

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
Part I Early Centres of Operetta	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
Part II The Global Expansion of Operetta	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
	Part III Operetta since 1900	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