



IN A DIFFERENT VOICE

MUSIC BY
WOMEN COMPOSERS

The Composers Voice

Kathleen Armour



The Composers Voice:

The Composer's Voice Edward T. Cone, 2021-01-08 Music we are often told is a language But if music is a language then who is speaking The Composer's Voice tries to answer this obvious but infrequently raised question In so doing it puts forward a dramatistic theory of musical expression based on the view that every composition is a symbolic utterance involving a fundamental act of impersonation The voice we hear is not that of the composer himself but of a persona a musical projection of his consciousness that experiences and communicates the events of the composition Developing his argument by reference to numerous examples in a wide variety of styles Mr Cone moves from song and opera through program music to absolute instrumental music In particular he discusses the implications of his theory for performance According to the dramatistic view not only every singer but every instrumentalist as well becomes a kind of actor assuming a role that functions both autonomously and as a component of the total musical persona In his analysis of the problems inherent in this dual nature of the performer's job Mr Cone offers guidance that will prove of practical value to every performing musician He has much to say to the listener as well He recommends an imaginative participation in the component roles of musical work leading to a sense of identification with the persona itself as the path to complete musical understanding And this approach is shown to be relevant to a number of specialized kinds of listening as well those applicable to analysis historical scholarship and criticism The dance too is shown to depend on similar concepts Although *The Composer's Voice* involves an investigation of how music functions as a form of communication it is not primarily concerned with determine or interpreting the content of the message A final chapter however puts forward a tentative explanation of musical meaning based on an interpretation of the art as a coalescence of symbolic utterance and symbolic gesture While not essential to the main lines of the argument it suggests interesting possibilities for further development of the dramatistic theory This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1974

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The Composer's Voice Edward T. Cone, 2023-04-28 Music we are often told is a language But if music is a language then who is speaking The Composer's Voice tries to answer this obvious but infrequently raised question In so doing it puts forward a dramatistic theory of musical expression based on the view that every composition is a symbolic utterance involving a fundamental act of impersonation The voice we hear is not that of the composer himself but of a persona a musical projection of his consciousness that experiences and communicates the events of the composition Developing his argument by reference to numerous examples in a wide variety of styles Mr Cone moves from song and opera through program music to absolute instrumental music In particular he discusses the

implications of his theory for performance According to the dramatistic view not only every singer but every instrumentalist as well becomes a kind of actor assuming a role that functions both autonomously and as a component of the total musical persona In his analysis of the problems inherent in this dual nature of the performer's job Mr Cone offers guidance that will prove of practical value to every performing musician He has much to say to the listener as well He recommends an imaginative participation in the component roles of musical work leading to a sense of identification with the persona itself as the path to complete musical understanding And this approach is shown to be relevant to a number of specialized kinds of listening as well those applicable to analysis historical scholarship and criticism The dance too is shown to depend on similar concepts Although The Composer's Voice involves an investigation of how music functions as a form of communication it is not primarily concerned with determine or interpreting the content of the message A final chapter however puts forward a tentative explanation of musical meaning based on an interpretation of the art as a coalescence of symbolic utterance and symbolic gesture While not essential to the main lines of the argument it suggests interesting possibilities for further development of the dramatistic theory This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1974 [A Chronological History of Australian Composers and Their Compositions](#) Stephen Pleskun, 2012-01-17 This book is volume 1 of a 4 volume series the first 3 of which have been published by Xlibris and the 4th almost complete for imminent delivery In its entirety this work is the most comprehensive and accurate account of Australian Classical Music making ever undertaken The 4 volumes cover the period from 1901 2012 and include more than 800 composers famous and obscure with more than 30 000 compositions including details of their premieres where when and by whom Individual performers ensembles orchestras opera and ballet companies music educators instrument makers entrepreneurs academics philanthropists musicologists and critics are included as part of the story The foundation and demise of music institutions venues and festivals is recorded chronologically Altogether an extensive picture of Australian Classical Music production and performance can be gleaned in any given year This book is distinct insofar as it can be read conventionally from cover to cover or one may choose a composer performer and follow his/her career year by year or one may open the book at random and delight in the unusual and esoteric information therein This book and its companion volumes are valuable and indispensable works for the serious music student professional musician performing amateur cultural aficionado and inquisitive lay person and should be in the library of every reputable music conservatorium worldwide **A CHRONOLOGICAL HISTORY of AUSTRALIAN COMPOSERS and THEIR COMPOSITIONS 1901-2020** stephen pleskun, 2021 This is Volume II of the improved 2nd edition There are 6 volumes in all comprising some 900 composers and 40 000 compositions Included is the founding and demise of music ensembles

institutions venues and festivals With musicians performers conductors entrepreneurs educators administrators instrument makers musicologists music critics and philanthropists part of the broad narrative Touring artists in Australia are admitted at the bottom of each year This edition has been enhanced by the inclusion of many hundreds of relevant photographs drawings and artwork The most comprehensive account of Australian Classical music is in your hands **On Voice** Walter

Bernhart, Lawrence Kramer, 2014-04-20 The essays collected here raise a simple but rarely asked question just what exactly is voice From this founding question many others proliferate Is voice an animal category as Aristotle thought Or is it distinctively human Is it essentially related to language To music To song and singing Is it a mark of presence or of absence Is it a kind of object How is our sense of voice affected by the development of recording technology The authors in this volume approach such questions primarily by turning away from a general idea of voice and instead investigating what can be learned by attending to the qualities and acts of particular voices The range is wide from Poe's Leigeia to Woolf's The Waves from Jussi Björling to Waltraud Meier from song to oratorio to opera and beyond Throughout consistent with the volume's origin in papers delivered at the eighth biennial meeting of the International Association for Word and Music Studies the role of voice in joining or separating words and music is paramount These studies address key topics in musicology literary criticism philosophy aesthetics and performance studies and will also appeal to practicing musicians

Composers Voices from Ives to Ellington Vivian Perlis, Libby Van Cleve, 2005-01-01 The first opportunity to read and hear interviews with and about great American composers and musicians of the early twentieth century *The Voice as Something More* Martha Feldman, Judith T. Zeitlin, 2019-09-30 In the contemporary world voices are caught up in fundamentally different realms of discourse practice and culture between sounding and nonsounding material and nonmaterial literal and metaphorical In *The Voice as Something More* Martha Feldman and Judith T Zeitlin tackle these paradoxes with a bold and rigorous collection of essays that look at voice as both object of desire and material object Using Mladen Dolar's influential *A Voice and Nothing More* as a reference point *The Voice as Something More* reorients Dolar's psychoanalytic analysis around the material dimensions of voices their physicality and timbre the fleshiness of their mechanisms the veils that hide them and the devices that enhance and distort them Throughout the essays put the body back in voice Ending with a new essay by Dolar that offers reflections on these vocal aesthetics and paradoxes this authoritative multidisciplinary collection ranging from Europe and the Americas to East Asia from classics and music to film and literature will serve as an essential entry point for scholars and students who are thinking toward materiality **Beyond Structural Listening?** Andrew Dell'Antonio, 2004-10-11 In a highly influential essay Rose Rosengard Subotnik critiques structural listening as an attempt to situate musical meaning solely within the unfolding of the musical structure itself The authors of this volume prominent young music historians and theorists writing on repertoires ranging from Beethoven to MTV take up Subotnik's challenge in what is likely to be one of musical scholarship's intellectual touchstones for many years to come

Original innovative and sophisticated their essays explore not only the implications of the structural listening model but also the alternative listening strategies that have developed in specific communities often in response to twentieth century Western music

Voices, Bodies, Practices Catherine Laws, William Brooks, David Gorton, Nguyễn Thanh Thủy, Stefan Östersjö, Jeremy J. Wells, 2019-11-25 Identity and subjectivity in musical performances Who is the I that performs The arts of the twentieth and twenty first centuries have pushed us relentlessly to reconsider our notions of the self expression and communication to ask ourselves again and again who we think we are and how we can speak meaningfully to one another Although in other performing arts studies especially of theatre the performance of selfhood and identity continues to be a matter of lively debate in both practice and theory the question of how a sense of self is manifested through musical performance has been neglected The authors of *Voices Bodies Practices* are all musician researchers the book employs artistic research to explore how embodied performing voices can emerge from the interactions of individual performers and composers musical materials instruments mediating technologies and performance contexts

Sex Sounds Danielle Shlomit Sofer, 2022-07-05 An investigation of sexual themes in electronic music since the 1950s with detailed case studies of electrosexual music by a wide range of creators In *Sex Sounds* Danielle Shlomit Sofer investigates the repeated focus on sexual themes in electronic music since the 1950s Debunking electronic music's origin myth that it emerged in France and Germany invented by Pierre Schaeffer and Karlheinz Stockhausen respectively Sofer defines electronic music more inclusively to mean any music with an electronic component drawing connections between academic institutions radio studios experimental music practice hip hop production and histories of independent and commercial popular music Through a broad array of detailed case studies examining music that ranges from Schaeffer's *musique concrète* to a video workshop by Annie Sprinkle Sofer offers a groundbreaking look at the social and cultural impact sex has had on audible creative practices Sofer argues that electrosexual music has two central characteristics the feminized voice and the climax mechanism Sofer traces the historical fascination with electrified sex sounds showing that works representing women's presumed sexual experience operate according to masculinist heterosexual tropes and presenting examples that typify the electroacoustic sexual canon Noting electronic music history's exclusion of works created by women people of color women of color and in particular Black artists Sofer then analyzes musical examples that depart from and disrupt the electroacoustic norms showing how even those that resist the norms sometimes reinforce them These examples are drawn from categories of music that developed in parallel with conventional electroacoustic music separated segregated from it Sofer demonstrates that electrosexual music is far more representative than the typically presented electroacoustic canon

Composing for Voice Paul Barker, 2004 A formidable challenge to the study of Roma Gypsy music is the muddle of fact and fiction in determining identity This book investigates Gypsy music as a marked and marketable exotic substance and as a site of active cultural negotiation and appropriation between the real Roma and the idealized Gypsies of the Western imagination David Malvinni

studies specific composers including Liszt Brahms Rachmaninov Janacek and Bartók whose work takes up contested and varied configurations of Gypsy music The music of these composers is considered alongside contemporary debates over popular music and film as Malvinni argues that Gypsiness remains impervious to empirical revelations about the real Roma

Musical Composition in the Context of Globalization Christian Utz, 2021-03-15 Since the early transformation of European music practice and theory in the cultural centers of Asia Latin America and Africa around 1900 it has become necessary for music history to be conceived globally a challenge that musicology has hardly faced yet This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century Christian Utz provides the foundations of a global music historiography building on new models such as transnationalism entangled histories and reflexive globalization The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music historical dynamic

Modern Music and Musicians: The great composers : critical and biographical sketches Louis Charles Elson, 1918

Modern Music and Musicians for Vocalists: The great composers: critical and biographical sketches, 1918 Tanglewood Peggy Daniel, 2008-06 The story of the summer home of the Boston Symphony since 1935 is told in first person accounts by many of the leading musicians critics and music professionals who consider Tanglewood a second home with contributions by Boris Goldovsky Seiji Ozawa and James Levine among others

Mahler's Voices Julian Johnson, 2009-04-17 Mahler's Voices brings together a close reading of the renowned composer's music with wide ranging cultural and historical interpretation unique in being a study not of Mahler's works as such but of Mahler's musical style Modern Music and Musicians: The great composers, part 2. Critical and biographical sketches on modern music ; Pronouncing dictionary of musical terms ; Biographical dictionary of musicians, 1918 *The Reader*, 1925

The Art of Collaboration Annie Fullard, Dorianne Cotter-Lockard, 2025-02-04 This book is a vital and creative resource for musicians and ensembles who wish to improve their performance through a series of inspiring and collaborative rehearsal techniques It illuminates chamber music playing as teamwork and cultivates human connection inclusion and empathy The authors share expertise in a variety of subjects helpful in improving the rehearsal process and draw inspiration from their joyful community of chamber music mentors teachers colleagues and students The paperback edition features many color images with the hardcover edition presented in black and white

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