

ACKNOWLEDGEMENTS

In completing this dissertation I was fortunate enough to have the assistance of a number of people. First and foremost is my committee, Professors Michael P. Steinberg, Isabel V. Hull, and Arthur Groos. They have responded to my work in extremely constructive ways which helped me improve my skills in writing and argumentation.

Without the financial support of the German Academic Exchange Service and of a direct grant through Cornell University, I would not have been able to stay two years in Berlin and conduct my research. In Berlin, I would like to thank the staff of the Geheimes Staatsarchiv Preußischer Kulturbesitz; the Landesarchiv Berlin; the Akademie der Künste; and those who work at the two branches of the Staatsbibliothek. I would also like to thank the following people: Günter Schulz and Bernd Szittnick of the Freie Volksbühne for discussing the relationship of the Volksbühne to opera; Brigitte Stompor, for allowing me access to her late husband's manuscript on music theater; Detlef Meyer zu Heringsdorf, Detlef Giese and Dietrich Steinbeck, for informative conversations about music in the 1920s; and Jürgen Maehder, who sponsored my initial DAAD grant.

For additional helpful comments along the way, I would like to thank Lydia Goehr, David Levin, Karen Painter, John Rockwell and Marc Weiner.

This dissertation is dedicated to someone who saw me through it and was always encouraging, supportive and loving: Gerd Wichert.