

The transformation of Vienna and the Habsburg Empire at the end of the nineteenth century was accompanied by the development of a new musical genre, Viennese operetta, and no composer was better suited than Johann Strauss to express his native city's pride and anxiety during this period. Camille Crittenden provides an overview of Viennese operetta, then takes Strauss' works as a series of case studies in the interaction between stage works and audience. The book also examines Strauss' role as national icon during his lifetime and throughout the twentieth century.

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