

Contents

Radio Art and Music: An Introduction	1
<i>Jarmila Mildorf and Pim Verhulst</i>	
1 The Making of a Nomenclature: José Iges on Radiophonic Art	9
<i>Luz María Sánchez Cardona</i>	
2 Maestro, If You Please: The Radio Producer as Musician	33
<i>Jeremy Lakoff</i>	
3 Norman Corwin, Bernard Herrmann, and Musical Direction for <i>Columbia Presents Corwin</i>	49
<i>Reba A. Wissner</i>	
4 “Attitudes Toward History” and the Radiophonic Compositions of Daphne Oram and the Firesign Theatre	67
<i>David McCarthy</i>	
5 Between Art and Promotion: The Prix Italia, Its Historical Context and Aims in the First Fifty Years 1949–1998	85
<i>Angela Ida De Benedictis</i>	
6 A Canadian Experiment in Words-as-Music: Glenn Gould’s Invention of Form in His Radio Program	99
<i>The Idea of North</i>	
<i>Elissa S. Guralnick</i>	
7 Jewish Musical Material in a 1946 American Radio Drama: “Rachel”	111
<i>Paula Eisenstein Baker and Robert S. Nelson</i>	

8	The Bad Violin's Good Politics: Music of Protest and Disavowal in <i>The Jack Benny Program</i>	135
	<i>Jade Conlee</i>	
9	Shifting Hues of Blackface: Performance of Race in Radio Adaptations of <i>Holiday Inn</i> (1942)	153
	<i>Emily Lane</i>	
10	Voicing the Other World: Music and the Victorian Occult in Mid-Century American Radio Drama	169
	<i>Olivia Cacchione</i>	
11	Collective Responsibility in Ingeborg Bachmann and Hans Werner Henze's Radio Drama <i>The Cicadas</i>	185
	<i>Lucy Jeffery</i>	
12	Music and Politics in the BBC Radio Adaptation of Alan Bennett's <i>The Madness of George III</i>	205
	<i>Jarmila Mildorf</i>	
13	Adapting the Soundtrack of Revolution: Tom Stoppard's <i>Rock 'n' Roll</i> from Stage to Radio	217
	<i>Pim Verhulst</i>	
14	Children's Songs as Sociopolitical Comment in the Greek Radio Show <i>Edo Lilipoupoli</i>	235
	<i>Aikaterini Giampoura</i>	
	Index	255
	About the Contributors	265