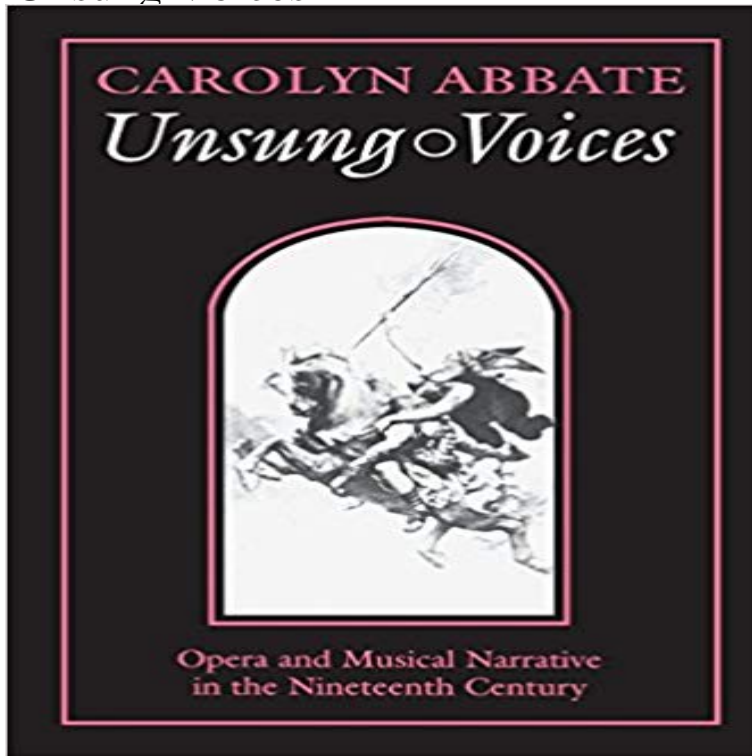


## Unsung Voices



Who speaks to us in *The Sorcerers Apprentice*, in Wagners 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.

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