

# Contents

<i>List of Figures</i>	vii
<i>List of Music Examples</i>	ix
<i>Notes on Contributors</i>	xi
<i>Acknowledgements</i>	xv
Introduction: Beckett and Musicality <i>Sara Jane Bailes and Nicholas Till</i>	1
1 'Shades of Lessing': Beckett and the Aesthetics of the Modern Novel <i>Franz Michael Maier</i>	9
2 Beckett's <i>Proust</i> , Schopenhauer, and the Musical Art of Pastiche <i>Céline Surprenant</i>	27
3 Music and Metamusic in Beckett's Early Plays for Radio <i>Katarzyna Ojrzyska</i>	47
4 Tuning In/Tuning Up: The Communicative Efforts of Words and Music in Samuel Beckett's <i>Words and Music</i> <i>Brynhildur Boyce</i>	63
5 Atonality and Eternity: The Musical Language of <i>Comédie</i> <i>David Foster</i>	85
6 Richard Rijnvos and <i>Rough for Radio I</i> : Towards the Enrichment of an Impoverished Text <i>Kevin Branigan</i>	107
7 Articulated Arrhythmia: Samuel Beckett's Shorter Plays <i>Maria Ristani</i>	119
8 Describing Arabesques: Beckett and Dance <i>Thomas Mansell</i>	137
9 <i>Not I</i> for Solo Piano: Beckett's Text as Music <i>Paul Rhys</i>	155

*Contents*

10	The Next Ten Minutes: Morton Feldman and Samuel Beckett <i>Matthew Goulish</i>	171
11	Beckett's Apertures and Overtures <i>Mary Bryden</i>	187
12	<i>Ohio Impromptu</i> : Reading Blanchot, Hearing Beckett <i>Sara Jane Bailes</i>	199
13	FOURSOME <i>Christof Migone</i>	215
14	Music in Beckett's <i>Nacht und Träume</i> : Vocality and Imagination <i>Catherine Laws</i>	233
	<i>Select Bibliography</i>	255
	<i>Select Discography</i>	273
	<i>Index</i>	275