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
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Samuels</td>
<td>Schubert's Instrumental Voice: Vocality in Melodic Construction in the Late Works</td>
<td>161</td>
</tr>
<tr>
<td>Jessie Fillerup</td>
<td>Composing Voices and Ravel's <em>L'Heure espagnole</em></td>
<td>179</td>
</tr>
<tr>
<td>David Francis Urrows</td>
<td><em>La Castrata</em> and the Voices in My Head</td>
<td>197</td>
</tr>
<tr>
<td>Albrecht Riethmüller</td>
<td>Homer Simpson's “Doh!”: Singsong between Music and Speech</td>
<td>215</td>
</tr>
<tr>
<td></td>
<td>Notes on Contributors</td>
<td>225</td>
</tr>
</tbody>
</table>
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.
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 Riehmüller
From Vox alias Phoné 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 Stougaard 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