All over the world wherever the music of the white race is known it is sung. It was made into a piano piece by the greatest genius of the piano and all the mighty kings of the keyboard play it. It is vividly alive today as it was the day it came into being.

The name of the young man who wrote it was Schubert. The name of the man who wrote the words was Shakespeare. Shakespeare and Schubert; the name of the one will perish when the name of the other is forgotten. And the song will die when men cease to sing.

"Hark, hark, the lark at heaven's gate sings."

The lark is singing there yet. Schubert, the celestial lark of music; Schubert, the singer of the songs of eternal youth and beauty, of eternal sadness, the griefs of all humanity, the songs of unutterable love and unspeakable bliss. He ascended into his heaven over a hundred years ago November 19, 1828. The world is taking note of that day. Men are playing the young man's unfinished symphony, his C minor symphony, his quartets and his piano pieces. But they who sing his songs are closest to his spirit. They are soaring with the immortal lark that sang at heaven's high gate and will sing there forever.





BLOSSOM TIME" is a fascinating interweaving of fact and fiction. Through it move Franz Schubert and a group of friends of whom there is historical record—Baron Von Schober, Von Schwind, the poet; Vogl, the opera tenor, who won a first hearing for the real Schubert songs; La Bellabruna, prima donna of the Viennese opera; Count Sharntoff, and others. Mingling with these actual figures from history are others—Kranz, the flirtatious court jeweller, with his ample wife and his three lovely daughters, Mitzi, Kitzi, and Fritzi. Mitzi with her loveliness and beauty has captured the heart of the composer. He is represented as a shy genius, who, to paraphrase the epigram on Goldsmith "sings like an angel, but talks like poor

Poll." While he is seeking courage to tell his love he discovers that Mitzi is being wooed by his best friend, Baron Von Schober. In the end Schubert stands silent while the other wins the lovely lady and then pours forth in beautiful music the story of his "lost Lenore."

Of course there was no such person, no such romance, in historical fact. Schubert was once engaged to marry, but poverty prevented and the worthy girl married someone else. There was another love affair while he and Vogl were journeying together on a vacation excursion. And Baurfeld avers that Countess Caroline Esterhazy, at 17, was worshipped by the composer, who was her music teacher and that "she became an idol and inspiring devotion" until the composer's death. But Schubert's own letters to Baron Von Schober declare that while he was at the Esterhazy estate there wasn't a single person near "to whom he could say a sensible word," which certainly doesn't sound like a youth preoccupied with love.

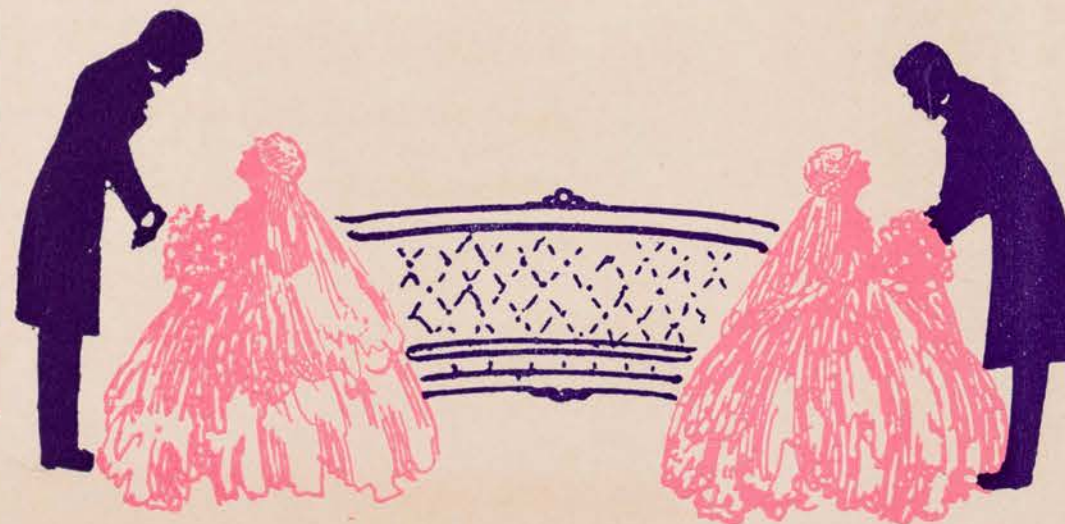
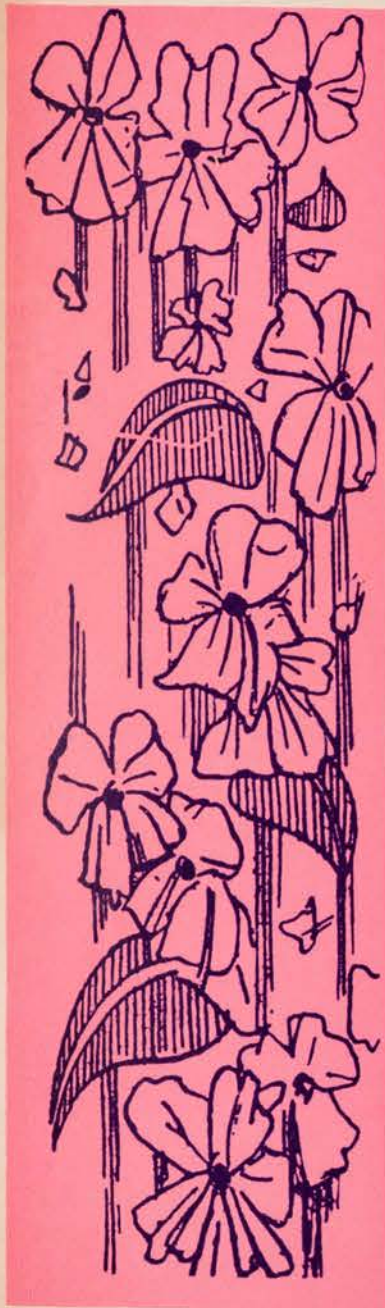
But while the romance of "Blossom Time" is fiction there is much in the atmosphere that is a fact. There is no court jeweller with three daughters, but Schubert did frequent a home where there were three daughters and where the intellectuals and Bohemians of Vienna in 1820 gathered for music and conversation. And when, in Act I of "Blossom Time" the composer is shown writing down his "Serenade" on the back of a menu card in a restaurant, only a little liberty is taken with the authenticated fact that Schubert did compose his "Hark, Hark, the Lark" on the back of a bill of fare in a beer garden.

Schubert dead at 31, had minted melodies unnumbered. He composed eight symphonies, nine orchestral overtures, eighteen works—including operas—for the lyric stage, six masses and a score of other church work, more than a score of chamber music pieces, innumerable works for the piano, and more than 600 songs. He used to compose steadily 6 or 7 hours every morning and, being near-sighted, wore his glasses to bed so he wouldn't waste time looking for them before he could get to work in the morning. Like a bird's, each morning his heart poured forth in song.

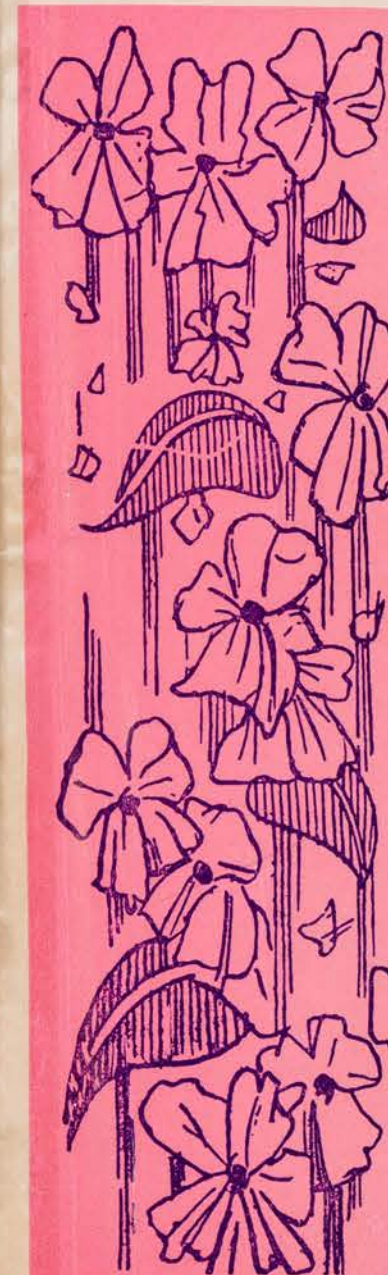
From that glorious outpouring of music come the themes often heard in Romberg's musical setting for "Blossom Time." The Schubert "Serenade" peeps into the first act, and in the last his "Ave Maria" is the setting for the song "Lonely Heart." "The Song of Love," most popular of all of "Blossom Time's" song hits, has as its basis the principal theme of Schubert's "Unfinished Symphony." There are haunting suggestions of two of the Moments Musicales, of the March Militaire, and other familiar melodies in the operetta's course. "Blossom Time," born into the very heart of the jazz age triumphed above all jazz because of the beauty of Schubert song.

BIOGRAPHY OF
FRANZ SCHUBERT

Franz Schubert was born January 31, 1797, in a small suburb of Vienna. He was one of fourteen children, nine of whom died in infancy. At the age of six Franz learned the rudiments of the violin and piano. At seven he was placed under the charge of professional teachers. From then until his untimely death at the age of 31, his genius rapidly developed and won extensive recognition on the continent. He was the greatest song writer who ever lived, having composed more than 600 songs. His finest melodies are almost all set to beautiful poetry of Goethe, Schiller, Shakespeare and Scott. In all his music he showed a gift of absolute melody which, even apart from its meaning would be inestimable. He wrote always at headlong speed, and, in consequence his songs are fresh, vivid, spontaneous, full of rich color and warm imaginative feeling. It is said that Schubert had a hopeless passion for one of his pupils, and it was she, some biographers claim, who furnished the inspiration for his exquisite masterpiece, "The Unfinished Symphony." Strains of this symphony are repeated in "The Song of Love." His tender "Serenade" is tendered in the first act, while the romantic beauty of his "Ave Maria," set to a poem of Sir Walter Scott's is expressed in "Lonely Heart" in his last act. Schober, Vogl and others who are characterized in that musical play, were his closest friends—and they aided him with true Bohemian generosity. At the height of his fame he was suddenly attacked by typhus fever, and after a short illness, died on November 19, 1828.



THE MESSRS. SHUBERT PRESENT
"BLOSSOM TIME"



2
 "Blossom Time"

SONG OF LOVE
 DUET
 (MITZI - SCHUBERT)

Refrain
 (SCHUBERT)

You are my song of love, mel o

mf molto espressivo

-dy im - mor - tal, Ech o of

Par - a - dise, Heard through Heav - ens per

-tal Soft your mus - ic is sing - ing, bring - ing

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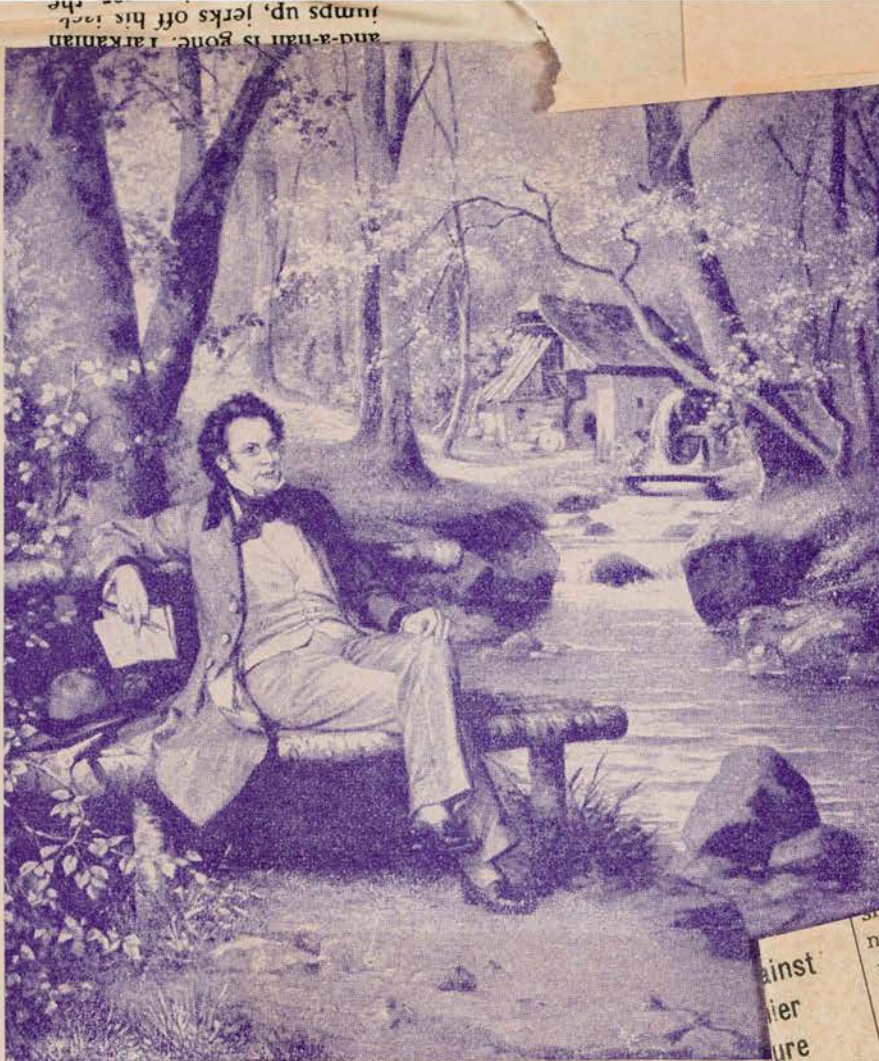
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the following hits

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in
SPRING IN BRAZIL

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MARINKA
BARRYMORE THEATRE — 47th Street, West of B'way

CAROUSEL
MAJESTIC THEATRE — 44th Street, West of B'way

BLOOMER
SHUBERT THEATRE — 44th Street

SONG OF NANCY
IMPERIAL THEATRE — 45th Street

OKLAHOMA
ST. JAMES THEATRE — 44th Street

YOU TOUCHED ME
BOOTH THEATRE — 45th Street

MAIL MONEY ORDERS TO

JOHN F. WATERS — 234 WEST 44th STREET, NEW YORK 18, N. Y.

Publ
PROGRAM PUB
1472 Broadway,

...sisted Thursday that they had un-
misappropriations in Maritime Com-
administration accounting practices.
However, Representative Alvin
demanded that the evidence unco-
vered by GAO experts should be
submitted to federal grand juries
for investigation of "possible
fraud."

These developments came at the
first day's hearings of the House
Merchant Marine Committee into
accounting practices of the two war
agencies which are under fire by
GAO for their failure to "adequa-
tely control" billions of dollars in
wartime ship construction activi-
ties.

Hearing Postponed

The hearing was postponed until
Friday on account of the press of
other business of the House.

Weichel made the demand for
grand jury action after Arthur Erb,
head of the GAO field auditing unit,
testified to three instances of ac-
counting "irregularities" uncovered
by GAO in the course of auditing
the 1943 fiscal year operations of
the agencies.

Erb testified that in two instances
the Maritime Commission advanced
funds on contracts to Kaiser Ship-
yards and Worthington Pump Com-
pany and the advances were "set
up" on the companies' books as
"expense" items.

Might Result in Loss

Erb explained that the practice
"might result in loss to the Gov-
ernment" although in both instances
the money had been "subsequent-
ly" repaid.

He also told of another instance

**Marketing
Penalty**

(UP)—Food Min-
who raced back
in the cabinet said
has approved his
the death penal-
market operators
as the justice min-
special food minister
operate "pitilessly"
marketers.