

## The Cambridge Companion to Operetta

Those whose thoughts of musical theatre are dominated by the Broadway musical will find this book a revelation. From the 1850s to the early 1930s, when urban theatres sought to mount glamorous musical entertainment, it was to operetta that they turned. It was a form of musical theatre that crossed national borders with ease and was adored by audiences around the world. This collection of essays by an array of international scholars examines the key figures in operetta in many different countries. It offers a critical and historical study of the widespread production of operetta and of the enthusiasm with which it was welcomed. Furthermore, it challenges nationalistic views of music and approaches operetta as a compositional genre. This *Cambridge Companion* contributes to a widening appreciation of the music of operetta and a deepening knowledge of the cultural importance of operetta around the world.

ANASTASIA BELINA is Senior Research Fellow at the University of Leeds. She is author and editor of *A Musician Divided* (2013), *Die tägliche Mühe ein Mensch zu sein* (2013), *Wagner in Russia, Poland and the Czech Lands* (2013, co-edited edition) and *The Business of Opera* (2015, co-edited with Derek B. Scott). Between 2014 and 2019 she researched the reception of German operetta in Warsaw as part of an ERC-funded project. She is currently working on the BBC and AHRC project *Forgotten Female Composers* for which she is researching the life and work of Augusta Holmès.

DEREK B. SCOTT is Professor of Critical Musicology at the University of Leeds. His books include *Sounds of the Metropolis* (2008) and *Musical Style and Social Meaning* (2010). His musical compositions include two symphonies for brass band and an operetta, *Wilberforce*. He has also worked professionally as a singer, actor and pianist in radio, TV, concert hall and theatre. In 2014, he was awarded an Advanced Grant by the European Research Council to fund a five-year project researching the twentieth-century reception of operettas from the German stage on Broadway and in the West End.

## Cambridge Companions to Music

### Topics

**The Cambridge Companion to Ballet**

Edited by Marion Kant

**The Cambridge Companion to Blues and Gospel Music**

Edited by Allan Moore

**The Cambridge Companion to Choral Music**

Edited by André de Quadros

**The Cambridge Companion to the Concerto**

Edited by Simon P. Keefe

**The Cambridge Companion to Conducting**

Edited by José Antonio Bowen

**The Cambridge Companion to Eighteenth-Century Music**

Edited by Anthony R. DelDonna and Pierpaolo Polzonetti

**The Cambridge Companion to Electronic Music**

Edited by Nick Collins and Julio D'Escriván

**The Cambridge Companion to Film Music**

Edited by Mervyn Cooke and Fiona Ford

**The Cambridge Companion to French Music**

Edited by Simon Trezise

**The Cambridge Companion to Grand Opera**

Edited by David Charlton

**The Cambridge Companion to Hip-Hop**

Edited by Justin A. Williams

**The Cambridge Companion to Jazz**

Edited by Mervyn Cooke and David Horn

**The Cambridge Companion to Jewish Music**

Edited by Joshua S. Walden

**The Cambridge Companion to the Lied**

Edited by James Parsons

**The Cambridge Companion to Medieval Music**

Edited by Mark Everist

**The Cambridge Companion to Music in Digital Culture**

Edited by Nicholas Cook, Monique Ingalls and David Trippett

**The Cambridge Companion to the Musical, third edition**

Edited by William Everett and Paul Laird

**The Cambridge Companion to Opera Studies**

Edited by Nicholas Till

**The Cambridge Companion to Operetta**

Edited by Anastasia Belina and Derek B. Scott

**The Cambridge Companion to the Orchestra**

Edited by Colin Lawson

**The Cambridge Companion to Percussion**

Edited by Russell Hartenberger

**The Cambridge Companion to Pop and Rock**

Edited by Simon Frith, Will Straw and John Street

Cambridge University Press & Assessment  
978-1-316-63334-2 — The Cambridge Companion to Operetta  
Edited by Anastasia Belina, Derek B. Scott  
Frontmatter  
[More Information](#)

---

**The Cambridge Companion to Recorded Music**

Edited by Eric Clarke, Nicholas Cook, Daniel Leech-Wilkinson and John Rink

**The Cambridge Companion to the Singer-Songwriter**

Edited by Katherine Williams and Justin A. Williams

**The Cambridge Companion to the String Quartet**

Edited by Robin Stowell

**The Cambridge Companion to Twentieth-Century Opera**

Edited by Mervyn Cooke

## Composers

**The Cambridge Companion to Bach**

Edited by John Butt

**The Cambridge Companion to Bartók**

Edited by Amanda Bayley

**The Cambridge Companion to The Beatles**

Edited by Kenneth Womack

**The Cambridge Companion to Beethoven**

Edited by Glenn Stanley

**The Cambridge Companion to Berg**

Edited by Anthony Pople

**The Cambridge Companion to Berlioz**

Edited by Peter Bloom

**The Cambridge Companion to Brahms**

Edited by Michael Musgrave

**The Cambridge Companion to Benjamin Britten**

Edited by Mervyn Cooke

**The Cambridge Companion to Bruckner**

Edited by John Williamson

**The Cambridge Companion to John Cage**

Edited by David Nicholls

**The Cambridge Companion to Chopin**

Edited by Jim Samson

**The Cambridge Companion to Debussy**

Edited by Simon Trezise

**The Cambridge Companion to Elgar**

Edited by Daniel M. Grimley and Julian Rushton

**The Cambridge Companion to Duke Ellington**

Edited by Edward Green

**The Cambridge Companion to Gershwin**

Edited by Anna Harwell Celenza

**The Cambridge Companion to Gilbert and Sullivan**

Edited by David Eden and Meinhard Saremba

**The Cambridge Companion to Handel**

Edited by Donald Burrows

**The Cambridge Companion to Haydn**

Edited by Caryl Clark

**The Cambridge Companion to Liszt**

Edited by Kenneth Hamilton

**The Cambridge Companion to Mahler**

Edited by Jeremy Barham

**The Cambridge Companion to Mendelssohn**

Edited by Peter Mercer-Taylor

**The Cambridge Companion to Monteverdi**

Edited by John Whenham and Richard Wistreich

**The Cambridge Companion to Mozart**

Edited by Simon P. Keefe

**The Cambridge Companion to Arvo Pärt**

Edited by Andrew Shenton

**The Cambridge Companion to Ravel**

Edited by Deborah Mawer

**The Cambridge Companion to the Rolling Stones**

Edited by Victor Coelho and John Covach

**The Cambridge Companion to Rossini**

Edited by Emanuele Senici

**The Cambridge Companion to Schoenberg**

Edited by Jennifer Shaw and Joseph Auner

**The Cambridge Companion to Schubert**

Edited by Christopher Gibbs

**The Cambridge Companion to Schumann**

Edited by Beate Perrey

**The Cambridge Companion to Shostakovich**

Edited by Pauline Fairclough and David Fanning

**The Cambridge Companion to Sibelius**

Edited by Daniel M. Grimley

**The Cambridge Companion to Richard Strauss**

Edited by Charles Youmans

**The Cambridge Companion to Michael Tippett**

Edited by Kenneth Gloag and Nicholas Jones

**The Cambridge Companion to Vaughan Williams**

Edited by Alain Frogley and Aiden J. Thomson

**The Cambridge Companion to Verdi**

Edited by Scott L. Balthazar

## Instruments

**The Cambridge Companion to Brass Instruments**

Edited by Trevor Herbert and John Wallace

**The Cambridge Companion to the Cello**

Edited by Robin Stowell

**The Cambridge Companion to the Clarinet**

Edited by Colin Lawson

**The Cambridge Companion to the Guitar**

Edited by Victor Coelho

**The Cambridge Companion to the Harpsichord**

Edited by Mark Kroll

**The Cambridge Companion to the Organ**

Edited by Nicholas Thistlethwaite and Geoffrey Webber

Cambridge University Press & Assessment  
978-1-316-63334-2 — The Cambridge Companion to Operetta  
Edited by Anastasia Belina , Derek B. Scott  
Frontmatter  
[More Information](#)

---

**The Cambridge Companion to the Piano**

Edited by David Rowland

**The Cambridge Companion to the Recorder**

Edited by John Mansfield Thomson

**The Cambridge Companion to the Saxophone**

Edited by Richard Ingham

**The Cambridge Companion to Singing**

Edited by John Potter

**The Cambridge Companion to the Violin**

Edited by Robin Stowell

The Cambridge Companion to  
**OPERETTA**

.....

EDITED BY

Anastasia Belina  
University of Leeds

Derek B. Scott  
University of Leeds



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press & Assessment  
978-1-316-63334-2 — The Cambridge Companion to Operetta  
Edited by Anastasia Belina, Derek B. Scott  
Frontmatter  
[More Information](#)



CAMBRIDGE  
UNIVERSITY PRESS

Shaftesbury Road, Cambridge CB2 8EA, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,  
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of  
education, learning and research at the highest international levels of excellence.

[www.cambridge.org](http://www.cambridge.org)

Information on this title: [www.cambridge.org/9781316633342](http://www.cambridge.org/9781316633342)

DOI: 10.1017/9781316856024

© Cambridge University Press & Assessment 2020

This publication is in copyright. Subject to statutory exception and to the provisions  
of relevant collective licensing agreements, no reproduction of any part may take  
place without the written permission of Cambridge University Press & Assessment.

First published 2020

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloging-in-Publication data*

Names: Belina, Anastasia. | Scott, Derek B.

Title: The Cambridge companion to operetta / edited by Anastasia Belina, Derek B. Scott.

Description: Cambridge, United Kingdom ; New York, NY : Cambridge University Press,  
2019. | Includes bibliographical references and index.

Identifiers: LCCN 2019018392 | ISBN 9781107182165 (alk. paper)

Subjects: LCSH: Operetta.

Classification: LCC ML1900 .C3 2019 | DDC 782.1/2–dc23

LC record available at <https://lcn.loc.gov/2019018392>

ISBN 978-1-107-18216-5 Hardback

ISBN 978-1-316-63334-2 Paperback

Cambridge University Press & Assessment has no responsibility for the persistence  
or accuracy of URLs for external or third-party internet websites referred to in this  
publication and does not guarantee that any content on such websites is, or will  
remain, accurate or appropriate.

Contents

<i>List of Illustrations</i>	page xi
<i>List of Tables</i>	xii
<i>List of Music Examples</i>	xiii
<i>Notes on Contributors</i>	xiv
<i>Chronology, 1855–1950</i>	xix
 Introduction	
<i>Anastasia Belina and Derek B. Scott</i>	1
 <b>Part I Early Centres of Operetta</b>	15
1 French Operetta: Offenbach and Company	
<i>John Kenrick</i>	17
2 Viennese Golden-Age Operetta: Drinking, Dancing and Social Criticism in a Multi-Ethnic Empire	
<i>Lisa Feurzeig</i>	32
3 London and Gilbert and Sullivan	
<i>Bruno Bower</i>	47
4 Hungarians and Hungarianisms in Operetta and Folk Plays in the Late-Habsburg and Post-Habsburg Era	
<i>Lynn M. Hooker</i>	61
5 Operetta in the Czech National Revival: The Provisional Theatre Years	
<i>Jan Smaczny</i>	76
 <b>Part II The Global Expansion of Operetta</b>	87
6 Going Global: The International Spread of Viennese Silver-Age Operetta	
<i>Stefan Frey</i>	89
7 Spain and Zarzuela	
<i>Christopher Webber</i>	103
8 Camping along the American Operetta Divide (on the Road to the Musical Play)	
<i>Raymond Knapp</i>	120
9 Operetta in Russia and the USSR	
<i>Anastasia Belina</i>	135
10 Operetta in the Nordic Countries (1850–1970)	
<i>Pentti Paavolainen</i>	149



*x Contents*

11	Operetta in Greece <i>Avra Xepapadakou</i>	167
<b>Part III Operetta since 1900</b>		187
12	The Operetta Factory: Production Systems of Silver-Age Vienna <i>Micaela K. Baranello</i>	189
13	Berlin Operetta <i>Tobias Becker</i>	205
14	Operetta in Italy <i>Valeria De Lucca</i>	220
15	Operetta in Warsaw <i>Anastasia Belina</i>	232
16	British Operetta after Gilbert and Sullivan <i>Derek B. Scott</i>	246
17	Operetta During the Nazi Regime <i>Matthias Kauffmann</i>	261
18	Operetta Films <i>Derek B. Scott</i>	272
19	Australian Director Barrie Kosky on the Subversiveness of a Predominantly Jewish Genre: An Interview by Ulrich Lenz <i>Barrie Kosky and Ulrich Lenz</i>	286
	<i>Select Bibliography</i>	295
	<i>Index</i>	305

## Illustrations

8.1	Emma Trentini disguised as a Gipsy boy in 'Italian Street Song'	page 129
9.1	Entrance to the Theatre Bouffe, 1909	138
11.1	The duet 'My star-born love' from the operetta <i>Count Sparrow</i> by Pavlos Carrer as published in <i>To Asty</i> , 18 December 1888	172
11.2	A scene from the Greek version (entitled <i>Gingolette</i> ) of the Viennese operetta <i>Libellentanz</i> by Franz Lehár printed on the cover of the musical score	175
11.3	<i>The Godson</i> by Theofrastos Sakellaridis. Cover page of the printed programme for the production of the Greek National Opera, 1995–6	177
11.4	The cover of the musical score of the Greek operetta <i>The Woman of the Streets</i> by Nikos Hadjiapostolou	181
11.5	The operetta protagonist Melpomeni Kolyva, c.1910	183
15.1	Teatr Nowości	234
15.2	Nowości prices	236
15.3	Lucyna Messal and Józef Redo	242
18.1	Film cast of <i>Die Csárdásfürstin</i>	276

Tables

3.1	Gilbert and Sullivan collaborations	<i>page</i> 50
5.1	The most frequently performed operettas in the Provisional Theatre, Prague	79
12.1	Major Viennese operetta newspaper critics	199

Music Examples

0.1	‘Fable’ from <i>Le financier et le savetier</i> , lyrics by H. Crémieux, music by J. Offenbach	page 5
7.1	<i>La revoltosa</i> , ‘¿Por qué no me miras? ¿Por qué?’	111
7.2	<i>La revoltosa</i> , ‘¡Ay, Felipe de mi alma!’	111
7.3	<i>El asombro de Damasco</i> , ‘Soy Alimón. Soy el Cadí’	116
16.1	‘Lippen schweigen’ from <i>Die lustige Witwe</i>	251
16.2	‘Love Will Find a Way’ from <i>The Maid of the Mountains</i>	251

## Notes on Contributors

**Micaela K. Baranello** is Assistant Professor of Music at the University of Arkansas. Her book in progress, *The Operetta Empire*, examines operetta in Vienna from 1900 to 1930. Her publications include 'Die lustige Witwe and the Creation of the Silver Age of Viennese Operetta' (*Cambridge Opera Journal*) and articles in the *Journal of the American Musicological Society*, *Opera Quarterly* and *Puccini and His World*, as well as a number of features and reviews in *The New York Times*. She has received the Mellon/ACLS Fellowship and a Fulbright study grant in Austria.

**Tobias Becker** is a research fellow at the German Historical Institute London where he is working on the 'nostalgia wave' during the 1970s. Before joining the GHIL he worked on popular musical theatre. Publications include *Inszenierte Moderne. Populäres Theater in Berlin and London, 1880–1930* (2014) and *Popular Musical Theatre in London and Berlin, 1890–1939* (edited with Len Platt and David Linton, 2014).

**Anastasia Belina** is a senior research fellow at the School of Music, University of Leeds, where she worked with Derek B. Scott on an ERC-funded project, *German Operetta in London and New York in 1907–37: Cultural Transfer and Transformation*. She is author and editor of *A Musician Divided: André Tchaikowsky in His Own Words* (2013), *Die tägliche Mühe ein Mensch zu sein* (2013), *Wagner in Russia, Poland and the Czech Lands: Musical, Literary, and Cultural Perspectives* (2013, co-edited edition) and *The Business of Opera* (2015, co-edited with Derek B. Scott). She is also an opera director and librettist, has appeared on BBC3 and presented a documentary film *Rebel of the Keys* (2015).

**Bruno Bower** studied at Oriel College, Oxford; Birmingham Conservatoire and King's College London. He completed his PhD at the Royal College of Music in 2016 with a thesis on critical readings of the programme notes written by George Grove for the Crystal Palace Saturday Concerts between 1865 and 1879, illuminating the ideas and ideology surrounding music in Victorian Britain. His doctoral work was supported by a Lucy Ann Jones and a Douglas and Hilda Simmonds Award, as well as by an AHRC Doctoral Studentship. He now teaches music history and analysis modules for various colleges at Cambridge University, and music appreciation evening classes in the Centre for Languages, Culture and Communication at Imperial College London. He became a devotee of Gilbert and Sullivan through regular performances as an oboist in the orchestra for numerous productions of the Savoy Operas.

**Valeria De Lucca** is Associate Professor of Music at the University of Southampton. She is interested in opera and musical theatre, with particular emphasis on questions of gender and patronage, singers and systems of production in early modern Europe, and on the reception and adaptation of foreign operetta in Italy

xv *Notes on Contributors*

at the end of the nineteenth century. She has published articles and chapters in *The Journal of Musicology*, *Renaissance Studies*, *Early Music*, *The Journal of Seventeenth-Century Music* and *The Oxford Handbook of Opera* (ed. by Helen Greenwald). Her forthcoming publications include the monograph *The Politics of Princely Entertainment: Music and Spectacle in the Lives of Lorenzo Onofrio and Maria Mancini Colonna (1659–1689)* (Oxford University Press) and the collection of essays *Sound, Space and the Performance of Identity in Early Modern Rome* (co-edited with Christine Jeanneret; Routledge).

**Lisa Feurzeig** is Professor of Music at Grand Valley State University in Michigan. Her research is centred on text–music relations in vocal music, especially German art song, the Viennese popular theatre and Wagner’s operas. In her book, *Schubert’s Lieder and the Philosophy of Early German Romanticism*, she argues that Schubert created musical equivalents for complex abstract ideas in settings of Schlegel and Novalis. Her critical edition with John Sienicki, *Quodlibets of the Viennese Theater*, explores practices of musical quotation and reference. Her first operetta-focussed project is a study of political meanings in the 2004 Vienna Volksoper production of Kálmán’s *Herzogin von Chicago*. She is an organizer of concerts and symposia in Hermann, Missouri, tracing aspects of German-American musical culture. As a performing singer, she has emphasized early music, lieder and music since 1900.

**Stefan Frey** is a writer, broadcaster, lecturer, dramaturg and director. As an assistant director at the Deutsche Schauspielhaus Hamburg, LTT Tübingen and Thüringer Landestheater Rudolstadt, he directed several productions. From 2004 to 2006 he was the head of the Studio Theatre of the Institute for Theatre Studies at Munich University; since then, he has been lecturer there and at the University of Vienna. Frey is the author of numerous articles on operetta in academic and non-academic publications, radio features and books such as *Franz Lehár oder das schlechte Gewissen der leichten Musik* (Tübingen 1995), *Was sagt ihr zu diesem Erfolg. Franz Lehár und die Unterhaltungsmusik des 20. Jahrhunderts* (Frankfurt a. M. / Leipzig 1999), *Emmerich Kálmán: Unter Tränen lachen* (Berlin 2003; English translation: Culver City 2014) and *Leo Fall. Spöttischer Rebell der Operette* (Vienna 2010).

**Lynn M. Hooker** is Associate Professor of Music History at Purdue University’s Rueff School of Visual and Performing Arts with a courtesy appointment in the Department of History. Her book *Redefining Hungarian Music from Liszt to Bartók* was published in 2013 by Oxford University Press. She has published on music and modernism, nationalism, race and popular and folk culture in (among other places) *Musical Quarterly*, *Anthropology of East Europe Review*, *Twentieth-Century Music*, *Ethnomusicology* and *European Meetings in Ethnomusicology*. After beginning her scholarly career working on the history of music and culture through historical documents, she began in 2000 doing systematic fieldwork in both Europe and North America in Hungarian folk and popular music scenes, focussing on the role of Romani performers. She is currently drafting a book on the transformation of the ‘Gipsy music’ industry in twentieth-century Hungary, based on oral history interviews and archival research.

*xvi Notes on Contributors*

**Matthias Kauffmann** is a lecturer at the Ludwig-Maximilians-University Munich. His PhD thesis, funded with a scholarship of the Studienstiftung des deutschen Volkes, focussed on popular musical theatre in the Third Reich. In collaboration with Jens Malte Fischer, he has curated an exhibition of Gustav Mahler (Theatre Museum, Munich, 2010/11) and has also worked as an assistant director with Thalia-Theatre (Hamburg), Frankfurt Opera and the Bavarian State Opera. In 2015 he began working as a dramaturg for musical theatre at Stadttheater Gießen.

**John Kenrick**, an internationally recognized authority on the history of musical theatre, combines a passion for entertainment history with the practical know-how earned working on stage productions at every level from amateur to Broadway. He served as personal assistant to six Tony-winning producers, working on such Broadway productions as the Pulitzer Prize-winning *Rent*. He created the educational website *Musicals101.com* and has taught courses on musical theatre history at New York University's Steinhardt School, Marymount College, Philadelphia's University of the Arts and The New School University. He is the author of *Musical Theatre: A History*, *The Complete Idiot's Guide to Amateur Theatricals* and contributed a history of Broadway to the Carolina Academic Press textbook *Theatre Law*. He has appeared on PBS, A&E's *Biography*, BBC TV and radio, National Public Radio and in numerous DVD documentaries.

**Raymond Knapp**, Distinguished Professor of Musicology and Humanities at UCLA, has authored five books and co-edited two others, including *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler's Re-Cycled Songs* (2003), *The American Musical and the Formation of National Identity* (2005; winner of the George Jean Nathan Award for Dramatic Criticism), *The American Musical and the Performance of Personal Identity* (2006) and *The Oxford Handbook of the American Musical* (2011, with Mitchell Morris and Stacy Wolf). His published essays address a wide range of additional interests, including Beethoven, Wagner, Brahms, Tchaikovsky, Mahler, nationalism, musical allusion, music and identity, camp and film music. His recent book, *Making Light* (2018), considers Haydn and American popular music in the context of German idealism.

**Barrie Kosky** is a director in the field of opera and theatre. As a director he is working in international houses such as Bayerische Staatsoper in Munich, The Bayreuth Festival, Glyndebourne Festival Opera, The Salzburg Festival, Teatro Real Madrid, Oper Frankfurt, The Royal Opera House, Covent Garden, the English National Opera London, Opernhaus Zürich and the Opernhaus Amsterdam, as well as at houses such as Deutsches Theater Berlin and Schauspiel Frankfurt. He was the Artistic Director of the Adelaide Festival in 1996, Artistic Co-Director of Schauspielhaus Wien from 2001 to 2005, and since 2012 he has managed Komische Oper Berlin as General Manager and Artistic Director.

**Ulrich Lenz** studied musicology, drama and art history in Munich, Berlin and Milan. During his stay in Italy, as correspondent for the newspaper *Die Welt*, he

*xvii Notes on Contributors*

reported regularly on cultural events in northern Italy. He began his theatre career in the season 1997–8 as an assistant dramaturg at the State Opera, Stuttgart. In succeeding years, he worked as an opera dramaturg at theatres in Linz and Mannheim. In 2006 he became chief dramaturg of the Staatsoper, Hanover, and, since 2012, he has been chief dramaturg in Barrie Kosky's leading team at the Komische Oper, Berlin.

**Pentti Paavolainen** is an independent scholar who worked previously for many years as a research professor at the Theatre Academy in Helsinki. His recent work consists of a three-volume biography of the theatre and opera manager, founder of the Finnish Theatre company, Kaarlo Bergbom (research funded by the Finnish Academy and private foundations). From 2004 to 2006, he was President of the Society of Theatre Research in Finland, and he has also served two terms in office as President of the Nordic Society for Theatre Research (1995–9). His contributions to edited collections have been numerous, and his articles have been published in the journals *Nordic Theatre Studies* and *Synteesi* (Synthesis). His history of theatre in Finland is accessible on the Uniarts.fi pages.

**Derek B. Scott** is Professor of Critical Musicology at the University of Leeds. He researches into music, culture and ideology and, among other books, is the author of *The Singing Bourgeois* (1989, R/2001), *From the Erotic to the Demonic: On Critical Musicology* (2003), *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008) and *German Operetta on Broadway and in the West End, 1900–1940* (Cambridge University Press, 2019). He has edited or co-edited numerous books, including *The Ashgate Research Companion to Popular Musicology* (2009) and *Confronting the National in the Musical Past* (2018). He has written numerous articles in which he has been at the forefront in identifying changes of critical perspective in the socio-cultural study of music.

**Jan Smaczny** is well known as an authority on many aspects of Czech music. As an academic he has taught at the universities of Oxford, Birmingham and Queen's Belfast, where he is Emeritus Professor of Music. His publications include a book on Dvořák's B Minor cello concerto (Cambridge University Press, 1999) and edited collections of essays on Irish Music (*Music in Nineteenth-Century Ireland*, Four Courts Press, 2007) and Bach's B minor-Mass (*Exploring Bach's B minor Mass*, Cambridge University Press, 2013). Much of his work has been based on archival research into the operatic repertoire of the Prague Provisional and Czech National Theatres. Of particular relevance to the present project is his book, *The Daily Repertoire of the Prague Provisional Theatre* (Prague, 1994) an extensively annotated catalogue of operas and operettas performed in the theatre and 'Grand Opera in the Czech Lands' (in David Charlton ed., *The Cambridge Companion to Grand Opera*, Cambridge University Press, 2003).

**Christopher Webber** is an actor, stage director and writer, and a leading authority on Spanish Zarzuela. His book *The Zarzuela Companion* (Scarecrow Press, 2002, with foreword by Plácido Domingo) is the standard English-language reference work on the genre. A major contributor to the *Oxford Companion to Music* (Oxford University Press, 2002), he wrote and edited many entries on Iberian



*xviii Notes on Contributors*

and Ibero-American genres, composers and countries. As Editor in Chief since 1997 of the internet portal *zarzuela.net*, he has published many articles and reviews on Spanish lyric theatre, and he is a regular, wide-ranging contributor to *Opera* magazine. Webber has lectured and published on zarzuela for international symposia at the Universities of Sheffield (UK), Tübingen (Germany), Oviedo and Valencia (Spain) and has directed and performed zarzuela in London's West End, as well as adapting two zarzuelas for Santa Fé Opera. He also serves on the theatre and music panels of the *Dictionary of National Biography*.

**Avra Xepapadakou** is a lecturer at the Department of Philology, Division of Theatre and Music Studies, University of Crete, where she teaches history of theatre and opera. Her research interests focus on nineteenth-century theatre, music and cultural life. She has published articles and papers on topics such as the relations between Italian and Ionian opera, the question of westernization/orientalism in modern Greek theatre and art music, the foreign opera troupes touring in nineteenth-century south-eastern Europe and the Orient and the invasion of operetta on the modern Greek stage. The subject of her recent book is the Ionian opera composer Pavlos (Paolo) Carrer (Athens, 2013). She is the project leader of the research project 'Archivio', concerning the theatre archive of Romeo Castellucci and the Societas Raffaello Sanzio. In the spring of 2015 (February–May) she conducted research at the California State University, Sacramento, and recently she was granted a research visitorship from the Balzan Musicology 2012 Programme *Towards a Global History of Music* (2015–16).

## Chronology, 1855–1950

Sources include the *Zeittafel* in Bernard Grun, *Kulturgeschichte der Operette* (Munich: Langen Müller Verlag, 1961), 552–63; the chronology in Ewen, *European Light Opera*, 263–7; Bernard Grun, *The Timetables of History: A Horizontal Linkage of People and Events* (New York: Simon and Schuster, new edition 1979); Hywell Williams, *Cassell's Chronology of World History: Dates, Events and Ideas that Made History* (London: Weidenfeld & Nicolson, 2005), and Music and History <http://musicandhistory.com/>.

- 1855 Alexander II becomes Tsar of Russia. *Leaves of Grass*, Walt Whitman. *Les deux aveugles* and *Ba-ta-clan*, Offenbach.
- 1856 Crimean War ends. Sigmund Freud born. *Les Contemplations*, Hugo. *Le financier et le savetier*, Offenbach. Schumann dies.
- 1857 Siege of Delhi. *Madame Bovary*, Flaubert. *Le mariage aux lanternes*, Offenbach.
- 1858 Arthur Sullivan studies in Leipzig. Covent Garden opera house is built. *Orphée aux enfers*, Offenbach.
- 1859 Victor Herbert born. *On the Origin of Species*, Darwin. *A Tale of Two Cities*, Dickens. *Faust*, Gounod. *Geneviève de Brabant*, Offenbach.
- 1860 End of Second Opium War (China); Victor Emmanuel proclaimed king of Italy. *Das Pensionat*, Suppé (first Viennese operetta).
- 1861 Abraham Lincoln is President of the USA; outbreak of US Civil War. The emancipation of Russian serfs is completed. *Great Expectations*, Dickens. *La Chanson de Fortunio*, Offenbach.
- 1862 Bismarck becomes prime minister of Prussia. Austrian botanist Ludwig Ritter von Köchel catalogues Mozart's compositions. Anton Rubinstein founds St Petersburg Conservatoire. The first Monte Carlo gambling casino opens in Monaco. *Fathers and Sons*, Turgenev. *La forza del destino*, Verdi. *Bavard et bavarde*, Offenbach.
- 1863 Emancipation Proclamation issued by Lincoln. World's first underground railway opens in London (The London Underground). The Football Association is established in London and draws up the rules for the game. First instalment of *War and Peace* by Leo Tolstoy published. *Lischen et Frizchen*, Offenbach.
- 1864 Marx founds First International Workingmen's Association. *Notes from the Underground*, Dostoyevsky; *Voyage au centre de la terre*, Jules Verne. Millöcker is Kapellmeister in Graz. Ku Klux Klan

xx *Chronology, 1855–1950*

- (KKK) is formed in Pulaski, Tennessee. *Alice's Adventures in Wonderland*, Lewis Carroll. *La belle Hélène*, Offenbach.
- 1865 End of American Civil War. *Tristan und Isolde*, Richard Wagner. *Die schöne Galathée*, Franz von Suppé.
- 1866 Austro-Prussian War. Cretan Revolt. Paul Lincke born. Travel agent Thomas Cook offers its first organized tours to the USA. Moscow Conservatoire is founded by Nicholas Rubinstein. *Crime and Punishment* and *The Gambler*, Dostoyevsky. *Barbe-bleue* and *La vie parisienne*, Offenbach; *Les chevaliers de la table ronde*, Hervé; *Leichte Kavallerie*, Suppé.
- 1867 Paris World Exposition. The USA buys Alaska from Russia for \$7,200,200. *Peer Gynt*, Ibsen; *Thérèse Raquin*, Zola. *La Grande-Duchesse de Gérolstein*, Offenbach. Granados born.
- 1868 Shogunate abolished in Japan. Spanish Revolution. The game of badminton invented in Gloucester. *Die Meistersinger*, Wagner. *La Périchole*, Offenbach.
- 1869 Opening of the Suez Canal. The National Woman Suffrage Association is established in the USA. The first college for women is founded at Cambridge University (Girton College). Rickshaw invented in Japan. *The Idiot*, Dostoyevsky. The first performance of Wagner's *Das Rheingold* in Munich. *Les brigands*, Offenbach; *Le petit Faust*, Hervé. Berlioz dies.
- 1870 Franco-Prussian War. Franz Lehár and Oscar Straus born. *Vingt mille lieues sous les mers*, Jules Verne. Dickens dies.
- 1871 Paris Commune. The Royal Albert Hall opens in London. The German Second Reich. Stanley finds Livingstone in East Africa. Johann Strauss Jr visits the USA. *Aida*, Giuseppe Verdi, premiered at the newly built Cairo Opera House. *Indigo und die 40 Räuber*, Strauss.
- 1872 World Peace Jubilee, Boston. Japan's first railway opens, built by British engineers. James Abbott McNeill Whistler paints *Arrangement in Grey and Black No 1: Portrait of the Painter's Mother*. *La fille de Madame Angot*, Charles Lecocq.
- 1873 Crash of the Vienna Stock Exchange in May. Leo Fall born. *Une Saison en enfer*, Arthur Rimbaud; *Le tour du monde en quatre-vingts jours*, Jules Verne. *La veuve du Malabar*, Hervé.
- 1874 The first Remington typewriter is sold. First impressionist exhibition, Paris. *Boris Godunov*, Mussorgsky; *Die Fledermaus*, Johann Strauss. *Giroflé-Girofla*, Lecocq; *El barberillo*, Barbieri.
- 1875 Uprising against Ottoman rule in Bosnia and Herzegovina. The Paris Opera House, designed by Charles Garnier, is completed,

xxi *Chronology, 1855–1950*

- where Bizet's *Carmen* is premiered. Piano Concerto No. 1 in B flat minor, Tchaikovsky. *Trial by Jury*, Gilbert and Sullivan.
- 1876 Japan recognizes Korea's independence from China. Bayreuth Festival opens. *The Adventures of Tom Sawyer*, Mark Twain; *Daniel Deronda*, George Eliot. Offenbach in the USA. *Fatinitza*, Suppé. Manuel de Falla born.
- 1877 Russo-Turkish War. Queen Victoria proclaimed Empress of India. *Anna Karenina*, Leo Tolstoy. *Swan Lake*, Tchaikovsky. *Les cloches de Corneville*, Robert Planquette.
- 1878 Congress of Berlin. *H.M.S. Pinafore*, Gilbert and Sullivan; *Madame Favart*, Offenbach.
- 1879 Zulu War. Frank Winfield Woolworth opens the store where everything costs 5 cents. Albert Einstein born. *Eugene Onegin*, Tchaikovsky. Gilbert and Sullivan in the USA. *Boccaccio*, Suppé; *Gräfin Dubarry*, Millöcker; *The Pirates of Penzance*, Gilbert and Sullivan.
- 1880 Disraeli resigns and Gladstone becomes prime minister for a second time. The game of table tennis is invented. Robert Stolz born. Victor Herbert is a cellist in the Strauss Orchestra. *Nana*, Zola. *L'Arbre de Noël*, Lecocq. Flaubert and Offenbach die.
- 1881 Alexander II is assassinated and is succeeded by his son, Alexander III. Boston Symphony Orchestra is founded. Electric lighting in the Savoy Theatre, London. *Der lustige Krieg*, Strauss. *Patience, or Bunthorne's Bride*, Gilbert and Sullivan. Mussorgsky and Nicholas Rubinstein die.
- 1882 Robert Koch discovers that tuberculosis is a communicable disease. *Parsifal*, Wagner. Emmerich Kálmán born. *Der Bettelstudent*, Millöcker; *Iolanthe*, Gilbert and Sullivan.
- 1883 Metropolitan Opera House opens. Brooklyn Bridge opens. *Eine Nacht in Venedig*, Strauss; *Mam'zelle Nitouche*, Hervé. Wagner dies.
- 1884 Paul Nipkow's invention of rotating scanning devices anticipates development of television technology. Ralph Benatzky born. *Princess Ida*, Gilbert and Sullivan; *Gasparone*, Millöcker.
- 1885 Fingerprint identification system is invented. A bicycle with two wheels of the same size is developed in France. The Boston Pops Orchestra is formed and gives the first concert of light classical music. Eduard Künneke, Jerome Kern and Alban Berg born. *Germinal*, Zola. *Der Zigeunerbaron*, Strauss; *The Mikado*, Gilbert and Sullivan.
- 1886 Gladstone introduces Irish Home Rule Bill. Coca Cola is invented as a headache and hangover cure. Liszt dies. *Le Baiser* (sculpture), Auguste Rodin. *La Gran Vía*, Chueca.

xxii *Chronology, 1855–1950*

- 1887 Queen Victoria's Golden Jubilee. Esperanto is invented. *Otello*, Verdi. *Ruddigore*, Gilbert and Sullivan; *Ali-Baba*, Lecocq.
- 1888 Dunlop invents the pneumatic tyre. Irving Berlin born. *The Sunflowers*, Vincent Van Gogh. *The Yeomen of the Guard*, Gilbert and Sullivan.
- 1889 Eiffel Tower opens as entrance to the World Exposition in Paris where *Ode triomphale en l'honneur du centenaire de 1789* by Augusta Holmès is premiered by 1,200 performers. *Three Men in a Boat*, Jerome K. Jerome. *Les Bourgeois de Calais*, Rodin. *The Gondoliers*, Gilbert and Sullivan.
- 1890 First Japanese general election. Electric chair is introduced in New York state as a 'humane alternative' to hanging. Paul Whiteman born. *Frühlings Erwachen* (*Spring Awakening*), Frank Wedekind. *Sleeping Beauty* and *Queen of Spades*, Tchaikovsky; *Cavalleria rusticana*, Pietro Mascagni. *L'Égyptienne*, Lecocq.
- 1891 Formation of the Young Turk Movement. The first advertising agency is founded in New York. A telephone link is established between London and Paris. Carnegie Hall opens in New York. The first electric oven for domestic use is sold in the USA. *Hedda Gabler*, Ibsen; *The Picture of Dorian Gray*, Oscar Wilde. *Der Vogelhändler*, Zeller.
- 1892 Pan-Slav Conference, Kraków. Paul Abraham born. *The Adventures of Sherlock Holmes*, Sir Arthur Conan Doyle; *The Diary of a Nobody*, George and Weedon Grossmith. *The Nutcracker*, Tchaikovsky; *Werther*, Massenet.
- 1893 World Exposition, Chicago. Wall Street market crash is followed by a four-year depression. The first cultured pearl is produced in Japan. Ivor Novello and Cole Porter born. *The Scream*, Edvard Munch. *Hänsel und Gretel*, Engelbert Humperdinck; Symphony No. 6 in E minor (*Pathétique*), Tchaikovsky.
- 1894 Tsar Alexander III dies and is succeeded by his son Nicholas II. First motorcycle (Hildebrand & Wolfmüller, Munich). *Arms and the Man*, Shaw; *The Jungle Book*, Rudyard Kipling. *Der Obersteiger*, Zeller. *La verbena de la Paloma*, Bretón.
- 1895 Gillette invents the safety razor. The first American pizzeria opens in New York. Oscar Wilde is sentenced to two years' hard labour for 'gross indecency' (homosexual behaviour). Brothers Lumière stage the first public screening of a motion picture in Paris. The first commercial screening of a four-minute film of a boxing match in New York. Henry Wood conducts the first of the annual Promenade Concerts ('Proms') in London. *Waldmeister*, Strauss; *The Wizard of the Nile*, Herbert. Suppé dies.

xxiii *Chronology, 1855–1950*

- 1896 Marconi invents the wireless telegraph. *Daily Mail* is founded. The Tate Gallery opens in London. *The Seagull*, Chekhov. *The Geisha*, Sidney Jones. Bruckner dies.
- 1897 Famine in India. Discovery of the electron. *La Bohème*, Giacomo Puccini. *The Stars and Stripes Forever*, Sousa. *The Belle of New York*, Gustave Kerker. Brahms dies. *La revoltosa*, Chapi.
- 1898 Construction of Paris métro begins. Stanislavsky founds Moscow Arts Theatre. George Gershwin and Vincent Youmans born. *Véronique*, André Messager; *Der Opernball*, Heuberger; *The Fortune Teller*, Herbert. Spanish–American War.
- 1899 Boer War. Global cholera pandemic starts. Aspirin is developed. *Uncle Vanya*, Chekhov; *Resurrection*, Leo Tolstoy. *Frau Luna*, Lincke; *Die Landstreicher*, Ziehrer. Johann Strauss and Suppé die.
- 1900 Paris métro opens. First Mercedes car. Kurt Weill born. Isaak Dunayevsky born. *Tosca*, Puccini. Arthur Sullivan dies.
- 1901 The Commonwealth of Australia established. Queen Victoria dies. Marconi transmits the first transatlantic wireless signals. First Nobel prizes are awarded. *Buddenbrooks*, Thomas Mann. *The Toreador*, Caryl. Verdi dies.
- 1902 Caruso's first acoustic recordings. Richard Rodgers born. *Imperialism*, J. A. Hobson. *Merrie England*, Edward German; *The Duchess of Dantzic*, Caryl.
- 1903 The Russian Social Democratic Labour Party splits into Menshevik and Bolshevik factions. Severe anti-Jewish pogroms begin in Russia. Emmeline Pankhurst founds the Women's Social and Political Union. First successful aeroplane flight by the Wright brothers. *The Cherry Orchard*, Chekhov. *Bruder Straubinger*, Eysler; *Babes in Toyland*, Herbert. Planquette and Whistler die.
- 1904 Japanese–Russian War. The Trans-Siberian Railway opens. First radio transmission of music in Graz, Austria. Picasso's 'pink period' begins with his arrival in Paris. *Madama Butterfly*, Puccini. *Die lustigen Nibelungen*, Straus. Chekhov dies.
- 1905 'Bloody Sunday' in Russia provokes a series of revolutionary outbursts. A treaty of separation between Sweden and Norway is signed. Einstein's theory of relativity. *Salome*, Richard Strauss. *Die lustige Witwe*, Lehár.
- 1906 Opening of Simplon rail tunnel between Switzerland and Italy. *Tausend und eine Nacht*, Strauss, arr. Reiterer. Cézanne dies.
- 1907 First mass march by suffragettes in London. Women are given the right to vote in Norway. Florenz Ziegfeld's revue *Follies of 1907* starts a new vogue for the slim figure as a model for female fashion.

xxiv *Chronology, 1855–1950*

- Ein Walzertraum*, Straus; *Der fidele Bauer*, Fall; *Die Dollarprinzessin*, Fall.
- 1908 Model T Ford car. Two-sided phonograph record discs are invented. *Der tapfere Soldat*, Straus; *Die geschiedene Frau*, Fall. *The Kiss*, Gustav Klimt.
- 1909 Freud gives lectures in the USA on psychoanalysis. The Victoria and Albert Museum opens in London. *Elektra*, R. Strauss. *Ein Herbstmanöver*, Kálmán; *Der Graf von Luxemburg*, Lehár; *The Arcadians*, Talbot and Mockton.
- 1910 *Traité de radioactivité*, Marie Curie. *The Firebird*, Stravinsky. *Zigeunerliebe*, Lehár; *Die keusche Susanne*, Jean Gilbert; *Naughty Marietta*, Herbert. Leo Tolstoy dies.
- 1911 Famine causes mass starvation in Russia. Revolution in China. 'Alexander's Ragtime Band', Berlin; *Der Rosenkavalier*, R. Strauss. *Eva*, Lehár. Mahler dies.
- 1912 Sinking of the Titanic. *Pierrot Lunaire*, Schoenberg. *Der Zigeunerprimas*, Kálmán; *Der liebe Augustin*, Fall; *Der lila Domino*, Cuvillier. *La generala*, Vives.
- 1913 Balkan War. Grand Central Station is completed in New York. *Man with a Guitar*, Picasso. *Le sacre du printemps*, Stravinsky. *Endlich allein*, Lehár; *Die Kino-Königin*, Gilbert; *Polenblut*, Nedbal; *Sweethearts*, Herbert; *La vida breve*, Falla.
- 1914 World War I commences. Concert of noise music in Milan given by Luigi Russolo. *Dubliners* and *A Portrait of the Artist as a Young Man*, James Joyce. *Rund um die Liebe*, Straus.
- 1915 Torpedo sinks the Lusitania. Absinthe is outlawed in France. In the USA, the millionth Ford car is produced. *Die Csárdásfürstin*, Kálmán; *Die Kaiserin*, Fall.
- 1916 Easter Rising, Dublin. *Die Rose von Stambul*, Fall; *Das Dreimäderlhaus*, Berté/Schubert; *Chu Chin Chow*, Asche and Norton.
- 1917 Russian Revolution. *Schwarzwaldmädel*, Leon Jessel; *The Maid of the Mountains*, Harold Fraser-Simson.
- 1918 End of World War I, but there is worldwide deadly influenza pandemic from January 1918 to December 1920. Leonard Bernstein born. Lecocq dies. *Wo die Lerche singt*, Lehár; *Phi-Phi*, Christiné.
- 1919 Spartacist Uprising, Germany. *Das Dorf ohne Glocke*, Kunneke; *Die Frau im Hermelin*, Gilbert; *Monsieur Beaucaire*, Messenger; *La La Lucille*, Gershwin.
- 1920 League of Nations established. *Das Hollandweibchen*, Kálmán; *Die blaue Mazur*, Lehár; *Der letzte Walzer*, Straus; *Sally*, Kern.



xxv *Chronology, 1855–1950*

- 1921 BBC founded. First regular radio programmes begin in USA. *Der Tanz ins Glück*, Stolz; *Der Vetter aus Dingsda*, Künneke; *Die Bajadere*, Kálmán; *Blossom Time*, Romberg.
- 1922 Creation of Irish Free State. Mussolini becomes Italian Prime Minister. *Frasquita*, Lehár; *Madame Pompadour*, Fall.
- 1923 Value of German mark drops severely. *Die Perlen der Cleopatra*, Straus; *Mädi*, Stolz; *Katja, die Tänzerin*, Gilbert; *Ciboulette*, Hahn; *Doña Francisquita*, Vives.
- 1924 Herbert and Puccini die. *Gräfin Mariza*, Kálmán; *Rose-Marie*, Rudolf Friml; *The Student Prince*, Sigmund Romberg; *Lady Be Good*, Gershwin.
- 1925 Fall dies. *Der Orlow*, Granichstaedten; *Paganini*, Lehár; *No, No, Nanette*, Youmans.
- 1926 General Strike, UK. *Muskrat Ramble*, first of Armstrong's Hot Five recordings. *Die Zirkusprinzessin*, Kálmán; *The Desert Song*, Romberg; *Oh Kay!*, Gershwin.
- 1927 *Der Zarewitsch*, Lehár; *Die gold'ne Meisterin*, Eysler; *A Connecticut Yankee*, Rodgers; *Funny Face*, Gershwin; *Show Boat*, Kern.
- 1928 Fleming discovers penicillin. Gershwin in Vienna. *Friederike*, Lehár; *Die Herzogin von Chicago*, Kálmán; *Die Dreigroschenoper*, Weill; *The New Moon*, Romberg; *Casanova*, Benatzky/Strauss.
- 1929 Wall Street Crash. *Das Land des Lächelns*, Lehár; *Strike up the Band*, Gershwin; *Bitter Sweet*, Noël Coward.
- 1930 *Viktoria und ihr Husar*, Abraham; *Im weißen Rößl*, Benatzky; *Schön ist die Welt*, Lehár; *Walzer aus Wien*, Strauss/Korngold/Bittner; *Die Drei von der Tankstelle* (film operetta), Heymann.
- 1931 *Die Blume von Hawai*, Abraham; *Of Thee I Sing*, Gershwin; *Die Dubarry*, Millöcker, arr. Mackeben; *Der Kongress tanzt* (film operetta), Heymann.
- 1932 Famine in USSR. *Ball im Savoy*, Abraham; *Glückliche Reise*, Künneke; *Wenn die kleinen Veilchen blühen*, Stolz; *Eine Frau, die weiss, was sie will*, Straus; *Gay Divorce*, Cole Porter.
- 1933 Hitler becomes Chancellor. *Clivia*, Dostal; *Zwei Herzen in Dreivierteltakt*, Stolz; *Let 'em Eat Cake*, Gershwin.
- 1934 Mosley holds Fascist mass meetings in UK. *Giuditta*, Lehár; *Anything Goes*, Porter; *Conversation Piece*, Coward.
- 1935 *Porgy and Bess*, Gershwin; *Drei Walzer*, Strauss/Straus; *Glamorous Night*, Novello; *Der Kuhhandel*, Weill.
- 1936 Spanish Civil War. BBC television service begins. *Careless Rapture*, Novello; *Johnny Johnson*, Weill; *On Your Toes*, Rodgers; *Kaiserin Josephine*, Kálmán; *La tabernera del puerto*, Sorozábal.



xxvi *Chronology, 1855–1950*

- 1937 Gershwin dies. *Polnische Hochzeit*, Beer; *Die Maske in Blau*, Raymond; *The Cradle Will Rock*, Marc Blitzstein; *Crest of the Wave*, Novello; *Babes in Arms*, Rodgers.
- 1938 Austrian Anschluss. *Saison in Salzburg*, Raymond; *The Boys from Syracuse*, Rodgers; *Operette*, Coward.
- 1939 World War II commences. *Die ungarische Hochzeit*, Dostal; *The Dancing Years*, Novello.
- 1940 Trotsky assassinated in Mexico. *Die Geigerin von Wien*, Steinbrecher; *Ein Liebestraum*, Lincke.
- 1941 Bombing of Pearl Harbor. *Quatuor pour le fin du temps*, Messiaen. *Traumland*, Künneke; *Lady in the Dark*, Weill.
- 1942 Mass extermination of Jews by Nazis using gas chambers. Symphony No. 7, 'Leningrad', Shostakovich. *Hochzeitsnacht im Paradies*, Schröder; *Black, el pavaso*, Sorozábal.
- 1943 Warsaw ghetto massacre. *Oklahoma!*, Rodgers and Hammerstein; *One Touch of Venus*, Weill.
- 1944 D-Day landings in Normandy. *On the Town*, Bernstein.
- 1945 Nuclear bombing of Hiroshima and Nagasaki. World War II ends; Nuremberg trials begin; United Nations established. Kern and Youmans die. *Perchance to Dream*, Novello; *Carousel*, Rodgers.
- 1946 Peace conference attended by twenty-one nations in Paris. Lincke dies. *Annie Get Your Gun*, Berlin.
- 1947 Partition of India into two independent states. *Brigadoon*, Lerner and Loewe; *Street Scene*, Weill.
- 1948 Gandhi assassinated. Lehár dies. *Kiss Me, Kate*, Porter.
- 1949 Communist People's Republic proclaimed in China. *South Pacific*, Rodgers and Hammerstein; *King's Rhapsody*, Novello.
- 1950 Protests in Johannesburg against apartheid. Weill dies. *Call Me Madam*, Berlin; *Guys and Dolls*, Loesser; *Feuerwerk*, Burkhardt.