



# The Gramophone And The Voice

**Grant Olwage**



## **The Gramophone And The Voice:**

**The Gramophone** ,1926      *The Gramophone and the Voice* J. B. Steane,1999      **Herman Klein and the Gramophone** Hermann Klein,1990 Amadeus From Klein s comments on early recordings that remain available today the reader can get a glimpse of what legendary singers such as Patti and Lind sounded like more than a century ago The essays of Herman Klein that appeared in *The Gramophone* from 1924 until 1934 are indispensable sources of information on the singers of the Golden Age      **Ireland's Gramophones** Zan Cammack,2021-08-10 Because gramophonic technology grew up alongside Ireland s progressively more outspoken and violent struggles for political autonomy and national stability Irish Modernism inherently links the gramophone to representations of these dramatic cultural upheavals Many key works of Irish literary modernism like those by James Joyce Elizabeth Bowen and Sean O Casey depend upon the gramophone for their ability to record Irish cultural traumas both symbolically and literally during one of the country s most fraught developmental eras In each work the gramophone testifies of its own complexity as a physical object and its multiform value in the artistic development of textual material In each work too the object seems virtually self placed less an aesthetic device than a thing belonging primordially to the text The machine is also often an agent and counterpart to literary characters Thus the gramophone points to a deeper connection between object and culture than we perceive if we consider it as only an image enhancement or instrument This book examines the gramophone as an object that refuses to remain in the background of scenes in which it appears forcing us to confront its mnemonic heritage during a period of Irish history burdened with political and cultural turbulence      *Paul Robeson's Voices* Grant Olwage,2023-11-20 Paul Robeson s Voices is a meditation on Robeson s singing a study of the artist s life in song Music historian Grant Olwage examines Robeson s voice as it exists in two broad and intersecting domains as sound object and sounding gesture specifically how it was fashioned in the contexts of singing practices in recital concert and recorded performance and as subject of identification Olwage asks how does the voice encapsulate modes of subjectivity of being Combining deep archival research with musicological theory this book is a study of voice as central to Robeson s sense of self and his politics Paul Robeson s Voices charts the dialectal process of Robeson s vocal and self discovery documenting some of the ways Robeson s practice revised the traditions of concert singing in the first half of the twentieth century and how his voice manifested as resistance      *Reading Joyce's Circe* ,2022-06-08 This volume is the product of five years work conducted by the London University Joyce Group on *Circe* the longest chapter in Joyce s *Ulysses* The essays explore specific clearly defined themes ventriloquy stage directions England provection *Circe* as a meditation on the problem of totalization the relationships between *Circe* and the Irish Literary Theatre and between the early draft of *Circe* in V A 19 and the first edition text But the volume also locates discussion within the framework of recent thought about the chapter The primary features of current thinking on *Circe* would seem to be a certain scepticism with regard to totalizing accounts of the chapter increasing attention to its aesthetic and discursive aspects

including the political aspects of its discursive practices more concentrated reflection on the way in which Circe recycles material from other chapters in *Ulysses* and a growing emphasis on the need to think about the chapter in more plural terms. The essays included here build on such developments to provide an original contribution to recent debate over the aesthetics of Circe. Modernist Soundscapes Angela Frattarola, 2018-11-12 This study questions how early twentieth century auditory technologies altered sound perception and how these developments shaped the modernist novel. Without polarizing vision and audition this book reveals how modernists tend to use auditory perception to connect characters shifting the subject from a distanced judgmental observer to a reverberating body attuned to the moment. Myth and the Making of Modernity, 2022-04-19 The contributors to this collection of essays on the literary use of myth in the early twentieth century and its literary and philosophical precedents from romanticism onwards draw on a range of disciplines from anthropology comparative literature and literary criticism to philosophy and religious studies. The underlying assumption is that modernist myth making does not retreat from modernity but projects a mode of being for the future which the past could serve to define. Modernist myth is not an attempted recovery of an archaic form of life so much as a sophisticated self conscious equivalent. Far from seeking a return to an earlier romantic valorizing of myth these essays show how the true interest of early twentieth century myth making lies in the consciousness affirmative as well as tragic of living in a human world which in so far as it must embody value can have no ultimate grounding. Although myth may initially appear to be the archaic counterterm to modernity it is thus also the paradigm on which modernity has repeatedly reconstructed or come to understand its own life forms. The very term myth by combining in its modern usage the rival meanings of a grounding narrative and a falsehood encapsulates a central problem of modernity how to live given what we know. **Myth and the Making of Modernity** Michael Bell, Peter Poellner, 1998 The contributors to this collection of essays on the literary use of myth in the early twentieth century and its literary and philosophical precedents from romanticism onwards draw on a range of disciplines from anthropology comparative literature and literary criticism to philosophy and religious studies. The underlying assumption is that modernist myth making does not retreat from modernity but projects a mode of being for the future which the past could serve to define. Modernist myth is not an attempted recovery of an archaic form of life so much as a sophisticated self conscious equivalent. Far from seeking a return to an earlier romantic valorizing of myth these essays show how the true interest of early twentieth century myth making lies in the consciousness affirmative as well as tragic of living in a human world which in so far as it must embody value can have no ultimate grounding. Although myth may initially appear to be the archaic counterterm to modernity it is thus also the paradigm on which modernity has repeatedly reconstructed or come to understand its own life forms. The very term myth by combining in its modern usage the rival meanings of a grounding narrative and a falsehood encapsulates a central problem of modernity how to live given what we know. *Pop Modernism* Juan A. Suárez, 2022-08-15 *Pop Modernism* examines the popular roots of modernism in the United States.

Drawing on a wide range of materials including experimental movies pop songs photographs and well known poems and paintings Juan A Su rez reveals that experimental art in the early twentieth century was centrally concerned with the reinvention of everyday life Su rez demonstrates how modernist writers and artists reworked pop images and sounds old fashioned and factory made objects city spaces and the languages and styles of queer and ethnic others Along the way he reinterprets many of modernism s major figures and argues for the centrality of relatively marginal ones such as Vachel Lindsay Charles Henri Ford Helen Levitt and James Agee As Su rez shows what s at stake is not just an antiquarian impulse to rescue forgotten past moments and works but a desire to establish an archaeology of our present art culture and activism

*Illustrated Sporting & Dramatic News* ,1903      *Cultural Studies of James Joyce* ,2016-08-09 The first volume to collect essays from the emergent field of cultural studies that specifically address the work of James Joyce *Cultural Studies of James Joyce* includes work from both well established Joyce scholars such as Margot Norris and Cheryl Herr and by such younger writers as Tracey Teets Schwarze and Paul Saint Amour Topics range over the whole field of culture from Nipper the Victrola dog to the statuary of Praxitiles from the Tank Girl comics to studies of Irish schizophrenia from the history of University College Dublin to the political ferment over choral singing at the turn of the century The volume should be of interest to Joyceans to students of literature and culture in the twentieth century and especially to those interested in the interactions of different cultural levels between the nineteenth century and our own time An introductory survey by R Brandon Kershner discusses the rise of cultural studies and places the issue within modern debates in literary theory      **The Sketch** ,1907

[Voice Studies](#) Konstantinos Thomaidis,Ben Macpherson,2015-05-22 *Voice Studies* brings together leading international scholars and practitioners to re examine what voice is what voice does and what we mean by voice studies in the process and experience of performance This dynamic and interdisciplinary publication draws on a broad range of approaches from composing and voice teaching through to psychoanalysis and philosophy including voice training from the Alexander Technique to practice as research operatic and extended voices in early baroque and contemporary underwater singing voices across cultures from site specific choral performance in Kentish mines and Australian sound art to the laments of Kraho Indians Korean pansori and Javanese wayang voice embodiment and gender in Robertson s 1798 production of *Phantasmagoria* Cathy Berberian radio show and Romeo Castellucci s theatre perceiving voice as a composer listener or as eavesdropper voice technology and mobile apps With contributions spanning six continents the volume considers the processes of teaching or writing for voice the performance of voice in theatre live art music and on recordings and the experience of voice in acoustic perception and research It concludes with a multifaceted series of short provocations that simply revisit the core question of the whole volume what is voice studies      **Singing the Body Electric: The Human Voice and Sound Technology** Miriama Young,2016-03-03 *Singing the Body Electric* explores the relationship between the human voice and technology offering startling insights into the ways in which technological mediation affects our

understanding of the voice and more generally the human body From the phonograph to magnetic tape and now to digital sampling Miriam Young visits particular musical and literary works that define a century and a half of recorded sound She discusses the way in which the human voice is captured transformed or synthesised through technology This includes the sampled voice the mechanical voice the technologically modified voice the pliable voice of the digital era and the phenomenon by which humans mimic the sounding traits of the machine The book draws from key electro vocal works spanning a range of genres from Luciano Berio's *Thema Omaggio a Joyce* to Radiohead from Alvin Lucier's *I Am Sitting in a Room* to Björk and from Pierre Henry's *Variations on a Door and a Sigh* to Christian Marclay's *Maria Callas* In essence this book transcends time and musical style to reflect on the way in which the machine transforms our experience of the voice The chapters are interpolated by conversations with five composers who work creatively with the voice and technology Trevor Wishart Katharine Norman Paul Lansky Eduardo Miranda and Bora Yoon This book is an interdisciplinary enterprise that combines music aesthetics and musical analysis with literature and philosophy Business Organisation and Management, 1927

Antonin Artaud Edward Scheer, 2014-04-04 This resource collects for the first time some of the best criticism on Artaud's life and work from writers such as Jacques Derrida Julia Kristeva Maurice Blanchot Herbert Blau Leo Bersani and Susan Sontag Antonin Artaud was one of the most brilliant artists of the twentieth century His writing influenced entire generations from the French post structuralists to the American beatniks He was a key figure in the European cinema of the 1920s and 30s and his drawings and sketches have been displayed in some of the major art galleries of the Western world Possibly best known for his concept of a theatre of cruelty his legacy has been to re define the possibilities of live performance Containing some of the most intellectually adventurous and emotionally passionate writings on Artaud this book is essential reading for Artaud scholars working in arts disciplines including theatre film philosophy literature and fine art

Performing Rites Simon Frith, 1998-02-06 An influential writer on popular music asks what we talk about when we talk about music Instead of dismissing emotional response and personal taste as inaccessible to academic critics Frith takes these forms of engagement as his subject and discloses their place at the center of the aesthetics that structure our culture and color our lives Dumbstruck - A Cultural History of Ventriloquism Steven Connor, 2000-10-26 Why can none of us hear our own recorded voice without wincing Why is the telephone still full of such spookiness and erotic possibility Why does the metaphor of ventriloquism the art of seeming to speak where one is not speak so resonantly to our contemporary technological condition These are the kind of questions which impel Steven Connor's wide ranging restlessly inquisitive history of ventriloquism and the disembodied voice He tracks his subject from its first recorded beginnings in ancient Israel and Greece through the fulminations of early Christian writers against the unholy and they believed obscenely produced practices of pagan divination the aberrations of the voice in mysticism witchcraft and possession and the strange obsession with the vagrant figure of the ventriloquist newly conceived as male rather than female during the Enlightenment He

retrieves the stories of some of the most popular and versatile ventriloquists and polyphonists of the nineteenth century and investigates the survival of ventriloquial delusions and desires in spiritualism and the vocalic uncanny of technologies like telephone radio film and internet Learned but lucid brimming with anecdote and insight this is much more than an archaeology of one of the most regularly derided but tenaciously enduring of popular arts It is also a series of virtuoso philosophical and psychological reflections on the problems and astonishments the raptures and absurdities of the unhoused voice     *The Studio* ,1912

## Unveiling the Power of Verbal Art: An Emotional Sojourn through **The Gramophone And The Voice**

In a world inundated with monitors and the cacophony of immediate connection, the profound power and psychological resonance of verbal beauty usually fade in to obscurity, eclipsed by the regular onslaught of noise and distractions. However, located within the musical pages of **The Gramophone And The Voice**, a interesting function of fictional elegance that impulses with natural emotions, lies an remarkable journey waiting to be embarked upon. Penned by a virtuoso wordsmith, this enchanting opus books readers on an emotional odyssey, delicately revealing the latent potential and profound influence embedded within the elaborate internet of language. Within the heart-wrenching expanse of this evocative examination, we shall embark upon an introspective exploration of the book is key subjects, dissect its fascinating writing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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