

BOOKS

(as author)

- *Adorno and the Aesthetics of Postwar Serial Music*, Hofheim: Wolke, 2020 (ISBN 978-3-95593-124-7).
- *Kapitoly z estetiky seriálnej hudby* [*Elements of Serial Aesthetics*, This is a slightly revised and translated version of my article “Material and History in the Aesthetics of ‘serielle Musik’.” Translated from English by Robert Kolář], Bratislava: NM Code, 2017 (ISBN 978-80-972585-4-2).

(as translator)

- A forthcoming book by Eike Feß, to be published by the Arnold Schönberg Center in 2023.

(as co-editor)

- *Musicologica Istropolitana* 12, co-edited with Vladimír Zvara, Bratislava: Comenius University Press, 2016 (ISBN 978-80-223-4100-4).

PEER-REVIEWED ARTICLES

- “The Aesthetics of Serialism,” *The Cambridge Companion to Serialism*, ed. Martin Iddon, Cambridge: Cambridge University Press (forthcoming 2022).
- “Water Sounds: Four Essays,” *Ecomusicology Review* 7 (2019). Available online at <https://ecomusicology.info/water-sounds-four-essays/>
- “Postwar Musical Modernism in East and West,” *Musicologica* 1/2019.
- “Music and Cultural Opposition” (with Andrea Bohlman, Peter Motyčka, and Vladimír Zvara), *The Handbook of COURAGE: Cultural Opposition and Its Heritage in Eastern Europe*, Budapest: Hungarian Academy of Sciences, 289-306, 2018.
- “Listening for Stockhausen,” *Hudební věda* 55/2 (2018), 193-202.
- “On Musical Material: Serialism and ‘Materialdenken’,” *Musicologica* 1/2018.
- “The Role of Technology in the Aesthetics of Postwar Serial Music,” *Musicologica Brunensia* 51/1 (2017), 127-137.
- “Stockhausen’s Theoretical Legacy: An Aesthetics of Experimentation,” *The Musical Legacy of Karlheinz Stockhausen*, eds. Morag Grant and Imke Misch, Hofheim: Wolke, 2016, 52-62.
- “Carl Dahlhaus and the Aesthetics of the Experiment,” *Acta Musicologica* 87/2 (2015), 249-264.
- “Making the Postwar Avant-Garde More German,” *Studia Musicologica* 56/4 (2015), 285-292.

- “Aesthetics and Truth in Nietzsche and Adorno,” *Hudba - Integrácie - Interpretácie* 18 (2015), 37-57.
- “Narratives of Progress in West German Music after 1945,” *Konzeptionen des musikalischen Denkens in der europäischen Musikwissenschaft des 20. Jahrhunderts (anlässlich des 100. Geburtsjahres von Jozef Kresánek)*, ed. Markéta Štefková, Bratislava: Ústav hudobnej vedy SAV, 2014, 209-222.
- “Hearing Beethoven, Truth, and ‘New Music’,” *International Review of the Aesthetics and Sociology of Music* 44/1 (2013), 49-56.
- “Material and History in the Aesthetics of ‘serielle Musik’,” *Journal of the Royal Musical Association* 134/2 (2009), 271-317.
- “‘Nach dem Weltuntergang’: Adorno’s Engagement with Postwar Music,” *Journal of Musicology* 22/4 (2005), 680-701.

TEACHING MATERIAL (E-BOOK)

- *A Companion to 20th-Century Music History*, Bratislava: Comenius University Press, 2014 (ISBN 978-80-8127-105-2).

REVIEWS

- “Jazz in (Eastern) Europe: freedom and ownership,” review of *Jazz from Socialist Realism to Postmodernism: Jazz under State Socialism*, vol. 5 (eds. Yveta Kajanová, Gertrud Pickhan, Rüdiger Ritter, Frankfurt am Main: Peter Lang, 2016), *Human Affairs* 27 (2017), 235-237.
- “Kultur und Musik nach 1945: Ästhetik im Zeichen des Kalten Krieges” (ed. Ulrich J. Blomann, Saarbrücken: Pfau, 2015), *Journal of Musicological Research* 35/3 (2016), 270-272.
- “Melos-Ethos International Festival of Contemporary Music 2015,” *Tempo* 70/276 (2016), 91-92.
- “Melos-Étos 2015,” (in Slovak) *Hudobný život*, 47/12 (2015), 4-5.
- “Wien Modern 2014,” *Tempo* 69/272 (2015), 77-78.
- “Wien Modern 2014,” (in Slovak) *Hudobný život*, 46/12 (2014), 26.

TRANSLATIONS

- “Jung-Wien Musicians and Tone Poets,” by Therese Muxeneder, *Arnold Schönberg & Jung-Wien*, Vienna: Arnold Schoenberg Center, 2018, 159-181.

- “Arnold Schoenberg and Karl Kraus,” by Therese Muxeneder, *Arnold Schönberg & Jung-Wien*, Vienna: Arnold Schoenberg Center, 2018, 243-252.
- “Signalling a Promised Paradise,” by Peter Behýl, *Program Book for Beethoven’s Fidelio*, Slovak National Theatre, 2016, 49-51.
- “A Word from the Director,” by Martin Bendik, *Program Book for Beethoven’s Fidelio*, Slovak National Theatre, 2016, 53.
- “On the Clash between Religion and Eros. A Conversation with Friedrich Haider,” by Vladimír Zvara and Friedrich Haider, *Program Book for Ermanno Wolf-Ferrari’s I gioielli della Madonna*, Slovak National Theatre, 2015, 80-84.
- “We Have to Serve the Composer,” by Manfred Schweigkofler, *Program Book for Ermanno Wolf-Ferrari’s I gioielli della Madonna*, Slovak National Theatre, 2015, 86.
- “In a Conceptual Note to *La Bohème*” by Peter Konwitschny, *Program Book for Giacomo Puccini’s La Bohème*, Slovak National Theatre, 2014, 91-92.
- “Does Puccini Glorify Common People and Common Lives? Theses to *La Bohème*” by Gerd Rienäcker, *Program Book for Giacomo Puccini’s La Bohème*, Slovak National Theatre, 2014, 99-104.
- “‘Returning to the Skin’: On Theodor W. Adorno’s Theory of Musical Interpretation” by Hermann Danuser (translated in conjunction with László Vikárius), *Essays in Honor of László Somfai on his 70th Birthday*, Lanham, MD: Scarecrow, 2005, 109-123.
- “New Music in Japan in the 1990s” by Seiji Choki, *Ensemble-Modern-Jahresmagazin* 3.

OTHER ARTICLES AND ESSAYS

- “Adorno and Musical Material,” *Tempus Konnex*, available online at tempus-konnex.com/spip.php?article245.
- “How Adorno Heard Beethoven,” *Musicologica Istropolitana* 12, eds. Marcus Zagorski and Vladimír Zvara, Bratislava: Comenius University Press, 2016, 163-173. [An edited reprint of my article “Hearing Beethoven, Truth, and ‘New Music’”]
- “Poňatie pokroku v západonemeckej hudbe po roku 1945,” *Slovenská hudba* 41/2 (2015), 150-158. [Slovak translation of “Narratives of Progress in West German Music after 1945”]

Ph.D. DISSERTATION

- *Between History and Nature: Theories of Material in Postwar Serialism*, Stanford University (USA), 2006.