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Autore	Abbate Carolyn
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Nota di contenuto	Frontmatter -- CONTENTS -- Preface -- Chapter One. Music's Voices -- Chapter Two. What the Sorcerer Said -- Chapter Three. Cherubino Uncovered: Reflexivity in Operatic Narration -- Chapter Four. Mahler's Deafness: Opera and the Scene of Narration in Todtenfeier -- Chapter Five. Wotan's Monologue and the Morality of Musical Narration -- Chapter Six. Brünnhilde Walks by Night -- Notes -- Bibliography -- Index
Sommario/riassunto	Who "speaks" to us in The Sorcerer's Apprentice, in Wagner's operas, in a Mahler symphony? In asking this question, Carolyn Abbate opens nineteenth-century operas and instrumental works to new interpretations as she explores the voices projected by music. The nineteenth-century metaphor of music that "sings" is thus reanimated in a new context, and Abbate proposes interpretive strategies that "de-center" music criticism, that seek the polyphony and dialogism of music, and that celebrate musical gestures often marginalized by conventional music analysis.