Schubert’s instrumental voice: vocality in melodic construction in the late works

How to cite:

For guidance on citations see FAQs.

© 2014 Editions Rodopi B.V.
Version: Version of Record
Link(s) to article on publisher’s website:
http://www.rodopi.nl/senj.asp?BookId=WMS+13

Copyright and Moral Rights for the articles on this site are retained by the individual authors and/or other copyright owners. For more information on Open Research Online’s data policy on reuse of materials please consult the policies page.

oro.open.ac.uk
Word and Music Studies

On Voice
Contents

Robert Samuels
Schubert’s Instrumental Voice:
Vocality in Melodic Construction in the Late Works .................................. 161

Jessie Fillerup
Composing Voices and Ravel’s *L’Heure espagnole* ........................................ 179

David Francis Urrows
*La Castrata* and the Voices in My Head ......................................................... 197

Albrecht Riethmüller
Homer Simpson’s “Doh!”:
Singsong between Music and Speech ............................................................. 215

Notes on Contributors ......................................................................................... 225
The book series WORD AND MUSIC STUDIES (WMS) is the central organ of the International Association for Word and Music Studies (WMA), an association founded in 1997 to promote transdisciplinary scholarly inquiry devoted to the relations between literature/verbal texts/language and music. WMA aims to provide an international forum for musicologists and literary scholars with an interest in intermediality studies and in crossing cultural as well as disciplinary boundaries.

WORD AND MUSIC STUDIES publishes, generally on an annual basis, theme-oriented volumes, documenting and critically assessing the scope, theory, methodology, and the disciplinary and institutional dimensions and prospects of the field on an international scale: conference proceedings, collections of scholarly essays, and, occasionally, monographs on pertinent individual topics.
On Voice

Edited by
Walter Bernhart and Lawrence Kramer

Amsterdam - New York, NY 2014
## Contents

*Lawrence Kramer*
On Voice: An Introduction .......................................................... vii

*Michael Halliwell*
“Her throat, full of aching, grieving beauty”:
Reflections on Voice in the Operatic Adaptations
of *The Great Gatsby* and *Sophie’s Choice* ................................ 1

*Simon Williams*
The Vocal Persona of Jussi Björling ........................................... 29

*Lawrence Kramer*
The Voice of/in Opera ................................................................. 43

*Laura Wahlfors*
Resonances and Dissonances:
Listening to Waltraud Meier’s Envoicing of Isolde ....................... 57

*Albrecht Riethmüller*
From *Vox* alias *Phonē* to Voice:
A Few Terminological Observations ........................................... 77

*Charity McAdams*
Indefiniteness, Ethereality, and Unarticulated Meaning:
Breath, Music and the Problem of ‘Voice’ in Poe’s “Ligeia” .............. 91

*Delia da Sousa Correa*
Voice and Vocation in the Novels of George Eliot ....................... 105

*Birgitte Stougård Pedersen*
Voice and Presence in Music and Literature:
Virginia Woolf’s *The Waves* ....................................................... 117

*Axel Englund*
The Mahlerian Mask:
On Heine’s Voice and Visage in Post-War Germany ...................... 129

*Gerold W. Gruber*
Voice and Voices in Oratorios:
On Sacred and Other Voices ....................................................... 149