

Contents

Abbreviations	xi
Editorial Conventions	xiii
List of Figures	xv
Series Editor's Foreword <i>Daniel Albright</i>	xvii
Acknowledgments	xxv
Introduction <i>Sebastian D. G. Knowles</i>	xxvii
PART I Bronze: Music	
Section 1: Joyce's Musical Background	
Chapter 1: James Joyce and Dublin Opera, 1888–1904 <i>Seamus Reilly</i>	3
Chapter 2: Joyce's Trieste: <i>Città Musicalissima</i> <i>John McCourt</i>	33
Section 2: Joyce and His Contemporaries	
Chapter 3: <i>Chamber Music</i> : Words and Music Lovingly Coupled <i>Myra T. Russel</i>	57
Chapter 4: "Mr. Bloom and the Cyclops": Joyce and Antheil's Unfinished "Opéra Mécanique" <i>Paul Martin</i>	91

Chapter 5: Opus Posthumous: James Joyce, Gottfried Keller, Othmar Schoeck, and Samuel Barber <i>Sebastian D. G. Knowles</i>	107
Section 3: Contemporary Music and Joyce	
Chapter 6: The Euphonium Cagehoused in Either Notation: John Cage and <i>Finnegans Wake</i> <i>Scott W. Klein</i>	
Chapter 7: Davies, Berio, and <i>Ulysses</i> <i>Murat Eyuboglu</i>	171
PART II Gold: Text	
Section 1: <i>Dubliners</i> and <i>A Portrait of the Artist as a Young Man</i>	
Chapter 8: Noise, Music, Voice, <i>Dubliners</i> <i>Allan Hepburn</i>	189
Chapter 9: The Distant Music of the Spheres <i>Thomas Jackson Rice</i>	213
Section 2: <i>Ulysses</i>	
Chapter 10: Bronze by Gold by Bloom: Echo, the Invocatory Drive, and the ‘Aurteur’ in “Sirens” <i>Susan Mooney</i>	229
Chapter 11: Strange Words, Strange Music: The Verbal Music of “Sirens” <i>Andreas Fischer</i>	245
Chapter 12: Mining the Ore of “Sirens”: An Investigation of Structural Components <i>Margaret Rogers</i>	263
Chapter 13: “Circe,” <i>La Gioconda</i> , and the Opera House of the Mind <i>John Gordon</i>	277
Section 3: <i>Finnegans Wake</i>	
Chapter 14: Parsing Persse: The Codology of Hosty’s Song <i>Zack Bowen and Alan Roughley</i>	295
Chapter 15: Synthesizing “The Ballad of Persse O’Reilly” <i>Daniel J. Schiff</i>	307

<i>Contents</i>	<i>ix</i>
List of Contributors	319
Index	323