

Contents



<i>List of figures</i>	<i>page</i> ix
<i>List of contributors</i>	xi
<i>Preface</i>	xiii
STEVEN PAUL SCHER	
<i>Acknowledgments</i>	xvii
Part I Institutional dimensions and the contexts of listening	 1
1 Music and literature: the institutional dimensions JOHN NEUBAUER (University of Amsterdam)	3
2 Privileging the moment of reception: music and radio in South Africa CHARLES HAMM (Dartmouth College)	21
3 Chord and discourse: listening through the written word PETER J. RABINOWITZ (Hamilton College)	38
Part II Literary models for musical understanding: music, lyric, narrative, and metaphor	 57
4 Lyrical modes PAUL ALPERS (University of California, Berkeley)	59
5 Origins of modernism: musical structures and narrative forms MARSHALL BROWN (University of Washington)	75
6 Metaphorical modes in nineteenth-century music criticism: image, narrative, and idea THOMAS GREY (Stanford University)	93

viii

Contents

7	Narrative archetypes and Mahler's Ninth Symphony ANTHONY NEWCOMB (University of California, Berkeley)	118
Part III Representation, analysis, and semiotics		137
8	Music and representation: the instance of Haydn's <i>Creation</i> LAWRENCE KRAMER (Fordham University)	139
9	Musical analysis as stage direction DAVID LEWIN (Harvard University)	163
10	Poet's love or composer's love? EDWARD T. CONE (Princeton University)	177
11	The semiotic elements of a multiplanar discourse: John Harbison's setting of Michael Fried's "Depths" CLAUDIA STANGER (Berklee School of Music)	193
Part IV Gender and convention		217
12	Whose life? The gendered self in Schumann's <i>Frauenliebe</i> songs RUTH A. SOLIE (Smith College)	219
13	Operatic madness: a challenge to convention ELLEN ROSAND (Rutgers University)	241
14	<i>Commentary</i> : form, reference, and ideology in musical discourse HAYDEN WHITE (University of California, Santa Cruz)	288
<i>Index</i>		320