

Department of Music
Stanford University
Stanford, CA 94305-3076
shinton@stanford.edu

ACADEMIC DEGREES

- | | |
|------|---|
| 1984 | Ph.D. University of Birmingham, England |
| 1978 | B.A. University of Birmingham, England |

COLLEGE AND GRADUATE EDUCATION

- | | |
|---------|---|
| 1982-84 | Technische Universität Berlin, Seminar für Musikgeschichte, Tutor [equivalent to Graduate Teaching Assistant], under the supervision of Professor Carl Dahlhaus |
| 1978-81 | University of Birmingham, U.K., graduate student reading for Ph.D. in Music; adviser: Dr. Nigel Fortune |
| 1974-78 | University of Birmingham, B.A. Combined Honours in Music and German, with Distinction in Spoken German |

PROFESSIONAL CAREER

- | | |
|-----------|--|
| 2020-21 | Chairman, Department of Music, Stanford University |
| 2011-15 | Denning Family Director of Arts Initiative and Stanford's Arts Institute (formerly SiCa) |
| 2010- | Avalon Foundation Professor in the Humanities, Stanford University |
| 2006-10 | Senior Associate Dean for Humanities & Arts, Stanford University |
| 2003- | Professor, Department of Music, Stanford University |
| 1996-2004 | Chairman, Department of Music, Stanford University |
| 1994-2003 | Associate Professor, Department of Music, Stanford University |
| 1993-94 | Associate Professor, Department of Music, Yale University |

- 1990-93 Assistant Professor, Department of Music, Yale University
- February and March 1993: visiting professor at the Katholieke Universiteit, Leuven
- 1988-90 Technische Universität Berlin, “Wissenschaftlicher Assistent” in musicology [equivalent to Assistant Professor]
- 1986-88 Technische Universität Berlin, Postdoctoral Research Scholar (Deutsche Forschungsgemeinschaft)
- 1984-85 Technische Universität Berlin, research assistant to Professor Carl Dahlhaus (Deutsche Forschungsgemeinschaft)

OTHER PROFESSIONAL ACTIVITIES

- Review committee chair, Harvard University, Department of Music (2008-09; 2014-15; 2016-17)
- Andrew W. Mellon Fellowships in Humanistic Studies: Final Selection Committee (2001-06)
- Editor-in-Chief, *Beethoven Forum* (2002-2006)
- Reviews Editor, *Beethoven Forum* (1998-2002)
- Advisory Board, *Journal of Musicology* (since 2000)
- Editorial Board, Kurt Weill Edition (since 1992)
- Advisory Board, Norton’s *History of Western Music* (1999-2001)
- Advisory Board, *Muziek & Wetenschap* (since 1995)
- Editorial Board, *Journal of Music Theory* (since 1995)
- Editorial Board, *Twentieth-Century Music* (since 2003)
- Fellowship Committee (AMS 50), American Musicological Society (1997-99)
- Program Committee, American Musicological Society (1996)
- Editorial Board, *Music Theory Online*
- President, Northern California Chapter of the American Musicological Society (2011-13)

UNIVERSITY SERVICE

- Interim Chair, Department of Music
- BOSF Faculty Executive Committee (also Berlin Advisory Committee)
- Research Recovery Committee (co-chair of Humanities & Arts Working Group)

- Member of Academic Policy Committee for the Stanford Board of Trustees

(2014-)

- Honors in the Arts, faculty director (2013-15)
- Stanford in New York City, member of development committee (2013-15)
- Breadth Governance Board (2012-15)
- University Advisory Board (2013-16; chair 2015-16)
- Stanford Humanities Center, chair of search committee for new director (2013)
- Stanford Humanities Center Advisory Board (2012-)
- Denning Family Director of Arts Initiative and Stanford's Arts Institute (2011-15)
- Bing Program Advisory Group, chair (2010-11)
- Senior Associate Dean for Humanities and Arts (2006-10)
- University Budget Group (2003-08)
- Admit Weekend (2002-04, 2015), featured-faculty lecture on music
- Provost's Housing Committee (1999-2000)
- Faculty Senate (1997-99; 2003-04; 2005-07; 2011-13)
- Committee on Committees (1997-99)
- Dean's Search Committee (1996)
- Yale College Executive Committee (1993-94)

FELLOWSHIPS AND AWARDS

- Dean's Award for Distinguished Teaching, School of Humanities & Sciences, Stanford University (2015)
- Kurt Weill Book Prize for Outstanding Scholarship in Music Theater, Kurt Weill Foundation (2013)
- Stanford MacNamara Fellow (1996-97)
- Morse Fellowship, Yale University (1992-93)
- Deutsche Forschungsgemeinschaft Postdoctoral Fellowship (1986-88)
- Department of Education and Science Major State Scholarship (1978-81)
- Deutscher Akademischer Austauschdienst [DAAD] (1979-80)

CLASSES TAUGHT AT STANFORD

Schenker in English (310)

Concepts of New Music (145)

Western Music after 1750 (41)

Western Music after 1820 (42)

Paul Hindemith (146)

Kurt Weill (Sophomore dialogue)

Twentieth-Century Opera (310)

History of Music Theory: (221A+B)

Themes and Variations (IHUM: Introduction to the Humanities)

Transformations (IHUM)

Opera and The Individual [1900-1950] (310)
The Beethoven Project (33N)
Art in the Metropolis (11Q)
Continuing Studies Mus 180: Quartet Conversations (co-taught with SLSQ)
Music 11Q: Art in the Metropolis
Music 310A: Music and Critical Theory (co-taught with Adrian Daub)
Music 39N: The Classical String Quartet
Continuing Studies Mus 25: Joseph Haydn: Music of The Enlightenment
Beethoven (33N)
The New Objectivity (310)
German Opera (OSPBERLIN 28)
Defining the String Quartet I: Haydn (Stanford Online)
Continuing Studies Mus 198: Beethoven's String Quartets
What makes music classical? (THINK 67)
Neoclassicisms (Music 310)
Defining the String Quartet II: Beethoven [Stanford Online course with St. Lawrence String Quartet]; transferred to edX in 2020
Readings in Musical Listening (Music 310)

PUBLICATIONS

Books and Editions

The Idea of Gebrauchsmusik (New York: Garland, 1989)

Kurt Weill: The Threepenny Opera (Cambridge Opera Handbooks, Cambridge: Cambridge University Press, 1990)

Paul Hindemith, *Orchesterwerke 1932-34: Philharmonisches Konzert; Symphonie "Mathis der Maler"* (= Sämtliche Werke II/2, Schott: Mainz, 1991)

(with Jürgen Schebera) Kurt Weill, *Musik und Theater: Gesammelte Schriften* (Berlin, 1990); revised and expanded edition published as *Musik und musikalisches Theater: Gesammelte Schriften* (Mainz: Schott, 2000)

(with Edward Harsh) Kurt Weill, *Die Dreigroschenoper*, Kurt Weill Edition I/5 (Miami: European American Music, 2000); published in a revised edition as study score with a new Preface (Vienna: Universal-Edition, 2006)

Weill's Musical Theater: Stages of Reform (Berkeley, University of California Press, 2012) -- awarded the Kurt Weill Prize (2013) for outstanding scholarship in music theater since 1900

(with Elmar Juchem) *Happy End: Ein Stück mit Musik* von Elisabeth Hauptmann; Musik und Songtexten von Kurt Weill und Bertolt Brecht, *Kurt Weill Edition, I/6* (Miami: European American Music, 2020)

Articles

(with Nick Zangwill), “Beauty,” *The Oxford Handbook of Western Music and Philosophy* (Oxford: Oxford University Press, 2020), 941–65 [<http://dx.doi.org/10.1093/oxfordhb/9780199367313.013.49>]

“Mackie Messer: Brechts 3Groschenfilm,” *Kurt Weill Newsletter* <https://www.kwf.org/images/newsletter/kwn372p13-18.pdf#page=5>. (2019)

“Humor and Pathos in Haydn's Op. 20: A Historical Perspective,” in: St. Lawrence String Quartet: Haydn Op. 20, Gema Records, 2019, Commentary, 8–16

“The Idea of Gebrauchsmusik – revisited,” *Danish Yearbook of Musicology*, 2019 (43), 5 – 19 http://www.dym.dk/dym_pdf_files/volume_43/dym43_2_02.pdf

“Envisioning Weimar: *Babylon Berlin*,” *Kurt Weill Newsletter*, vol. 36 (2018)

“Carl Dahlhaus on the History of Music Theory – A Response,” *Theoria: Historical Aspects of Music Theory*, vol 24 (2017): 195-205

“Zur Rezeption der Emigranten in der Nachkriegszeit: Der Fall Weill,” *Musikwissenschaft, Nachkriegskultur, Vergangenheitspolitik*, ed. W. Auhagen et al. (Hildesheim: Georg Olms Verlag, 2017), 15–23

“Musical Beauty,” entry co-authored with Nick Zangwill for *The Oxford Handbook of Western Music and Philosophy* — in press

“Modular Opera,” for Salzburg Festival program (2015)

“The Sound Worlds of Mahagonny,” program booklet of the Royal Opera House Covent Garden in conjunction with a new production of *The Rise and Fall of the City of Mahagonny* (2015)

“Weill’s Self-Borrowings,” *Kurt Weill und Frankreich*, ed. Andreas Eichhorn (Münster, New York: Waxmann, 2014), 89-101

“*Lady in the Dark*: A Musical Talking Cure,” *Opera Quarterly* [special issue on “Opera after Freud”], 31 (2015): 134-44

Stanford Arts Timeline (online web site, published by Stanford Arts Institute, January 2013)

“A Note on the Vineyard Style,” *Stanford Live*, Inaugural Issue (January 2013): 10-12; <http://live.stanford.edu/programnotes/openFeature.pdf>

“Schoenberg’s Harmonielehre: Psychology and Comprehensibility,” *Tonality 1900-1950: Concept and Practice*, ed. Felix Wörner, Ullrich Scheideler and Philip Rupprecht (Steiner: Stuttgart, 2012), pp. 113-24.

“Back to Bach: The Conscience of History,” http://www.americansymphony.org/concert_notes/back-to-bach-the-conscience-of-history

“The Emancipation of Dissonance: Schoenberg’s Two Practices of Composition,” *Music & Letters*, 91, no. 4 (2010): 568-579.

“Carl Dahlhaus: Biographie und Methode,” *Carl Dahlhaus und die Musikwissenschaft: Werk, Wirkung, Aktualität*, ed. H. Danuser et al. (Schliengen: Argus Verlag, 2011), pp. 37-43; also in same volume “Einleitung” to “Der Schriftsteller Carl Dahlhaus,” pp. 345-46.

“Weill Contra Wagner: Aspects of Ambivalence,” in “... dass alles hätte anders kommen können”: *Beiträge zur Musikgeschichte des 20. Jahrhunderts*, ed. S. Schaal, L. Schader and H.-J. Winkler (=Frankfurter Studien 12, Frankfurt am Main: Schott, 2009), pp. 155-174.

“Zur Epistemologie des Ursatzes,” *Musik und Verstehen*, ed. C. v. Blumröder and W. Steinbeck (Laaber: Laaber Verlag, 2004), pp. 74-83

“Mahagonny as Conceived by Weill-Brecht and Smith: Musical Visions of Urbanity,” *Harry Smith: The Avant-Garde in the American Vernacular*, ed. A. Perchuk and R. Singh (Los Angeles: Getty Research Institute, 2010), pp. 155-171.

“Amerikanische Musiktheorie: Disziplin ohne Geschichte?” *Musiktheoretisches Denken und kultureller Kontext*, ed. D. Schmidt (Schliengen: Argus-Verlag, 2005), pp. 231-246

“The Urform of Opera,” *A New History of German Literature*, ed. A. Kaes et al. (Cambridge, Mass.: Harvard, 2004), pp. 758-764

Review-article on recent Adorno-related publications, *Journal of the American Musicological Society*, 56:1 (2003), 198-213

Analyse statt Ästhetik (= Funkkolleg Musik: Studieneinheit 24, Mainz, 1988; rev. and repr. in *Europäische Musikgeschichte*, ed. L. Finscher et al., Kassel, 2002)

- Wider das bürgerliche Konzertleben* (= Funkkolleg Musik: Studieneinheit 25, Mainz, 1988; rev. and repr. in *Europäische Musikgeschichte*, ed. L. Finscher et al., Kassel, 2002)
- “Romantische Ironie in der Musik?” *Beiträge zur Kleist-Forschung*, 16 (Frankfurt Oder: Kleist-Museum, 2002), 21-35
- “Gebrauchsmusik,” *New Grove Dictionary of Music and Musicians* (London: Macmillan, 2000)
- “Foreword to the New Kurt Weill Edition,” *Music Library Association Notes*, 56:2 (December 1999)
- “A New Edition of *Die Dreigroschenoper*: Challenges, Principles, and Solutions,” *Music Library Association Notes*, 56:2 (December 1999)
- “Die Musiktheorie Heinrich Schenkers und ihre Übertragung ins Englische,” *Musik als Text*, ed. H. Danuser and T. Plebuch (Kassel: Bärenreiter, 1999), 184-9
- “Hindemith and Weill: Cases of ‘Inner’ and ‘Other’ Direction,” *Driven into Paradise*, ed. Wolff and Brinkmann (Berkeley: University of California Press, 1999), 261-78
- “*Die Dreigroschenoper* -- ein Mißverständnis?,” *Kurt Weill: Die frühen Werke 1916-1928*, ed. Gunther Diehl (Munich, 1998), 130-42
- “Not *Which* Tones? The Crux of Beethoven's Ninth,” in *19th-Century Music*, 22:1 (1998), 61-77
- “Hindemith, Bach and the Melancholy of Obligation,” in *Bach Perspectives 3: Creative Responses to Bach from Mozart to Hindemith*. (University of Nebraska Press, 1998), 133-15; reprinted in *Hindemith-Jahrbuch* 1998
- “*Die Dreigroschenoper*: The 1928 Full Score,” in Kurt Weill, *Die Dreigroschenoper: A Facsimile of the Full Score*, *Kurt Weill Edition IV, 1* (1998)
- “Adorno’s philosophy of music,” in *Oxford Encyclopedia of Aesthetics*, ed. Michael Kelly (Oxford, 1998)
- “Kurt Weill’s ‘modern classical art’,” *Die klassizistische Moderne in der Musik des 20. Jahrhunderts*, ed. Hermann Danuser (Basel, 1997), 115-22
- “Street Scene” and “Down in the Valley” for *Pipers Enzyklopädie des Musiktheaters* (Munich: Piper, 1997)
- “Adorno’s Unfinished Beethoven,” *Beethoven Forum* 5 (Lincoln and London: University of Nebraska Press, 1996), 139-53

“Emigration als Selbstfindung: Paul Hindemith in den USA,” *Themenheft “Hindemith,”* Internationale Bachakademie Stuttgart (Stuttgart, 1995), 30-40; published in English as “Emigration and Self-Discovery,” *Hindemith-Jahrbuch* 1998

“Hanns Eisler and the Ideology of Modern Music,” *New Music and Ideology*, ed. M. Delaere (Wilhelmshaven, 1996), 79-85

“Ballad Opera,” *Musik in Geschichte und Gegenwart*, vol. 1 (Kassel, 1994)

“Großbritannien als Exilland: Der Fall Weill,” *Musik in der Emigration 1933-1945: Verfolgung - Vertreibung - Rückwirkung*, ed. H. Weber (Stuttgart, 1994), 213-27

“Defining Musical Expressionism: Schoenberg and Others,” *Expressionism Reassessed*, ed. S. Behr, *et al.* (Manchester, 1993), 121-9

“Germany, 1919-45,” *Modern Times, Man and Music*, vol. 8, ed. R. Morgan (London, 1993), 83-110 (also published in Japanese)

“Benjamin Britten,” *Metzler Komponisten-Lexikon*, ed. Horst Weber (Stuttgart, 1992)

“*Lehrstück*: an Aesthetics of Performance,” *Music and Performance in the Weimar Republic*, ed. B. Gilliam, Cambridge Studies in Performance Practice (Cambridge, 1994), 59-73; reprinted in *Hindemith-Jahrbuch* 1993/XXII, 68-96

Entries for the *New Grove Dictionary of Opera*, ed. S. Sadie (London and New York, 1992):

“Kurt Weill”

“Aufstieg und Fall der Stadt Mahagonny”

“Die Bürgschaft”

“Down in the Valley”

“Die Dreigroschenoper”

“Der Jasager”

“Der Kuhhandel”

“Lost in the Stars”

“Mahagonny-Songspiel”

“Der Protagonist”

“Die sieben Todsünden”

“Der Silbersee: ein Wintermärchen”

“Street Scene”

“Der Zar lässt sich photographieren”

“Zur Ästhetik des frühen Hindemith,” *Kunst als Antithese: Karl Hofer Symposium 1988*, ed. Heinrich Poos (Berlin, 1990), 131-41

“Vom Songspiel zur Oper,” Program booklet of the Frankfurt Opera, October 1990, 45-56

“Drops in the *Dreigroschen* Ocean,” [preface to a reprint of Hans Keller’s “Film Music: the Harry Lime Theme”], *Kurt Weill Newsletter*, 9/2 (1991), 10-11

Neue Sachlichkeit (= Handwörterbuch der musikalischen Terminologie, Auslieferung 18, Wiesbaden, 1990; reprinted in *Terminologie der Musik im 20. Jahrhundert*, ed. H.H. Eggebrecht, Wiesbaden, 1995)

Gebrauchsmusik (= Handwörterbuch der musikalischen Terminologie, Auslieferung 15, Wiesbaden, 1988; reprinted in *Terminologie der Musik im 20. Jahrhundert*, ed. H.H. Eggebrecht, Wiesbaden, 1995)

“Fragwürdiges in der deutschen Weill-Rezeption,” *A Stranger Here Myself: Kurt-Weill-Studien*, ed. H. Edler and K. Kowalke (Hildesheim, 1993), 23-33 (author’s own translation: “Issues in the German Reception of Weill,” *Kurt Weill Newsletter* 11 (1993), No. 1, 7-9)

“Zur Urform der Oper,” *Vom Kurfürstendamm zum Broadway: Kurt Weill (1900-1950)*, ed. B. Kortländer et al. (Düsseldorf, 1990), 40-6

“‘Natürliche Übergänge’: Heinrich Schenkers Begriff von der Sonatenform,” *Musiktheorie*, 4 (1990), 101-16

“The conscience of musicology: Carl Dahlhaus 1928-1989,” *The Musical Times*, 130 (1989), 737-9

“Musikwissenschaft und Musiktheorie oder Die Frage nach der phänomenologischen Jungfräulichkeit,” *Musiktheorie*, iii (1988), 195-204

“Opera or Play with Music? An unsung “Dreigroschenprozess”,” *Kurt Weill Newsletter*, vi (1988), No. 2, 7

“The concept of epic opera: theoretical anomalies in the Brecht-Weill partnership,” *Festschrift Carl Dahlhaus*, ed. Danuser, de la Motte, Leopold, Miller (Laaber, 1988), 283-94

“Hindemith: pedagogy and personal style,” *Hindemith-Jahrbuch 1988/XVII* (Mainz, 1992), 54-67 (also published in Italian in *Paul Hindemith nella cultura tedesca degli anni venti*, ed. C. Piccardi [= *Musica/RealtB* 25], Milan, 1991)

“Expressionismus beim jungen Hindemith?,” *Hindemith-Jahrbuch* 1987/XVI (Mainz, 1991), 18-31

“Analyse heute,” *Musiktheorie*, 1 (1986), 97-9

“Alte Musik als Hebamme einer neuen Musikästhetik der Zwanziger Jahre,” *Bericht über den internationalen musikwissenschaftlichen Kongress Stuttgart 1985*, vol. 2, ed. D. Berke and D. Hanemann (Kassel, 1987), 325-30

“Aspects of Hindemith’s Neue Sachlichkeit,” *Hindemith-Jahrbuch* 1985/XIV (Mainz, 1987), 22-107

“Alexander Goehr,” *Konzertbuch: Kammermusik A-G*, ed. I. Allihn (Leipzig, 1988), 683-8

“Weill: Neue Sachlichkeit, Surrealism and Gebrauchsmusik,” *A New Orpheus: Essays on Kurt Weill*, ed. K.H. Kowalke (New Haven, 1986), 61-82

“Musik nach Mass: Zum Begriff der Gebrauchsmusik bei Paul Hindemith,” *Musica*, 34 (1985), 146-50

“Hanns Eisler,” *Makers of Modern Culture*, ed. J. Wintle (London, 1981), 150-1

Reviews

[I have published some three dozen reviews and occasional articles in the following journals: *Music and Letters*, *Musica*, *Kurt Weill Newsletter*, *Musiktheorie*, *Notes*, *The Journal of Modern History*, *Musical Times*, *The New York Times*, *Brecht Yearbook*]

in *Music and Letters*:

Daniel Chua, “Beethoven and Freedom” (Book Review) 100 (2019), 150–52

Hilda Meldrum Brown, “Leitmotiv and Drama: Wagner, Brecht, and the Limits of ‘Epic’ Theatre,” 78, (1992), 466-8

Wolfgang Osthoff & Reinhard Wiesend (eds.), “Colloquium Klassizität, Klassizismus, Klassik in der Musik 1920-1950,” 71 (1990), 126-8

Annegrit Laubenthal, “Paul Hindemiths Einakter-Triptychon,” 69 (1988), 289-91

Ernst Bloch, “Essays on the philosophy of music,” 67 (1986), 423-4.

Manfred Grabs, “Hanns Eisler: Kompositionen, Schriften, Literatur,” 67 (1986), 405-6.

Heister and Klein (eds), "Musik und Musikpolitik im faschistischen Deutschland," 67 (1986), 188-90

Jürgen Schebera, "Kurt Weill: Leben und Werk," 66 (1985), 393-4.

Paul Hindemith, "Sämtliche Werke: I/6, VI/1, VI/5," 65 (1984), 416-19

Hanns Eisler, "Schriften: vols 2 & 3," 65 (1984), 382-4

Paul Dessau, "Drei Intermezzi für Klavier," "Leonce und Lena," "Musik für 15 Streichinstrumente," 65 (1984), 127-9

Erik Fischer, "Zur Problematik der Opernstruktur," 65 (1984), 272-5

Albrecht Betz, "Hanns Eisler"; Hans Werner Henze, "Collected Writings," 64 (1983), 287-90

Hanns Eisler, "Orchestersuiten," 63 (1982), 378-9.

Kurt Weill, "Happy End," 63 (1982), 168-9.

in *Musica*:

Albrecht Dümling, "Lasst euch nicht verführen: Brecht und die Musik," 40 (1986), 271-2.

"Der 2. Kongress der internationalen Schönberg-Gesellschaft in Wien," 38 (1984), 357-8.

Leo Karl Gerhartz, "Oper: Aspekte der Gattung," 38 (1984), 271-2.

in *Kurt Weill Newsletter*:

Tamara Levitz, "Teaching New Classicality: Ferruccio Busoni's Master Class in Composition. European University Studies 152. Frankfurt/Main et al.: Peter Lang, 1996,"

Ronald Taylor, "Kurt Weill: Composer in a Divided World", 10 (1992), No. 2, 17f.

Kurt Weill, *Aufstieg und Fall der Stadt Mahagonny*. Kölner Rundfunkorchester. Jan Latham-König, *Capriccio* (CD: 10-160/61), 7 (1989), No. 2, 23-4.

Csampa, Attila and Holland, Dietmar, eds. "Bertolt Brecht/Kurt Weill, *Die Dreigroschenoper*. Igor Strawinsky, *The Rake's Progress*: Texte, Materialien, Kommentare," 6 (1988), No. 1, 18
Kurt Weill, "Scores" [four reissued vocal scores], 5 (1987), No. 1, 19-20.

Werner Hecht (ed.), "Brechts Dreigroschenoper," 3 (1985), No. 2, 19

Leo Karl Gerhartz, "Oper" and Erik Fischer, "Zur Problematik der Opernstruktur," 2 (1984), No. 2, 16f.

in *Musiktheorie*:

David Neumeier, "The Music of Paul Hindemith," 7 (1988), 258-61; Engl. translation in *Music Analysis*, 7 (1988), 356-9

"Bericht: Cambridge University Music Analysis Conference 1986," 6 (1987), 103-6

in *Notes*:

Anthony Pople, *Berg: Violin Concerto*, Cambridge Music Handbooks; Radovan Lorkovi, *Das Violinkonzert von Alban Berg: Analysen - Textkorrekturen - Interpretationen*, Musikreflektionen 3, 64/2 (1992/93)

in *The Journal of Modern History*:

Robert Stradling and Meirion Hughes, *The English Musical Renaissance 1860 - 1940: Construction and Deconstruction*, 67/3 (1995), 709-12

In *Brecht Yearbook*:

Esbjörn Nyström, *Libretto im Progress: Brechts und Weills Aufstieg und Fall der Stadt Mahagonny aus textgeschichtlicher Sicht* and Fritz Hennenberg and Jan Knopf (eds.) *Brecht/Weill Mahagonny*, 32 (2007)

Other publications

"Hinton, Stephen," autobiographical article for *Die Musik in Geschichte und Gegenwart*

"Speak Low (Songs by Kurt Weill) & The Seven Deadly Sins [Die Sieben Todsunden]"-- liner notes for CD by Deutsche Grammophon Gesellschaft (singer: Anne Sofie von Otter; conductor: John Eliot Gardiner; 1995)

"Hindemith's works for cello" – liner notes for recording issued by Bridge Records (1999)