

instead foregrounds intersections between biography, authorship, programming, reception, audiences, journalism, socio-politics, and music management. These intersections are analysed within the individual chapters, but, more importantly, occur between contributions, whose methodologies and tone form a coherent whole without losing their individuality.

In his introduction, Murphy regrets that this volume fails to acknowledge a number of facets of Irish cultural life. According to him, neglected areas include the commercialization of music, private musical culture, women in music, and specific genres such as chamber music, opera, and the oratorio. However, the authors in this collection do thematize some of these areas. In several chapters, authors recognize the significance of women in music—as hosts of gatherings (Hunt, O’Connell), musicians (Palmer, Rodmell), composers (Moloney/McDonald, Scahill), or, indeed, musical communicators and mediators (Beausang, McCarthy, Rodmell). Moreover, the collection investigates works stemming from a variety of musical genres and their social functions, notably chamber music (Dibble), church music (McCarthy), opera (McHale, Rodmell), and orchestral music (Hunt, Plummer), although not all chapters draw on music analyses. Undoubtedly, this book will encourage further research on topics outside this volume’s scope, for instance on early music recordings, music in the private domain, and musical culture within the early American-Irish community. I wholeheartedly recommend this book to anyone interested in nineteenth-century Irish musical practice, or more generally in European cultural history of this period.

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*The Cambridge Companion to Operetta*. Ed. by Anastasia Belina and Derek B. Scott. Pp. xxvi + 319. (Cambridge University Press, Cambridge and New York, 2019. £22.99. ISBN 9781-316-63334-2.)

To conclude that this book is what one would expect from a Cambridge Companion is high praise. As is the norm in this distinguished series, its editors take a catholic approach to a complex subject, covering perspectives of scholars at different career stages, and representing a variety of sub-disciplinary interests. The volume leaves the

reader wanting more; moreover, like many of the series, this is the first such treatment of its subject in English, and as such is doubly welcome.

In their introduction, the editors comment on the difficulty of selecting a satisfactory organizational scheme (p. 10); little wonder, as this volume probably covers as much material as any book has until now in this series. The editors opt for a more or less chronological/geographical approach, although this obscures the diffuse nature of the subject. The historical situation of operetta has the same complexities as its big brother genre: just like opera, the operetta repertory regularly crossed borders (both in translation and in the original), the censor’s hand was often at work, and its reception history is complicated by multiple productions of perennial favourites and unexpected revivals of formerly forgotten works. The chronology included among the book’s front matter spans 1855 to 1950, but some chapters extend the coverage well beyond that, even to the present day.

Dominating virtually all of the book’s narratives is a coming to terms with the core operatic repertory: Offenbach, Strauss (and to a lesser extent Lehár), and Sullivan. Part I, ‘Early Centres of Operetta’, thus has the expected focuses of Paris, Vienna, and London, but it helpfully includes chapters for Buda-Pest and Prague as well—reminding the reader of the vibrant stage culture in major cities of the imperial periphery, and making the book’s centre of gravity Central Europe. The title for Part II, ‘The Global Expansion of Operetta’, is hyperbole: ‘Euro-American’ would have sufficed, as the coverage here extends no further east than Moscow, scarcely further west than Manhattan, and with nothing south of Madrid or Athens. The chapters in this section and in the following (‘Operetta since 1900’) confront in some way the importation—usually by ambitious local producers—of at least a few works from the Parisian/Viennese/London repertory, which generally leads to the development of a nationalistic or ethnic style. But apparently not always: Pentti Paavolainen’s contribution, ‘Operetta in the Nordic Countries (1850–1970)’, is striking precisely because it is an account of foreign domination, mentioning no works of local origin. It is striking, too, because he presents by far the longest list of ‘Recommended Reading’ (pp. 165–6), without a clear indication of what more this literature would offer. Nevertheless, the articulation of distinct chains of influence (Paris—Copenhagen—Oslo on the one hand, Berlin—Stockholm—Helsinki on the other) is illuminating as a broader frame of reference.

Useful, too, is the recognition in many chapters that the development, without intent to export, of a local operetta repertory was not at all a sign of failure, but indeed of success. Christopher Webber's contribution, 'Spain and Zarzuela', cannily distances the zarzuela from everything else in the book, and does what it can to distinguish a range of Spanish theatrical traditions pigeonholed with that generic term. Belina and Scott lament the absence of a chapter on Yiddish operetta in this book, as they could locate no one to write it. The subject has been covered recently—if narrowly—in the first portion of Alisa Solomon's *Wonder of Wonders: A Cultural History of Fiddler on the Roof* (New York, 2013), and a reference to her impressive work would not have gone amiss.

The chronology itself could have benefitted from more careful proofreading. It seems unlikely that Suppé died *twice* (1895 and 1899), and the 1875 premiere of *Carmen* was at the Salle Favart, not the Palais Garnier. Too often the chapters seem like prose lists of works, productions, and people, without giving very much sense of the pieces themselves; some plots are described, but the music largely goes unmentioned. This is less of a problem than it would have been even a decade ago, as digital scans of so many rare vocal scores are now available online. But a more detailed commentary on the music from those who know the operettas well would have been appreciated, especially for those works that have no international performance tradition, like the Soviet repertory described in Anastasia Belina's 'Operetta in Russia and the USSR' or in Avra Xepapadakou's 'Operetta in Greece'. Scott's engaging survey, 'Operetta Films', is tantalizing because many of the films are not as readily accessible as the public domain scores. It is an important chapter, as he locates each film production in its own context, which may be very far removed from a show's original stage production: Nelson Eddy and Jeannette MacDonald performing *Naughty Marietta* for MGM in 1935 is a long way from Victor Herbert's 1910 Broadway premiere, and it is helpful to be so reminded. Such films really constitute a separate stream of operetta transmission—with perhaps disproportionate influence as they can be viewed over and over again.

The editors' concentration on locale (whether city, nation, or region) across the span of a century results in some larger interrelated themes cropping up only incidentally. The introduction mentions 'recurring themes . . . such as urban environments, cosmopolitanism, cultural transfer, business practices and theatrical professionalism' (p. 10)—although it is not evident if

the authors were invited to consider these topics. 'Recurring themes' might have been brought to the fore in some other organizational plan for the book: operetta as the triumph of middle-class cultural aspiration; the dissemination of operetta through a variety of print publications (vocal scores, piano score, individual songs, dance suites, libretti, ephemera), and, eventually, recordings; the phenomenon of touring companies—much more a component of operetta history than opera history generally; and the role of amateur performance in solidifying the cultural significance of operetta in each of the contexts explored here. In this respect the book lacks coherence, and it is difficult to discern what instructions the individual authors were given.

Some chapters cast the net wide, detailing the activities of several venues. Bruno Bower's excellent 'London and Gilbert and Sullivan' is so narrowly focused, however, that he does not even mention Alfred Cellier's *Dorothy* (1886), which had a longer initial run than any of the Savoy Operas (running against *The Mikado*, *Ruddigore*, and *The Yeomen of the Guard* in turn before it closed in April 1889), and involved multiple personnel who at other times worked with Gilbert, Sullivan, and/or D'Oyly Carte. *Dorothy* gets a single mention in Scott's 'British Operetta after Gilbert and Sullivan', to establish the significance of the Prince of Wales Theatre, but even so Scott remarks perversely only about its 'disappointing premiere' (p. 246) at the Gaiety rather than its long-standing triumph after transferring first to the Prince of Wales, then to the Lyric—the construction of which *Dorothy* financed. The frequency with which *Die Fledermaus* and *Orphée aux enfers* recur throughout the volume suggests that a chapter considering specifically the pervasive influence of these super-canonical works would have been a good use of the limited space available.

Indeed, *pace* the editors' claim that 'specific national traditions rarely occupy centre stage in operetta, and there is much that is cosmopolitan in its music and in its networks of transcultural exchange' (p. 1), it is hard to know what there is in Offenbach that is not Parisian (despite his German birth), or in Strauss that is not Viennese; even Sullivan, cosmopolitan as his style was in many respects, produced works with Gilbert that seem indelibly Victorian. Is this triumvirate 'cosmopolitan' just because these works dominated international operetta culture? The argument seems circular, despite the admittedly complex manifestations of these works globally in the last 150 years.

The final chapter is Ulrich Lenz's interview with the director Barrie Kosky 'on the Subversiveness of a Predominantly Jewish Genre', although it is not clear whether this chapter title pre-dates the interview, or if the title was crafted afterwards, to capture the direction that the interview took. Kosky is artistic director of Komische Oper Berlin, and in recent years has had marked success there in staging a string of operettas. The chapter makes an apt envoi for the volume as a whole, reminding the reader that the audience for operetta is still vibrant and ready to be entertained, even if the genre is no longer the cultural mainstream it was in the decades around 1900. Consistent with the volume's focus in Central Europe, Kosky suggests that operetta did not die a natural death but rather was choked off in 1933 with the exodus that accompanied the Nazi rise to power. The émigré operetta artists who settled in the United States made their living in new ways—and the Broadway musical is a distant cousin of the form that had flourished in the old countries. Kosky's involvement in the revival of those shows is prompted by a 'burning missionary zeal' (p. 294) to honour and restore a rich tradition denied its full flowering. This book will only aid that goal.

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*Hearing the Crimean War: Wartime Sound and the Unmaking of Sense.* Ed. by Gavin Williams. Pp. li + 268. (Oxford University Press, New York and Oxford, 2018, £25.99. ISBN 978-0-19-091675-6.)

The cover of *Hearing the Crimean War: Wartime Sounds and the Unmaking of Sense* offers an image of orchestrated stillness. A photograph dated 1856, the year the Crimean War (1853–6) ended, features two Royal Artillery trumpeters, decorated with the Crimean Medal, resting on an ammunition carriage and staring into the distance, bugle and drum mute by their sides. In this picture, silence and sound, the real and the imaginary, are held in tension. In his introduction, the editor Gavin Williams highlights these elements as salient to wartime sounds today: he prefaces his discussion of an incident in 1854 by juxtaposing the silence of the Russian soldiers and government during the 2014 annexation of the Crimea with the din of bombardment captured by CNN at the start of the 2003 Iraq war. The photograph and the book's introduction

thus jointly—and cleverly—identify the tensions that fuel many of this book's essays, whether on Islamic legal texts, popular British equestrian spectacles, Tolstoy's oeuvre, Polish legion songs, or Italian war memoirs. It is important to note, however, that throughout this collection, silence and sound, real and imaginary, are not conceived as dichotomies, but phenomena that constantly intertwine. Listening practices and hearing experiences are documented with an ear for how real events are captured while being mediated by their context, and this approach also shows how recorded sounds can silence, and silence can unearth, sonic phenomena and perceptions.

In this pursuit, *Hearing the Crimean War* uses the scholarly genre of the edited collection to its advantage. First, the collection complements studies like that of Ulrich Keller's *The Ultimate Spectacle: A Visual History of the Crimean War* (Amsterdam, 2001), which consider the multifarious ways in which this conflict was visually mediated, but instead turns to sound and how it was heard, listened to, and recorded. Secondly, the sources under discussion cover both artistic and non-artistic media, and document a range of responses from different nations, ethnic groups, classes, and religions. Several essays in this context also pay careful attention to historical processes that have resulted in the conservation or disappearance of sound records. Thirdly, the essays bring together different disciplinary perspectives, admittedly with a partiality for musicology (a reflection, presumably, of the editor's own disciplinary background). Yet the musical bias does not limit the methodological approaches, as the following discussion will show; instead, it creates a volume that enriches scholarly discussions not only about the Crimean War, but also on the intersection of sound studies, affect theory, and cultural histories of war.

A common thread throughout the volume is that records of the Crimean War's sounds display what I would call a 'palimpsestic' quality: that is, they superimpose and confound perspectives and experiences, thus creating a tension between the real and staged. This attention to the confounding nature of wartime records discloses the book's indebtedness to Mary A. Favret's *War at a Distance: Romanticism and the Making of Modern Wartime* (Princeton, 2010), a major study on early nineteenth-century experiences of wartime. Her focus on British responses to wars that were happening 'in the distance' around 1800 led her to expand our understanding of wartime. For Favret, 'wartime' is not confined to the temporal and geographical boundaries of a specific war, but connotes how war experiences were