## Contents

*List of Illustrations*  
*List of Tables*  
*List of Music Examples*  
*Notes on Contributors*  
*Chronology, 1855–1950*

Introduction  
Anastasia Belina and Derek B. Scott  

**Part I Early Centres of Operetta**  
1 French Operetta: Offenbach and Company  
   *John Kenrick*  
   17  
2 Viennese Golden-Age Operetta: Drinking, Dancing and Social Criticism in a Multi-Ethnic Empire  
   *Lisa Feurzeig*  
   32  
3 London and Gilbert and Sullivan  
   *Bruno Bower*  
   47  
4 Hungarians and Hungarianisms in Operetta and Folk Plays in the Late-Habsburg and Post-Habsburg Era  
   *Lynn M. Hooker*  
   61  
5 Operetta in the Czech National Revival: The Provisional Theatre Years  
   *Jan Smaczny*  
   76  

**Part II The Global Expansion of Operetta**  
6 Going Global: The International Spread of Viennese Silver-Age Operetta  
   *Stefan Frey*  
   89  
7 Spain and Zarzuela  
   *Christopher Webber*  
   103  
8 Camping along the American Operetta Divide (on the Road to the Musical Play)  
   *Raymond Knapp*  
   120  
9 Operetta in Russia and the USSR  
   *Anastasia Belina*  
   135  
10 Operetta in the Nordic Countries (1850–1970)  
   *Pentti Paavolainen*  
   149  

[ix]
Contents

11 Operetta in Greece
Avra Xepapadakou 167

Part III Operetta since 1900 187

12 The Operetta Factory: Production Systems of Silver-Age Vienna
Micaela K. Baranello 189
13 Berlin Operetta
Tobias Becker 205
14 Operetta in Italy
Valeria De Lucca 220
15 Operetta in Warsaw
Anastasia Belina 232
16 British Operetta after Gilbert and Sullivan
Derek B. Scott 246
17 Operetta During the Nazi Regime
Matthias Kauffmann 261
18 Operetta Films
Derek B. Scott 272
19 Australian Director Barrie Kosky on the Subversiveness of a Predominantly Jewish Genre: An Interview by Ulrich Lenz
Barrie Kosky and Ulrich Lenz 286

Select Bibliography 295
Index 305