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Nota di contenuto	Preliminary Material / Werner Wolf and Walter Bernhart -- How Does Absence Become Significant in Literature and Music? / Werner Wolf -- Rosetta Tones: The Score as Hieroglyph / Lawrence Kramer -- The Spectacular Imagination and the Rhetoric of Absence in Armide / Blake Stevens -- 'Ghost Writing': An Exploration of Presence and Absence in Lucia di Lammermoor / Naomi Matsumoto -- How to Play the Music of Absence? The Romantic Aesthetics of Longing in Schumann's Kreisleriana, Part 4 / Laura Wahlfors -- Mute Performances: Ekphrasis of Music, and Performative Aesthetics in Eyvind Johnson's Romantisk berättelse / Beate Schirmacher -- Silence and Music in Mallarmé's Un coup de dés / Mary Breatnach -- Silence and the Sawmill: Rainer Maria Rilke on the Nuisance of Sounding Music / Axel Englund -- The Inaudible Music of Dada / Peter Dayan -- Absence, Presence and Potentiality: John Cage's 433 Revisited / Karl Katschthaler -- The Silence of an Elephant: Luigi Nono's Al Gran Sole Carico d'Amore (1975) / Bernhard Kuhn -- The Sound of Silence: A Tale of Two Operatic Tempests / Michael Halliwell -- The Film Musical as a Subject for Word

and Music Studies / Emily Petermann -- Musical Form in the Novel: Beyond the Sonata Principle / Jeppe Klitgaard Stricker -- Notes on Contributors / Werner Wolf and Walter Bernhart.

Sommario/riassunto

This volume focusses on the rarely discussed reverse side of traditional, 'given' objects of studies, namely absence rather than presence (of text) and silence rather than sound. It does so from the bifocal and interdisciplinary perspective which is a hallmark of the book series Word and Music Studies. The twelve contributors to the main subject of this volume approach it from various systematic and historical angles and cover, among others, questions such as to what extent absence can become significant in the first place or iconic (silent) functions of musical scores, as well as discussions of fields ranging from baroque opera to John Cage's 4'33". The volume is complemented by two contributions dedicated to further surveying the vast field of word and music studies. The essays collected here were originally presented at the Ninth International Conference on Word and Music Studies held at London University in August 2013 and organised by the International Association for Word and Music Studies. They are of relevance to scholars and students of literature, music and intermediality studies as well as to readers generally interested in phenomena of absence and silence.
