Center Stage
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The very last “Leitmotiv” of this book is gratitude. I would like to thank Charlotte Hughes-Kreutzmüller, who is as accurate as a translator needs to be, has elegantly conveyed the many special terms and compound words found in German and the Slavic languages that seem to be hardly translatable, and has shown wonderful sensitivity for opera and music. I am also greatly indebted to my colleagues who have made this book possible, first and foremost Gary Cohen, the series editor. My gratitude to him goes far beyond formalities; I have learned much from the many discussions we have had about opera and nationalism in Prague and the Habsburg Empire. I am also deeply grateful to Celia Applegate, Charles Maier, and Larry Wolff for their support and encouragement in critical moments. The transatlantic subchapter of this book was founded on work done during a sabbatical in New York in 2007. Thanks are due to John MicgIEL, Mark Mazower, and Volker Berghahn for their invitation to come to Columbia University and to the staff of the Metropolitan Opera archive for providing access even when I came accompanied by a baby carriage and a small toddler. Many colleagues provided valuable feedback to early project presentations at the Center for European Studies at Harvard University and at the American Association for the Advancements of Slavic Studies (now the Association for Slavic and East European Studies) convention in 2004. Last, but not least, I would like to thank Charles Watkinson, the director of Purdue University Press, and his colleagues Rebecca Corbin and Dianna Gilroy for their support and assistance. I also would like to thank the reviewers of the manuscript for their helpful comments. Since this book is based on an earlier book published on the occasion of the Czech National Theater’s one hundred twenty-fifth anniversary, Narodní divadlo v kontextu evropských operních dějin (od založení do první světové války) (Praha: Dokořán, 2008), I would also like to thank several Czech colleagues: Jitka Ludovová, Alena Jakubcová, the late Jiří Musil, and Miroslav Hroch for their comments, Jaroslav Kučera and Jiří Pešek for their support, and, of course, the staff in various archives. In Poland and Ukraine, Jacek Purchla, Agnieszka Marszałek, Maciej Janowski, Ostap Sereda, Markian Prokopovych, and Evgenya Lisovka have been wonderful hosts and discussants. In Vienna, I am grateful to Moritz Csáky for his longtime support. Most of the research for this project was carried out when I was working at the Center for Comparative History of Europe in Berlin. I still feel indebted to Jürgen Kocka.
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