

**FEMINIST THEORY AND  
MUSIC: TOWARD A  
COMMON LANGUAGE**

**ABSTRACTS OF PAPERS READ  
AND CONFERENCE PROGRAM**

edited by  
**Lydia Hamessley**

**SCHOOL OF MUSIC  
UNIVERSITY OF MINNESOTA**

**MINNEAPOLIS, MINNESOTA**

**JUNE 27-30, 1991**

## CONFERENCE SCHEDULE

### WEDNESDAY, JUNE 26

- 4:00-6:00 p.m. Registration **FERGUSON HALL LOBBY**
- 8:00-9:30 p.m. Concert "Music by Women of the 17th and 18th Centuries" The ARS FEMINA Ensemble  
**RECITAL HALL**

### THURSDAY, JUNE 27

- 7:45 a.m. Registration/Coffee **FERGUSON HALL LOBBY**
- 8:30-10:30 a.m. Session 1: **Women as Performers Rm. 105**  
Session 2: **Representations of Women in Opera: Madness RECITAL HALL**
- 10:30-10:45 a.m. Break
- 10:45-12:45 p.m. Session 3: **Gender Coding in Music RECITAL HALL**  
Session 4: **Gender and Composition Rm. 105**
- 12:45-2:00 p.m. Lunch break
- 2:00-4:00 p.m. Session 5: **Constructions of Gender RECITAL HALL**  
Session 6: **Gender and Sexuality: Differences in Listening and Reception Rm. 105**
- 4:00-4:15 p.m. Break
- 4:15-5:15 p.m. Session 7: **Women and their Compositions for Voice and Keyboard RECITAL HALL**
- 5:30-7:00 p.m. Reception **CAMPUS CLUB, Library**
- 7:00-8:00 p.m. Conference Dinner **CAMPUS CLUB, Mall View Room**
- 8:00-9:00 p.m. Keynote Speaker: **Susan McClary CAMPUS CLUB, Mall View Room**

## FRIDAY, JUNE 28

- 7:45 a.m. Registration/Coffee FERGUSON HALL LOBBY
- 8:30-9:30 a.m. Session 8: Challenging the Canon  
RECITAL HALL
- 9:30-9:45 a.m. Break
- 9:45-11:45 a.m. Session 9: Power, Masculinity, and the  
Feminization of Music  
RECITAL HALL
- Session 10: Gender and Theories of Education  
Rm. 105
- 11:45-1:15 p.m. Session 11: Noon Workshop/Gender and Pedogogical  
Materials Rm. 280
- 11:45-1:15 p.m. Lunch break
- 1:15-2:15 p.m. Session 12: Models of Feminist Theory from Other  
Disciplines RECITAL HALL
- 2:15-2:30 p.m. Break
- 2:30-4:30 p.m. Session 13: Women's Voices — Women's Genres  
RECITAL HALL
- Session 14: The Poetics of Music Rm. 105
- 4:30-4:45 p.m. Break
- 4:45-5:30 p.m. Session 15: Feminist Voices from the 17th Century  
RECITAL HALL

## SATURDAY, JUNE 29

- 7:45 a.m. Registration/Coffee FERGUSON HALL LOBBY
- 8:30-10:00 a.m. Session 16: Sexualities and Self-Definitions  
RECITAL HALL
- 10:00-10:15 a.m. Break
- 10:15-11:15 p.m. Session 17: Sexualities: Images and Authority  
RECITAL HALL

- Session 18: Depictions of Women in Music: Images and  
Realities Rm. 105
- 12:15-1:45 p.m. Lunch break
- 1:45-2:45 p.m. Session 19: Dance, Music, and the Female Body  
RECITAL HALL
- 2:45-3:00 p.m. Break
- 3:00-5:00 p.m. Session 20: Gender and Cultural Difference  
RECITAL HALL
- Session 21: Gendered Ideologies of Musical Analysis  
Rm. 105
- 8:00-10:00 p.m. Concert "Women Write for Winds"  
Harmonia Mundi  
RECITAL HALL

## SUNDAY, JUNE 30

- 8:00-9:45 a.m. Coffee FERGUSON HALL LOBBY
- 9:45-11:15 a.m. Session 22: Toward a Common Language: Present  
Experiences, Future Visions  
RECITAL HALL
- 11:15 a.m. Adjourn

A book display will be available for most of the conference in Ferguson Hall Lobby.

## PREFACE

This conference, *Feminist Theory and Music: Toward a Common Language*, was first envisioned in the fall of 1989 at the Annual Meeting of the American Musicological Society in Austin, TX. At that meeting about 50 people met to discuss feminist theory, and the overwhelming sentiment was that many who were trying to incorporate feminist theory in their music research felt very isolated, not only in their home departments, but also from other scholars who were posing the same questions and grappling with the same types of issues. The suggestion of coming together for a conference devoted entirely to gender and feminist theory was made. And so now we find ourselves here, at last, to share our work with one another, to ask questions of one another, and to make those connections which we can take with us to nurture our research.

Those who first visualized this conference expected it to be an intimate gathering of scholars — no concurrent sessions and plenty of opportunities to experiment with presentation styles. However, the response to the call for papers was overwhelming, and the program committee decided that the small conference should be changed to one that could include many more voices.

The conference papers represent a wide range of current scholarship regarding issues of feminist theory, gender, and women making music with speakers from several disciplines and from around the world. Many papers approach canonical works from a fresh perspective while others bring forward music which is little known. Several presentations challenge analytical methods and suggest other models, and a good number address race, class, ethnicity, and sexuality. Further, the growing interest in lesbian and gay studies is reflected in the significant number of papers dealing with these issues. The last session of the conference has been left open. Several people attending the conference have been asked to lead a discussion based on what we will have learned in these few days together. You are encouraged to consider the questions handed out in your registration packet and to attend the final session to share your thoughts.

I would like to thank the program committee, Marcia Citron, Suzanne Cusick, Susan McClary, and Peter Rabinowitz, for their work. A special word of thanks should also go to those who gave their support in the early planning stages: Philip Brett, Marcia Citron, Susan Cook, Suzanne Cusick, Ellen Koskoff, Susan McClary, Ruth Solie, and Elizabeth Wood. Many thanks go to the School of Music at the University of Minnesota for sponsoring the event and to the Continuing Education and Extension — Program Innovation Fund and to the College of Liberal Arts for their funding. The ARS FEMINA Ensemble and Harmonia Mundi were gracious in their offers to present concerts in conjunction with the conference. I would also like to thank Suzanne Cusick for her continuing support, advice, and encouragement throughout the entire project.

Lydia Hamessley

Thursday, June 27 — 8:30-10:30 a.m.

Session 1

### WOMEN AS PERFORMERS

Judy Tson, The University of California-Berkeley, chair

#### WHAT MAKES LUCY PEEVISH?

A STUDY OF LUCY HONEYCHURCH IN E.M. FORSTER'S *A ROOM WITH A VIEW*

Bonna J. Boettcher, Western Kentucky University

In this paper, I will explore the presentation of Lucy Honeychurch in the novel *A Room With a View* by E.M. Forster. By examining music reviews and reminiscences of the time period surrounding the novel's publication, I will compare the character of Lucy as created by Forster to her actual counterparts to determine how accurately Forster had reflected his society in the novel. In developing this paper, I am making two assumptions. One, that authors are products of the social and cultural structure of their countries and time periods and two, that literature is, in some way, a reflection of the society to which it is directed. Toward this end, in addition to working with the novel itself and with reviews and reminiscences, I will be considering the role of music and the amateur musician in late-Victorian British society, the nature of suburban society during the period, and writings by and about E.M. Forster.

In *A Room With A View*, music and piano playing are central to the development and presentation of the character of Lucy Honeychurch. If the previously mentioned assumptions are true, one could expect that Lucy is a reasonably accurate reflection of a suburban, young woman in late- and post-Victorian England. Yet, after reading the text and consulting various period documents (reviews, letters, etc.), there appear to be several contradictions between what Forster presents and what appears actually to have been the case. For example, the piano was considered to be a woman's instrument (at least for the amateur musician). Young women of the middle and upper classes were encouraged and even expected to develop a degree of proficiency in piano playing. However, the pieces commonly played were "watered-down" versions of the repertoire combined with a large number of transcriptions and pieces with titles such as "The Butterfly" or "Icicles." Although several transcriptions are mentioned in the text, Lucy's primary repertoire included works by Schumann, Chopin, and Beethoven. One work in particular, Beethoven's Op. 111, hardly would have been expected as part of an amateur musician's repertoire.

#### WANDA LANDOWSKA: CLOSET FEMINIST OR INDEPENDENT WOMAN?

Alice H. Cash, University of Louisville

Among the general public, Wanda Landowska is still considered by many to be the "High Priestess of the Harpsichord." But was she a feminist? Would being a feminist in any way help a woman to "get ahead" in the performing world, either psychologically, socially, or politically? Wanda Landowska was born into a world and a culture — Warsaw in the last decades of the nineteenth

century — that was not particularly supportive of women who wanted to be professionals in any field. She was born into a world where the "proper place" for a woman in music was teaching piano to children and usually ceasing that once married.

Wanda Landowska was an exception. She knew from earliest childhood that she wanted to perform, and she knew what kind of music she wanted to play. Once she heard this repertoire played on the harpsichord, she knew that she wanted to perform it on the instrument for which it was written and to reintroduce the instrument and its music back into the mainstream of musical life. Being a woman was not an advantage, and yet it did not seem, at first glance, to hold her back.

This paper examines the factors in Landowska's career that led to her enormous success and popularity — at times notoriety — and assesses whether any of these factors had to do with her feminism or lack thereof. I discuss her early efforts in composition and play examples of her piano works that have never been performed in order to demonstrate her considerable gifts as a composer, exploring the theory that perhaps being a performer, though difficult even for a gifted woman, was more acceptable than being a "woman composer."

Finally, I summarize the differences between Landowska and some of her colleagues, both male and female, and speculate on whether her career was successful as a result of feminist ideals or because of her unique circumstances and gifts.

#### POWERFUL CHOICES: THE FEMINIST AESTHETICS OF WOMEN MUSICIANS

Rosemary N. Killam, University of North Texas

This presentation is based on my 1987 survey, "Profiles in Professionalism," mailed to the over 5000 women academic musicians listed by The College Music Society. I received over 1000 responses, including extensive narratives, which were encoded into a database. My data analysis has revealed educational, professional, and personal patterns of living. These patterns demonstrate the powerful choices women musicians must make. I believe our choices exemplify a working feminist aesthetic of music.

Women musicians' lives show the development of a feminist aesthetic in musical study through early career choices and rigorous training. The survey respondents wrote extensively on the advantages and disadvantages of being women musicians. Respondents contributed detailed information on similarities and differences with and between themselves and women in professional fields other than music. Lifetime accomplishments and goals were described. The supports and conflicts of musical and personal lives were addressed.

My analysis of our texts will illustrate how the lives of today's women academic musicians exemplify a feminist aesthetics of music. This presentation will relate the lives of women musicians to such feminist writings as Ecker's *Women's Aesthetics*, as well as more recent writings, such as Weedon's 1987 *Women's Practice and Poststructuralist Theory* and Battersby's *Gender and Music: Towards a Feminist Aesthetics* (London, 1989). As Battersby states:

... appreciation of a woman's acceptance of and resistance to 'Otherness' will involve exploring the social and historical background against which her self — and her *oeuvre* — was constructed. . . . It is only by a collective enterprise of feminist critics — working perhaps individually, but sharing common values and ends — that the matrilineal traditions of art can creep into the history books and transform the general understanding of what was (and therefore is and will be) possible for women (p. 157).

In summary, this presentation will relate the lived aesthetic systems of women musicians to contemporary feminist theory. Our narratives and lives provide significant contributions to the development of common language for the multiple intersections contained within music and feminist theory.

#### AMY FAY: A LIFE IN SEARCH OF FEMINIST INTERPRETATION

S. Margaret William McCarthy, Regis College

This paper will focus on the imprint of gender on musical biography as viewed through the lens of my work-in-progress on the life of the American musician Amy Fay (1844-1928). A performer, educator, lecturer, and writer, Fay was an important presence in the musical life of the nation and the world during the late nineteenth and early twentieth centuries.

Fay functioned within the "separate spheres" milieu that characterized her age, and her biography must reflect how the gender factor affected her life choices and options. The pull between the private and the public, the amateur and the professional, the male and the female, was familiar to Fay. Her family background, her piano study in Germany, her subsequent career as a teacher-performer, her organization of musical women, and her writing about music and musicians of her time make her an attractive subject for a significant work that will help fill the void of published materials on women musicians of her period.

Her story offers the biographer the possibility of furthering the development of a common language that will facilitate the reclaiming of the experience of Fay and by extension, that of other women of her time. Her life intrigues those seeking insight and understanding about women's lives unfolding in the context of late nineteenth century feminism. This paper will "report out" on the progress of the biography of Amy Fay in terms of the above.

Thursday, June 27 — 8:30-10:30 a.m.

Session 2

#### REPRESENTATIONS OF WOMEN IN OPERA: MADNESS

Susan McClary, The University of Minnesota, chair

#### AZUCENA'S EXCESS: MEMORY AND VOICE IN *IL TROVATORE*

Mary Ann Smart, Cornell University

One of the most fascinating situations of nineteenth-century Italian opera is the grand scene for the mad heroine. Such mad scenes provide opportunities for indulging the excesses that are the essence of opera — extreme emotional contrasts, extravagant coloratura, and exhilarating high notes. Mad scenes tend

to restrain these surface excesses within a frame of generic convention, most often the traditional double aria, thus providing an external structure which makes the scene immediately comprehensible and reassures the audience that they and the composer continue to stand safely outside the woman's madness, as privileged spectators.

In Verdi's *Il trovatore*, the excursions into madness of the gypsy Azucena establish a balance between generic expectation and overwrought expression. In the second act, Azucena tells the story of her mother's violent death twice: first in a strophic song, presented as a formal performance for the assembled gypsies, and then privately to her "son" Manrico, in a narrative that becomes a hallucinatory reliving of the event. These two consecutive numbers represent the public and private faces of Azucena: first, the performer who chooses her facts and controls her musical discourse; then the obsessed madwoman, gripped by music beyond her control. The link between the two narratives is heightened by an orchestral quotation which interrupts the second narrative. This usurpation of Azucena's controlled, performing voice by the orchestra represents the intrusion of memory and the loss of voice central to operatic madness.

OPHELIA'S SONGS IN *HAMLET*: MUSIC, MADNESS AND THE FEMININE  
Leslie Dunn, Vassar College

Ophelia's songs dominate her mad scene, not only in their profusion but also in their disruptive power; they are the sign of her estrangement from "normal" social discourse, as well as from her "normal" self. The dramatic construction of Ophelia as madwoman thus involves a mapping of her sexual and psychological difference onto the discursive "difference" of music. As female is opposed to male and madness to reason, so song is opposed in *Hamlet* to speech — particularly those modes of speech that, like Claudius's authoritative pronouncements and Laertes's calls for revenge, embody and defend the patriarchal order. Hence music, far from being a mere "accompaniment" to Ophelia's madness as some critics have implied, actively participates in *Hamlet's* larger discourse on gender and sexuality. At the same time this dramatic use of song reflects the broader discourse of music in English Renaissance culture, with its persistent associations between music, madness, and the feminine — associations that find suggestive parallels in contemporary feminist theory.

ELECTRA'S HYSTERIA AND "KEY" RELATIONSHIPS IN MOZART'S *IDOMENEO*  
Christine D. Smith, Bowling Green State University

Mozart's Electra is a strong, assertive, independent, interesting character. However, text, music, and dramatic situation conspire to show her independence of thought and action to be inappropriate. She also functions as a symbol of complex social issues, but it is clear that her perception of social construct is not in effect. In her role as the 'woman scorned' her music is 'hysterical,' in her position as a counterpoint to Idomeneo's issue of the killing of kin, her character is discounted.

An examination of the manner in which Electra and Idomeneo confront and attempt to solve the dilemmas they face reveals musical and dramatic gender biases. This paper discusses the musical depiction of dramatic situations that pertain to gender stereotypes and evaluates them as they relate to several issues. Central among these issues is the treatment of Electra's unrequited desire for Idamante as unreasonable and Idomeneo's unrequited desire for Ilia as a just reward for valiant military service.

Thursday, June 27, 10:45-12:45 p.m.  
Session 3

GENDER CODING IN MUSIC

Jeffrey Kallberg, The University of Pennsylvania, chair

RECOVERING *JOUISSANCE*: FEMINIST AESTHETICS AND MUSIC  
Renée Cox, The University of Tennessee

Following the paths of feminist literary theory and art criticism, a feminist aesthetic of music could identify and consider treatments of the masculine and feminine in music by men and women, and investigate the possibility of a female or feminine way of composing music. An examination of the musical treatment of women or the feminine in certain dramatic pieces reveals a tendency to associate the sexual or powerful woman with tonal and rhythmic instability, and instability that is resolved when the woman is killed or appropriated into the patriarchy. This tendency is evident in *Die Zauberflöte*, *Tannhäuser*, *Carmen*, and *Samson and Delilah* (and also in films such as *Fatal Attraction*, *Body Heat*, and Disney's *Snow White*, *Sleeping Beauty*, and *The Little Mermaid*). Because we have a tendency to want the music of these unacceptable women to achieve clarity and order, we may subconsciously want them to be defeated, appropriated, to die. Only by making these associations more conscious can we diminish their power to reinforce.

In considering the possibility of a "women's music," an examination of the *écriture féminine* described by certain French feminists may be instructive. Such writing is cyclic, fluid, elastic and continuous, and resists closure, hierarchies, dualities, the finite, the highly structured, and the resolution of ambiguities. Its sources are the pre-oedipal *jouissance* or fusion with the mother (a stage women are familiar with not only through motherhood but through their more prolonged connections to their own mothers), and the indefinite, cyclic and continuous nature of female sexual experience. *L'écriture féminine* is often described as musical, lyrical, rhythmic, the "Song of the Mother." A corresponding feminine music would entail a flexible and cyclical form, would deconstruct musical hierarchies and the dialectical resolution of opposites, and avoid definitive closures. "Be My Baby" by the Ronettes and Laurie Anderson's "Langue d'Amour" (as described by Susan McClary) are possible examples of such music.

Whether feminist aestheticians find generalizations about the feminine in music or "women's music" productive or oppressive, they could identify,

explicate and critique musical perspectives on the feminine, the way what is regarded as feminine is handled in a particular work or era.

HILDEGARD AND THE PARISIAN:  
GENDER, BODY AND STYLE IN TWELFTH-CENTURY SACRED MUSIC  
Bruce Holsinger, The University of Minnesota

This essay treats three separate repertoires of twelfth-century sacred music as religious discourses on the body, the politics of gender, and the erotic dimension of Christian spirituality. First, examination of a family of sequences from the Victorine repertory (perhaps composed by Adam de St. Victor) reveals both a musical and textual reduction of the body of the Virgin to the level of paratactic enumeration. Within the Victorine sequences the Virgin is metaphorically fragmented into a static, fetishistic image with no agency beyond that of Mediator between Man [sic] and God. I demonstrate that such a construction of this sacred body is fully in accord with the tenets of Victorine biblical exegesis.

Next, I turn to the liturgical compositions of the German abbess Hildegard von Bingen (1098-1179), arguing that in her music she created a radical alternative to Victorine utilitarianism. Words and music work together in Hildegard's music to give the Virgin Maternal both generative power and spiritual agency. My discussion of Hildegard is informed by her mystical treatises as well as her naturalistic writings, and I propose an intimate connection between her conceptions of erotic spirituality and female biological desire.

Finally, I suggest an approach to early Notre-Dame polyphony that places this musical form within the context of twelfth-century Parisian culture. This was a century in which openly gay subcultures flourished throughout European urban centers for the first time in the Middle Ages. Accompanying and partially allowing for this freedom of sexual expression was an unprecedented permissiveness on the part of the Church toward homosexuality; this in turn led to a new, implicit appreciation for and voicing of the always-present homoerotic element of Christian worship. The erotic energy generated between two musical "bodies" in Notre-Dame polyphony is reflective of this homoerotic sentiment.

GENDER CODES IN MUSIC: CAN WE READ THEM? DO WE REALLY WANT TO?  
Roland Jordan, Washington University

An analysis of aspects of the Beethoven Symphony No. 4 designed, at least initially, to make a familiar work strange, is intended less to answer questions than to create a forum for the exploration of gender codes in music. The search is intended to raise serious questions about ways we have been taught to think about 18th- and 19th-century music, particularly Beethoven's music. I hope that the analysis will promote a different kind of discourse on the work and encourage a collective exploration of several possible levels of musical and cultural codes not imposed from outside the work but rather conveyed by the music itself. References to aspects of structuralist and post-structuralist literary theory, the history and philosophy of science, recent social and political criticism, as well as

to ideas currently evolving in music theory will be part of the presentation but only to the extent that such ideas might clarify issues raised by the experiencing of the music.

GENDER-CODED CRYING: THE LAMENT IN CROSS-CULTURAL PERSPECTIVE  
Elizabeth Tolbert, New York University

The theoretical aim of this paper is to develop an understanding of gender coding in the ritual lament. The lament, also referred to in the ethnomusicological and anthropological literature as sung/texted/weeping, or ritual wailing, is found throughout the world in surprisingly similar guises and contexts, and, as such, offers an excellent opportunity to examine a complex of interrelated issues pertinent to engendered ritual musical expression in cross-cultural perspective. The lament is not only a personal form of expression, but a ritual means of affecting transition, and in most cultures is sung only by women. In this paper, I will highlight the role of gender, emotion, and metaphor as they relate to the musical means of efficacy in performance, with special emphasis on the close relationship of music, language and gender in this genre. Lament material will be presented primarily from my field research in Finnish Karelia; additional comparisons will be drawn from case studies in other areas of Europe, Africa, Asia and South America.

Thursday, June 27 — 10:45-12:45 p.m.  
Session 4

GENDER AND COMPOSITION  
Janika Vandervelde, Minneapolis, Minnesota, chair

FEMINIST THEORY AND PRACTICE: A CASE STUDY  
Carol L. Matthews Whiteman, City University of New York  
Elizabeth Gould, The University of Oregon-Eugene

Western narrative is ideological, based on dualisms and dichotomies. This is defined in feminist literary criticism through a self/obstacle relationship. The self (hero/male) journeys through obstacle (other/female) to achieve goal/maturity, self-confirmation. Music also includes dichotomies — consonance/dissonance, direct/indirect progressions, prolongation/resolution. Tonal music, for instance, journeys through harmonic tensions to achieve cadential release. *Roundings* (for wind ensemble), composed in a tonal format, applies several concepts of the transcendence of dichotomies: exposed passages for solo, duo, or trio to highlight dichotomies; multiplicity of ideas around a central theme and multiplicity of themes to fractionalize the journey; disrupted time at several levels to disrupt the linear flow of time essential to the narrative; and blurred edges of structure to develop androgyny. To transcend the hierarchical, authoritarian teaching and structure traditionally associated with wind ensembles, critical feminist pedagogical processes, interactive, self-reflective, egalitarian, and cooperative in nature, will be used in the teaching and

performance of *Roundings*. This will be an interdisciplinary presentation, involving discussion of both composition and pedagogy, including printed musical examples of *Roundings*, an audio tape of its premiere performance by the Oregon Wind Ensemble, and video tape of related aspects of rehearsals.

#### ON BECOMING A WOMAN COMPOSER IN ACADEMIA

Yung Wha Son, La Jolla, California

As rigorous as the education of music is in academia, it still prepares students inadequately on the issues of gender. This lack, especially detrimental to women students, must be corrected if we are to correctly and fairly appreciate women students' contributions in the creative endeavor of music.

All too often, women students are left alone to find their ways through the vague understanding of themselves as women composers and artists. In the disguise of the supposed equality in education, most of the concerns and interests of women students are neglected and undervalued in the music education process. Furthermore, the lack of women's presence either in the study of well-established canon in music or as teachers contributes often to the distorted view of self-understanding in women students.

By telling a personal story of how I have come to identify with the efforts of many feminist scholars in diverse fields, many of the points made above will be illustrated. Then, I would like to propose a few ways to remedy the situation, especially regarding the education of women composers in academia.

Thursday, June 27 — 2:00-4:00 p.m.

Session 5

#### CONSTRUCTIONS OF GENDER

Paula Higgins, The University of Notre Dame, chair

#### IMAGE/MUSIC/MEDÉE: CULTURAL CONSTRUCTIONS OF GENDER DURING THE FRENCH REVOLUTION

Michael E. McClellan, The University of  
North Carolina-Chapel Hill

The abrupt shifts in the status of women during the French Revolution have received an increased amount of scholarly attention in recent years. In the early 1970s individual and groups of women played a prominent role in directing the social and political forces of France. However, over the course of the decade women were gradually excluded from the public sphere as the definition of a "citizen" became property-based and male-dominated. The images of women produced by the cultural institutions of the Republic and the Directory reflect this process and illustrate the ways in which gender informed French society at a critical moment in its history.

Several recent studies have pursued questions of gender with respect to France's visual arts and public festivals of the 1790s, but representations of women in drama, particularly lyric drama, have received far less attention. My

paper redresses this imbalance, taking Luigi Cherubini's *Medée* (1797) as its focus. The dark mood of this work coupled with the vocal dominance of the title character are atypical for opera of this time and invite close inspection. *Medée* offers us an opportunity to isolate a process of gender construction and to contrast its image of an uncontained "madwoman" with more docile representations, e.g., faithful wife, obedient daughter, etc.

Gender informs *Medée*, like any opera, on several critical levels. Consequently, the use of gender as a primary category of analysis requires an interdisciplinary approach. By incorporating the methods of historical and literary theorists, I hope to encourage a much richer discussion of such features as musical syntax, dramatic narrative, and reception history.

#### NARCISSA: OR, THE COST OF EMPIRE:

#### CONSTRUCTIONS OF GENDER IN AN AMERICAN OPERA

Catherine Parsons Smith, The University of Nevada-Reno

After its first production in 1912, Mary Carr Moore's *Narcissa: or, the Cost of Empire* drew several kinds of gender-related commentary. Most obviously, her achievement was said to be the first opera composed, orchestrated, and conducted by a woman. Judgements about its overall quality were hedged in chauvanistic terms: "Were one impetuous, he might say that Mrs. Moore frequently exhibits a musicianly genius. But it is safe to say that she has written with great tact, approaching in cleverness some of the best tone-painters of the day." The opera's American subject and Indianist content preempted most of the remaining critical responses.

The unusual constructions of gender in *Narcissa* were treated by all in terms that imply an absence. Critics noted its "entire lack of a conflict of passion, . . . out of which really great drama . . . grows." Even the western Victorian women who were the opera's creators acknowledged the opera's implicit feminist content in terms of something omitted, the composer herself remarking only that the plot deliberately avoided "romantic entanglements" in the interests of "realism." This presentation will address itself to the gender aspects of the opera. Because the work is so little known, it will be necessary to begin by describing the way gender is delineated in the libretto. The main emphasis of the paper, however, is on the manner in which gender is encoded in the music itself. The paper will attempt both to take advantage of recent developments in poststructuralist feminist criticism in music, and, in its turn, to contribute to the evolution of this approach.

#### THE CONSTRUCTION OF GENDER ROLES IN THE CHANSONS OF GUILLAME DE MACHAUT

Karl Kuegle, New York University

While the vast majority of songs by the late medieval trouvère Guillaume de Machaut is ostensibly written from a male perspective, a small group of chansons, probably of relatively late date, introduces variants into the range of viewpoints adopted by Machaut. These variants are the introduction of Machaut



himself into the discourse, and the presentation of the courtly-love paradigm from a female point of view.

This paper explores the parameters along which Machaut constructs and elaborates male and female roles within the framework of *amour courtois*, extending the trouvère tradition and adding a new sophistication that earned him his reputation as the leading *rhetoriqueur* during the third quarter of the 14th century and beyond.

Machaut, it becomes clear, is speaking through various masks all along. However, is the perspective of the lady truly distinct, or are we merely faced with a mirror image of the original, male construct? Such a reversed projection could find its musical analogue in various compositional devices associated with the *ars nova*. An additional layer of complexity appears in Machaut's awareness of gender ambiguities inherent to his own social status; these ambiguities, derived from the conflicting images of the celibate, learned cleric and the knightly trouvère, are the subject of his *Voir Dit*. Finally, can we find any relationship between Machaut's changing musical style and shifting representations of gender roles? Machaut's late style — characterized by an intricate lace-work of intertwining polyphonic voices — will be subject to a fresh reading from the perspective of Machaut's awareness of such roles. An examination of this style, and of the emerging *ars subtilior*, from such an angle may shed additional light on our understanding of late medieval polyphony from France.

#### THE INSTRUMENT AND THE BODY:

#### WOMEN'S INSTRUMENTAL PLAY BETWEEN "PROPRIETY" AND PROVOCATION

Freia Hoffmann, Bremen, Germany

This paper will deal with the question of why, up to today, quite a number of musical instruments, especially orchestral instruments, are so rarely played by women, and why, on the other hand, the piano is seen as "suitable" and the harp even as "unmanly." Reasons for the latter are to be found in the development of norms in middle-class society in the second half of the 18th century (it is very interesting that there were no sex-related assignments at 18th-century courts). In order to decide which instruments were "decent" for women, musical criteria were only minimally significant (its tenor voice spoke against the violoncello; the tender, bright sound of the harp spoke for it). Most important were purely visual criteria which, of course, were closely tied to demands placed upon women in accordance with their perceived "nature." The ideal posture was defined as a seated position, arms at the side, taking care to remain as still as possible. It was strictly forbidden to move one's legs or to show facial expression. The relegation of women to the private sector and to the middle-class household also played a role.

Thursday, June 27 — 2:00-4:00 p.m.

Session 6

#### GENDER AND SEXUALITY: DIFFERENCES IN LISTENING AND RECEPTION

Elizabeth Wood, Sarah Lawrence College, chair

#### BODY SHOCKS, SPIRITUAL GLEAMS:

#### SEDUCTION AND RESISTANCE IN LISTENING TO GOTTSCHALK

Peter J. Rabinowitz, Hamilton College

Musicologists treat sentimental music with the same disdain we find in literary assaults on sentimental fiction, and their derisive language often encodes the same masculinist biases: "The most blatant salon side of Gottschalk's music," writes John Ardoin, "comes out in 'The Dying Poet,' a parlor piece which must have brought tears to the eyes of many a generation of American mothers and daughters." Such dismissals imply that the strong reactions of the original listeners were doubly excessive, exposing both aesthetic gullibility and emotional frailty.

But such readiness to assume that those early women were responding inappropriately betrays a misapprehension of what was really taking place in nineteenth-century parlors and concert halls. Like sentimental literature, sentimental music cannot be understood without historical reconstruction. This involves more than reconstruction of performance practice: if we are really to understand the power that sentimental music once had, and the degree to which the audience was able to withstand its rhetorical pressure, we need to reconstruct the act of listening as well.

My paper will begin to move toward such a reconstruction of the experiences of Gottschalk's audience, building from a theory of listening (developed jointly with composer Jay Reise) that applies literary theory to the act of listening. Reise and I start from the assumption that the "sounds themselves" (what we call the "technical" component of music) are always mediated through what we call the "attributive," a shared cultural matrix that assigns (or proposes) meanings (in the broadest sense of "meanings"); we argue further that in any individual act of listening, the listener "synthesizes" particular musical experiences by applying specific strategies chosen from that attributive repertoire.

In particular, I will focus on the tears that Gottschalk's music so often elicited from his female listeners. On the attributive level, tears are important because they mark the intersection between what Gottschalk saw as the physical and moral dimension of the music. At the same time, however, we need to ask what synthetic acts actual women were performing when they cried to Gottschalk's music. Taking a cue from Robyn Warhol's critique of catharsis, I argue that such tears may not represent an emotion so much as create the potential, or provide the rehearsal, for one. Thus, the apparent uniformity of response to the charismatic composer/pianist might at first suggest his hypnotic power over those "fair listeners" whom, by his own accounts, he drove to "hysterics." But attention to his audience's synthetic acts suggests that those generations of "American mothers and daughters" may not, in fact, have been so

easily seduced. Rather, they may well have been using their tears for their own ends, maintaining authority over both the meaning and the social function of their physical responses to the music.

HENRY LAWES'S SETTING OF KATHERINE PHILIP'S FRIENDSHIP POETRY IN HIS *SECOND BOOK OF AYRES AND DIALOGUES*, 1655: A MUSICAL MISREADING?

Lydia Hamessley, Hamilton College

Henry Lawes maintained a relationship with numerous Cavalier poets, most of whom wrote verses praising Lawes' ability to capture and, in a sense, complete their poetry with his music. Several of these poets comprised a literary circle that came together in *The Second Book of Ayres and Dialogues*, 1655. Katherine Philips was an equal partner in this musical/poetic relationship, yet most musical accounts exclude a discussion of her, and literary accounts of Philips merely footnote her relationship with Lawes. Nevertheless, Philips and her circle of friends play a significant role in *The Second Book of Ayres*, beginning with Philips' own encomiastic poem to Lawes. Of greater interest, however, is Lawes' setting of her poem, "Friendship's Mystery, To my dearest Lucasia."

Philips' poetry is usually viewed as a minor, though interesting, contribution to the storehouse of seventeenth-century poetry. When her poetry was collected and published after her death, she was dubbed "The English Sappho" in the book's preface. However, this sobriquet was problematic. While paying homage to her skill as a poet, the reference to Sappho also called attention to the content of Philips' poetry. Indeed, her best poetry is that which chronicles her passionate relationships with women. Reworking metaphysical conceits reminiscent of Donne, Philips wrote of her devotion to her friends, the oneness of their souls, her anguish during their separation, their words at parting, her jealousy after their marriages. It is to this poetry that Lawes was drawn.

In this paper I examine two settings of poems Lawes included in his *Second Book of Ayres*, one by Philips, the other by John Berkenhead. Both poems address Lucasia, the woman with whom Philips was most passionately and intimately involved. Lawes's setting of Philips's elevated, metaphysical verse is elegant, strophic, and laden with diffusive cadences and halting rhythms. His setting of Berkenhead's "conventional" and "distastefully melodramatic" poetry is powerful, declamatory, through-composed, and exhibits Lawes's well-known mastery of text-setting. In this paper I will argue that the disjunction between the poetic styles and the musical styles of these settings is a result of the seventeenth-century attitudes regarding female friendship and love between women.

GROWING UP FEMALE(S): RETROSPECTIVE THOUGHTS ON MUSICAL PREFERENCES AND MEANINGS

Virginia Caputo, York University (Canada)  
Karen Pegley, University of Toronto (Canada)

Feminist researchers within visual arts (Mulvey 1975, 1981; Kuhn 1988) have posited that viewers have been socialized to perceive visual images through a particular "male perspective." A musical parallel of this "male gaze" has been explored further by Diamond (1990), who suggests that just as we view with a male gaze, so too have we been socialized to hear with a "male [heterosexual] ear." This learned perspective reinforces the supremacy of the male position in a society by devaluing the expression of women's experiences.

This paper targets the issue of the homogenization of female experiences. To this end, we will compare and contrast a list of musical selections which cross a variety of genres that represent pivotal points in the development of personal identity in the lives of two women. In presenting a retrospective analysis of the interrelationship between music and socialization processes, the authors propose an alternative model for discussing difference.

ON A LESBIAN RELATIONSHIP WITH MUSIC: A SERIOUS EFFORT NOT TO THINK STRAIGHT

Suzanne G. Cusick, Seneca Falls, New York

The purpose of this speculative, informal paper is to share some of the means by which I have tried to understand the relationship (or, sometimes, the lack of one) between my own identity/subjectivity as a Lesbian and my identity/subjectivity as an art music professional. My hope is to contribute to opening discussion about the Lesbian presence in music. I begin by taking seriously the conversational commonplaces by which we describe ourselves as "loving music." One implication of these commonplaces is that the relationships we form and act out with music are somehow analogous to the intimate relationships we form and act out with other people. Thus, our relationships with music may be considered, by analogy, to be saturated with our choices about gender and sexuality.

Working from the model of gay male musical/sexual identity formation proposed by Philip Brett (Oakland, 1990), I will propose that a young Lesbian forms a relationship with music based on the intersection of gendered constructs associated with certain musics and musical behaviors with the Lesbian gender position, which simultaneously rejects and loves parts of the cultural constructions "feminine" and "woman."

How might this theorized Lesbian relationship with music reveal itself in behaviors as a music lover, or as a music professional? More concretely, what happens when I "fall in love" with a piece of music? Do I react as if it were my lover, an agent who brings me deep and complicated pleasures? Do I respond by interrogating her techniques for causing pleasure? By seeking to know her own inner processes? Do I analyze her various lovely parts (harmony, structure)? Or do I not, finding the analytical operation reminiscent of the dismemberments enacted on female bodies in, for instance, modernist paintings?

When I "perform" her, do I use her as a means to know and thus express myself? Is our public relationship a means to display my "mastery"? Or do I find power in working to enable her to release her own? I will conclude by suggesting that this line of thinking might be useful for non-Lesbians as well as

Lesbians. It may help us 1) to understand how musical behaviors work as means by which we negotiate and renegotiate our positions in the discourses which govern gender and sexuality; 2) to understand the gender/power positions implied by various teaching, interpretative, and critical/analytical strategies; and 3) to identify the relationships in and with music we love which may encode the gender position and the desires of Lesbians.

Thursday, June 27 — 4:15-5:15 p.m.

Session 7

### WOMEN AND THEIR COMPOSITIONS FOR VOICE AND KEYBOARD

Marcia Citron, Rice University, chair

THE EIGHTEENTH-CENTURY WOMAN:  
DILETTANTE OR PROFESSIONAL MUSICIAN?

Sharon Guertin Shafer, Trinity College

During an age when amateur music-making was expected of most women, it is remarkable that some female musicians rose to a prominent position both as performers and composers. In the midst of a society that did not encourage, expect, recognize, or reward great artistic works by women, there are examples of those who composed, performed, and published music. During the eighteenth century, many women were taught to sing and play the keyboard or a string instrument as a social accomplishment. Amateur music-making in a private setting was a highly suitable occupation; however, it was the rare exception for a woman to apply those skills in a professional career because of the social stigma attached to public performance. Women, quite naturally, focused their creative efforts on music for private concerts at home or in the salon since these compositions were assured of a performance.

In a lecture/recital format, this presentation will focus on the lives and music of women composers who exceeded eighteenth-century society's expectations and concepts of proper women's activities. The program will include keyboard music by Elisabeth Jacquet (1666-1729) and Marianne von Martinez (1744-1812); an aria from an oratorio by Camilla de Rossi (active as a composer from 1707-1711); and songs for solo voice and keyboard by Maria Theresia von Paradis (1759-1824), Corona Schröter (1751-1802), Eleonore Fritscher (1759-1838), and Louise Reichardt (1779-1826).

SOME WOMEN'S WORK THAT'S NEVER DONE

Nanette Kaplan Solomon, Slippery Rock State University

After centuries of virtual total neglect (not non-existence), women composers are at long last beginning to achieve some recognition for their creative endeavors. However, despite the recent outpouring of activities on behalf of female composers, concert and recital programs continue their male-dominated

orientation. Therefore, the need still exists to make the public aware of the rich and varied contributions women have made to musical literature of all genres.

To further this end, I will present a lecture-recital of the piano music of contemporary American women composers. The presentation will include some of the following works: Judith Lang Zaimont's *Calendar Collection* (1976), Victoria Bond's *Sandburg Suite* (1987), Elizabeth Vercoe's *Persona* (1980), Ruth Schonthal's *Fiestas y Danzas* (1984), Marga Richter's *Exequy* (1980), and Gwyneth Walker's *April, Rag, and Fantasy* (1977). Each of these women is a nationally recognized composer with impressive credentials. I have spoken personally with each composer and received enthusiastic support for this endeavor.

This lecture-recital will show that women are indeed active and composing in styles readily accessible to all audiences. The literature explored in this recital will open horizons for performers, teachers, and students.

Friday, June 28 — 8:30-9:30 a.m.

Session 8

### CHALLENGING THE CANON: THE ROLE OF FEMINIST THEORY

Marcia J. Citron, Rice University

Feminist theory affords musicology the potential for new ways of conceptualizing some of the most fundamental issues of the discipline, including canon formation and its relationship to gender. It is this relationship that is at the heart of my book, *Gender and the Musical Canon*. The present paper will discuss how feminist theory is incorporated in this study.

In the first chapter, "Canonic Issues," the epistemological issue of what constitutes a piece of music, and then a canon, is discussed. This involves the perceptual issue of how Western culture has privileged the visual over other senses, including the aural. Several scholars believe that this tradition reinforces a rationalistic, masculinist conception of experience. In "Creativity" (ch. 2), culturally powerful dualisms are explored (especially mind/body, culture/nature), and I discuss how they have had an impact on women's senses of their own creativity. From literary criticism comes the intriguing hypothesis that a female creator may have to metaphorically kill her negative portrayal in previous works; in music, operas would serve as prime examples.

"Professionalism" (ch. 3) challenges the validity of the concept for women. Goals and desirability of publication, especially in terms of permanence and ownership, are questioned. The public/private duality is shown to be contradictory and misleading. Pseudonyms indicate psychological conflicts in identity. Michel Foucault's notion of the "author-function" provides a point of departure for positing the paradigm of the "de-centered author" as one that allows for greater consideration of social context in studying and assessing musical figures and their works.

"Music as Gendered Discourse" (ch. 4), premised on the social referentiality of music, analyzes the gendered criteria behind theories of genre, especially

hierarchies of genre. So-called masculine and feminine themes underlie semiotic codes in sonata form, which privileges the masculine. Similarly, absolute music embodies masculinist ideals of quest and transcendence. The possibility of a female aesthetic engages various feminist hypotheses, including the challenging issue of essentialism. "Reception" (ch. 5) applies feminist recognition of multiple subjectivity, temporal plurality, and psychological contradiction to well-known theories of response (e.g. Iser, Barthes, Jauss) in an attempt to hypothesize a woman's musical response. Regarding critical reception, models based more on continuity and similarity than on distinctiveness and difference might hold greater value for women; the paradigm of originality is discussed in these terms. The in-progress final chapter, "The Canon in Practice," incorporating material from previous chapters, makes practical suggestions on canonic modelings for works by women, discusses broader implications of women's works in the canon, and assesses the validity of canons.

The feminist approaches utilized in this project offer possibilities for future work. Hopefully they can help in the re-formulation of some basic assumptions underlying the study of Western music.

Friday June 28 — 9:45-11:45 a.m.

Session 9

**POWER, MASCULINITY, AND THE FEMINIZATION OF MUSIC**

Philip Brett, The University of California-Riverside, chair

AN EXAMINATION OF GENDER IN SELECTED WRITINGS AND MUSIC OF CHARLES IVES

Nora M. Beck, Columbia University

America's emphasis on the value of masculinity presents an essential paradox for the writer, artist, and composer: if art is produced at the expense of more worthy and lucrative enterprises, how can this "unmasculine" activity be justified? In the face of this question, the composer Charles Ives sought to disengage music — especially his own — from the notion of femininity. He did this by 1) adopting a gender-based language in his writing and music in which the female gender served as a metaphor for the evils of the contemporary musical establishment, and 2) by adopting a musical language — dissonance, complex rhythm, crashing dynamics — which he viewed as embodying the masculine attributes of music.

This paper will focus on two principal sources: Ives's *Memos* and Second String Quartet. The *Memos* are saturated with references to "ladies," "sissies," and "sisters." For instance, he calls a male music critic "a nice and dear old lady in Boston." He reserves the following comment for Chopin's music: "pretty soft, but you don't mind it in him so much, because one just naturally thinks of him with a skirt on." Conceived of as a conversation between four men, the Second String Quartet seems to uphold the integrity of masculine music. Ives

wrote the piece to make those fiddlers — the Kneisel Quartet — "get up and do something like men." Unique to the second movement is the inclusion of gender specific performance directions.

Ultimately, Ives's use of gender-based language demonstrates his ambivalence with the notion of the composer — as vocation — in America, an ambivalence which would manifest itself in his choice to remain in the business world as an insurance salesman while devoting his free time to music.

IVES'S MISOGYNY AND POST-RECONSTRUCTION AMERICA

Lawrence Kramer, Fordham University

Charles Ives's misogyny is well-known, even legendary, but it has never seriously affected the critical reception of his music, even where its relevance is glaring. Ives, for instance, plainly identifies the formal innovations of his Second String Quartet as an aggressive means to revitalize an "emasculated" genre ("The string quartet got more and more weak, trite, and effeminate. . . . [I was] making those men fiddlers get up and do something like men"). Both Robert P. Morgan and H. Wiley Hitchcock, however, repress this identification in discussing the quartet, citing Ives's misogynist "program" only to ignore it while treating his formal innovations as ends in themselves. This typical critical move ends by repeating the virilizing intention that it represses. The critics's putatively genderless attention to structure amounts to a masculinist dismissal of the "woman's issue," gender.

Embarrassed by (if not indulgent toward) the overt pungency of Ives's anti-feminism, Morgan and Hitchcock treat it as a private eccentricity. It is anything but that. Ives's misogyny is an entrenched political and esthetic position. Though it no doubt has personal roots, its purpose and character are ideological; it belongs among the cultural institutions through which those threatened by the disruptions of post-Reconstruction America — mass immigration, the "race question," the demands of women for voting and reproductive rights — sought to stabilize the social order.

A synoptic examination of five major pieces — the Second String Quartet, *Concord* Sonata, Fourth Symphony, and First and Second Orchestral Sets — reveals that Ives's preferred musical structures encode an unresolvable conflict in the social and sexual politics of his day. Seeking to write a democratic, leveling, ideologically (if not esthetically) populist music, Ives creates distinctive spatial effects on the model of what Philip Fisher calls democratic social space, a conceptual mapping of America as the scene of an unrestrained mobility and interchangability of goods and persons. Yet the music also contradicts this impulse on behalf of a fantasmatic identification of "democratic" America with its antebellum past. The musical space is structured so as to articulate the domination of immigrants by natives, blacks by whites, and women by men. In this nexus of xenophobia, racism, and misogyny, moreover, misogyny (here as elsewhere) is the paradigmatic element, the primary means by which the social order is "purified" and the social Other demonized and constrained.

DESIRE AND REPRESSION IN BRAHMS' FIRST SYMPHONY: SOME  
EPISTEMOLOGICAL IMPLICATIONS FOR SONATA FORM

Robert Fink, The University of California, Berkeley

One of the most interesting projects in the ongoing investigation of the sexual politics of classical music is the attempt to create gendered (and often resistant) readings of that paradigm of "absolute" and ideal musical expression, the Sonata Form. Ubiquitous attributions of masculinity and femininity to the "contrasting themes" so beloved of nineteenth-century analysts provide a historical crowbar which scholars like Susan McClary, Marcia Citron, and Lawrence Kramer use to jimmy open "hermeneutic windows" (the term is Kramer's) for considering the gender constructions implicit in these complex and putatively abstract narratives.

In the broadest terms, what is being attempted is to map a hermeneutic field (a complex set of gender meanings) onto the pure structuralist narrative description that is our notion of "sonata form." Some question the very propriety of such mapping: this seems less fruitful than investigating the implicit epistemological questions it raises. Though a powerful first step, the mapping of masculine subject onto first theme and feminine subject onto second theme does not, alone, provide enough leverage to superimpose the complexities of human gendered subjects reliably onto the multiple interactions of key, modulatory strategy, and thematic transformation that define any individual sonata form. In effect, if we are going to treat theme groups like people, they must be *real* people — the conflicted, divided subjects familiar from modern psychoanalytic theory — whose relation to their own aspirations and drives represented in the sonata's various "themes" may be quite equivocal. If key areas are to be identified with narrative settings — the "society" in which the individual themes exist — then the relation of theme to key must be more subtle and complex than the polar choice between total identification and total negation. And finally, if modulation is dramatic action — often in the case of the return to the tonic, oppressive action — then the relation of the themes to that action must be carefully considered: *just who is being oppressed*? In fact, neither the relation of first themes to the hegemony of the tonic key, or masculine subjects to the power structures of patriarchal society, is as simple and univalent as a quick glimpse through the "hermeneutic window" might suggest.

These implications will be followed through a gendered analysis of Brahms's First Symphony (surely as canonically "absolute" a piece as ever there was!). Our window will be *Tristan*: Brahms's "motto theme," with its rising semitones, bears a striking resemblance to Wagner's paradigmatic representation of sexual desire. The first theme group of the first movement becomes obsessed with integrating the tonally disruptive motive, setting up an intense drama of sexual repression — the sliding chromaticism of the themes in violent, almost hysterical conflict with repeated and brutal attempts to pound home the tonic. As the struggle with, transfiguration of, and ultimate repression of masculine desire are played out over the four movements, it should become clear that

identifying the motto theme of this symphony as a construction of the "masculine" is only a preliminary, albeit crucial, insight into its sexual politics.

MUSIC, MOZART AND MEN

Geraldine Finn, Carleton University (Canada)

This paper examines the instrumentality of music in general and Mozart in particular in the production and reproduction of gender as a hierarchy of masculine over feminine, male over female, Man over Woman. The paper argues 1) that "music" is both an instrument and effect of power; 2) that the music of our own time (late twentieth century North America and Europe, for example) is the instrument and effect of white male "bourgeois" power, in particular that of power embodied in and deployed through money, markets and men; and 3) that "Mozart" is an effect of that power as well as an important instrument of its continuing reproduction, normalization and control.

Why Mozart? Why now? Why not Vivaldi, Bach, Beethoven or even Satie? This paper ponders these questions and offers some speculations as to what it might be about "Mozart" and his music that lends itself to this particular kind of instrumentality, in the interest of this particular kind of power, at this particular social conjuncture — recognizing that both the questions and the speculations set the agenda for future research and analysis.

Friday June 28 — 9:45-11:45 a.m.

Session 10

GENDER AND THEORIES OF EDUCATION

A panel discussion organized by Roberta Lamb, Queen's University (Canada)

Carol Richardson, Northwestern University

Laree Trollinger, Kutztown University

Roberta Lamb, co-chairs

"If we were going to have feminist music education, how would it sound/be? What would we do?" is the primary question of this panel on gender and theories of music education. Although the majority of music teachers are women, music education theory frequently depicts music as an abstraction, pure art, freed from the influence of daily living, and therefore, untouched by gender. Thus, this question of what could be *feminist* in music education most often leaves us stymied and perplexed, without answers; therefore, a second question propels us through the dilemma: "How do we reflect our experiences of music education in feminist theory?" This is where we will begin the discussion.

Each of the three presenters will summarize their theoretical works-in-progress. Within these summaries some provisional theoretical frameworks form that warrant further investigation. One aspect suggests that we acknowledge the hidden political curriculum of current arts education in order to begin discussing alternatives; another that we research the qualities, events, and observations contributing to the status of women in music education. With this in mind, we ask participants to consider three questions in relation to their own situations in

music education: What were/are the qualities of the most encouraging music teacher/teaching you have experienced? What incidents discouraged you (with teachers, at work, at home, etc.)? What do you observe as contributing to a "chilly climate" for women in music education, whether as students or teachers? We see discussion of the theoretical and status issues as one means of proposing answers to the question: If we were going to have feminist music education, how would it sound/be and what would we do? To conclude this panel, we envision beginning a network of people interested in pursuing questions of feminist theory in music education, such that feminist alternatives in both the process and content of music education become possible.

Friday June 28 — 11:45-1:15 p.m.

Session 11

### GENDER AND PEDAGOGICAL MATERIALS

Roberta Lamb, Queen's University (Canada), chair

#### DESPERATELY SEEKING SUSAN: THE CONSTRUCTION OF GENDER IN MIDDLE SCHOOL MUSIC TEXTBOOK ILLUSTRATIONS

Julia Eklund Koza, The University of Wisconsin-Madison

Although current music textbooks contain signs that publishers are aware of equity issues and are attempting to produce equitable materials, a content analysis of the illustrations in these texts revealed persistent exclusion, underrepresentation, and stereotyping of girls and women. Furthermore, textual analysis, which focused on how camera angle, pose, attire, and setting can empower a figure, revealed that the illustrations tended to empower male musicians while subtly marginalizing females. Ironically, although the texts intimated that girls and women are free to become whomever they wish, they simultaneously limited the discourse by the circumscribed manner in which they represented female musicians. Because publishers of music textbooks have not examined basic assumptions that traditionally have governed text content, the materials they produce are at best conflicted, and at worst, overtly sexist. If, as poststructuralists contend, individual subjectivity is a "product of the society and culture within which we live," (Chris Weedon, *Feminist Practice & Poststructuralist Theory*, Oxford, 1987, p. 33) and if this subjectivity is shaped by available discourses, then the conflicting images in current texts and the discourses they reinforce should be of interest to scholars who are exploring why children make the music-related choices they do.

#### GENDER DIFFERENCES IN CHILDREN'S SONG: AN ETHNOMUSICOLOGICAL ANALYSIS

Virginia Caputo, York University (Canada)

This paper examines gender socialization manifest in traditional Canadian English-language children's culture. It is based upon a replication of Edith Fowke's 1960 field collection of children's song in six elementary schools in

Toronto, Canada. Differences in thematic content and participation patterns between male and female children are discussed. Findings of this research suggest that a core repertoire persisted over twenty-five years which exhibits traditional male/female gender roles. There is some evidence however, that an adjunct group of songs to this core repertoire is less gender-specific. This may reflect greater participation by males in this musical culture previously dominated by girls.

#### SING A SONG OF EQUITY: INCREASING WOMEN'S VISIBILITY THROUGH FOLK AND TRADITIONAL SONGS FOR THE FIFTH GRADE CLASSROOM

Rachel Brett Harley, Eastern Michigan University

Elementary music specialists and classroom teachers who teach their own music generally prefer that music series books include song material to correlate with social studies. Because most 5th grade classrooms have a social studies focus on United States history and geography, the typical 5th grade music series book includes a number of American folk and traditional songs: work songs (sea chanties, railroad songs, cowboy songs, etc.); songs from various wars; regional folk songs, and other song categories. If the school has purchased one or more sets of music series books, the music specialist may rely on these as the primary source of folk and traditional songs for the 5th grade. And, if 5th grade classroom teachers ask the music specialist to recommend songs for correlation with social studies, the series book — with readily available recordings — may be the most convenient and logical resource.

What images of American women are conveyed through the folk and traditional American songs printed in 5th grade music series books? I have examined the folk song content of 5th grade books for the three current music series and have determined that supplementary song choices are needed to make women visible for 5th graders. In my presentation I will accomplish three things. 1) Present a brief overview of women's presence in American folk and traditional songs included in the 5th grade editions of three current basic series books: *Holt Music* (Holt, Rinehart and Winston); *Music and You* (Macmillan); and *World of Music* (Silver Burdett & Ginn). 2) Provide supplementary songs that music specialists and classroom teachers can use with 5th graders to create a more balanced view of women in United States history. (Songs about "great women" will not, by themselves, provide this equitable view. Songs about "ordinary women" must also be included.) 3) Suggest ways in which series book song material that ignores or misrepresents women's reality can be used in an honest and age-appropriate way in the 5th grade classroom.

#### RESOURCES ON WOMEN COMPOSERS

Sondra Howe, Minneapolis, Minnesota

An abundance of material has become available on women composers in the last decade. During this workshop, resources will be presented for teaching courses on women composers in both classical and jazz traditions, and problems of gathering useful materials will be discussed. Publications from the 1980s

include histories of women in music (Bowers & Tick, Neuls-Bates), textbooks (Jezic), biographies of specific composers from several centuries, and reference books. From disciplines outside music, there are works on women in history, useful as background material for understanding women in music. There is some writing on feminist aesthetics (Ecker). Women's music has been recorded and is available through catalogues. Recordings often contain short examples of a variety of composers, and it is difficult to study a composer's complete output. Problems regarding recordings include the availability of records, the quality of recordings, and the lack of large-scale works. Scores of women's works are also needed. Briscoe's anthology includes various genres, and song texts are published in Jezic and Bowers & Tick. There are collections of piano music, but it is difficult to obtain music for other instruments or large groups. Women have always published children's music for the piano, schools, and churches; the role of this music should be discussed. Problems related to scores include locating unpublished and out-of-print music available from families of composers and libraries, locating small publishers, and encouraging the publication of music that is rediscovered.

Friday, June 28 — 1:15-2:15 p.m.

Session 12

**MODELS OF FEMINIST THEORY FROM OTHER  
DISCIPLINES**

Suzanne G. Cusick, Seneca Falls, New York

Ellen Koskoff, Eastman School of Music

Ruth Solie, Smith College

This panel has been designed to bring forward feminist scholarship from several disciplines outside music. Surveying the critical literature from history (Cusick), anthropology (Koskoff), and literature (Solie), the panelists will discuss the theories, trends, and major arguments of each field of study. Of particular importance will be those theories and methodologies that are especially useful for music scholars.

Friday, June 28 — 2:30-4:30 p.m.

Session 13

**WOMEN'S VOICES — WOMEN'S GENRES**

Karin Pendle, The University of Cincinnati

**THE COLLABORATIVE PROCESS: DISTORTED REALITY THROUGH THE  
LOOKING GLASS**

Susan H. Borwick, Wake Forest University

That Brecht and Weill's collaboration in the late 1920s and early 1930s was tense and often conflicting has been well documented (Drew, Kowalke, and others). That Weill's wife Lotte Lenya saw herself as one cog in the wheel of

Brecht and Weill's relationship has also been cited (Borwick). The present study seeks to reorient our view of the Brecht/Weill collaboration in terms espoused most recently by Anderson and Zinsser in *A History of Their Own: Women in Europe from Prehistory to the Present* (1988) by assuming the perspective of the women, such as Lenya and Elisabeth Hauptmann, who were intimately involved in the collaborative process. The present assessment of the contributions by the women associated with the Weill/Brecht team both reveal their key role in the creation and public reception of several works (e.g. Hauptmann wrote 80% of *Der Jasager*) and redraw assumptions from the past about the creative process in the hands of Weill and Brecht.

**CHOICES IN MUSICAL FORM AND LANGUAGE:  
THE CONCERTOS OF CLARA SCHUMANN AND AMY BEACH**  
Claudia Macdonald, Oberlin College

For those few women musicians in the nineteenth century who were both trained to compose large works, and given the opportunity to hear them performed, the question of lack of acceptance of their works into the canon would seem to devolve entirely on unfavorable critical reception, rather than on social issues having to do with lack of access to education or to established performance networks. In the attempt to restructure the canon, it is easy to dismiss much unfavorable criticism, especially since, often enough, it places more importance on a composer's sex than on her music. But to the extent that these criticisms question the intrinsic worth of a composition, it is also important to examine whatever musical standard determines their unfavorable judgment. For, in revealing what he values, the critic also makes clear those modifications in the expected form and language of music which he considers of little merit. In outling the latter, he may indicate the very ways in which a woman composer of large works, due either to her socialization, or to her identification with expected gender roles, chooses to communicate differently than her male peers, even as she is operating within a male arena.

It is this difference in communication, in the choice of musical language and form, that I will examine, using two works as primary examples: Clara Wieck Schumann's Piano Concerto in A minor (1833-35); and Amy Beach's Piano Concerto in C# minor (1899). I will stress the critical reception of these works (in both the nineteenth and twentieth centuries) in conjunction with analyses which place them in the context of contemporary works in the same genre. Briefly stated, my findings will show the Schumann to be among the most avant-garde pieces of its time as concerns form and motivic unity. The Beach, while using a modern harmonic language and piano technique, is a throwback to an earlier form. The very essence of both concertos has been misunderstood by critics — Schumann's because its form is innovative, and, ironically, Beach's, because its form is anachronistic. But more basic to the critics' misunderstanding are two other matters: 1) the elevation by both women of the intuitive to a place alongside the rational in their works; and 2) the importance to both women of their works as vehicles for communication with their audiences. A look at the writings and lives of Schumann and Beach will show

that these are qualities which they valued, and which they argued as merits of their compositions in the face of adverse criticism.

"BUT . . . IS IT ANY GOOD?"

AND OTHER QUESTIONS ABOUT THE MUSIC OF MAUDE VALERIE WHITE  
AND LIZA LEHMANN

Sophie Fuller, King's College, London

". . . in very early days I guessed that it takes a male genius to 'perceive' a woman's work at all. Between him and it, the reflection 'there has never been a great women composer, and *there never will be*,' rises up like a wall. The fact is, that . . . we see what we bring with us; and what we bring with us are, generally speaking, ready-made prejudices and preconceived notions. . ." (Ethel Smyth, 1928).

In this paper I will discuss the British composers Maude Valerie White (1855-1937) and Liza Lehmann (1862-1918), both usually contemptuously dismissed as composers of popular drawing-room ballads. Study of the careers and music of White and Lehmann presents a fascinating set of challenges to assumptions about music history and "good music." Do we "explain" their positions as those of composers whose talents were unable to reach their full potential due to discrimination and lack of opportunity, or can we celebrate their positions in their own terms of success and fulfillment? I will also look in detail at some of the issues of gender and sexuality raised by settings of Tennyson's *In Memoriam* by the two composers.

WOMEN'S MUSIC AND THE LIFE CYCLE

Jane Bowers, The University of Wisconsin-Milwaukee

Studies of women's music-making in connection with important transitional stages of the life cycle illustrate that women control and perform certain genres connected with these stages more often than do men. Two genres that are commonly performed by women, especially in relatively traditional, nonindustrial, and nonliterate or marginally literate societies, are the lullaby and lament. These normally occur at the opposite ends of the life cycle of close family members of the women who perform them — shortly after the birth of a child, grandchild, or other close relative, and after the death of a parent, spouse, or other close kin.

At the onset of girls' puberty, women and girls often perform songs and dances connected with initiation rites in societies that elaborate this stage of the life cycle. In connection with weddings, women frequently perform genres associated with these ceremonies. While men seem to provide music for girls' puberty rites and wedding ceremonies more frequently than they sing lullabies and laments, current evidence suggests that music-making in connection with birth, girls' puberty, marriage, and death is traditionally assigned to women significantly more often than it is to men.

In this paper, I will attempt to 1) summarize in greatly abbreviated form the literature pertaining to women's music-making around these important stages in

the life cycle; 2) discuss several specific examples of such music-making, illustrating them where possible with recorded examples; and 3) elucidate some of the social, psychological, and biological reasons why women perform these genres more frequently than men. Further, I shall suggest ways in which women turn culturally prescribed genres into individually expressive esthetic forms.

Friday, June 28 — 2:30-4:30 p.m.

Session 14

THE POETICS OF MUSIC

Rose Rosengard Subotnik, Brown University, chair

VOICES WITHIN THE VOICE: GENO- AND PHENOTEXT IN  
*SEQUENZA III*

Joke E.J. Dame, The University of Amsterdam

Unlike other fields of critical inquiry, musicology has not yet been profoundly affected by recent French (feminist) theory and psychoanalysis, at least as far as Western Europe is concerned. This must be considered a serious omission, for these theories make it possible to incorporate new and important critical concepts in music research, which, in turn, offer us the opportunity to reconsider the notion of signification in music. The central issue of this paper is the use of different strategies in researching and analyzing musical compositions. On the analogy of a "politics of reading," a concept derived from feminist literary criticism, I propose to develop a "politics of listening."

By way of illustrating the various ways in which such a "politics of listening" might be arrived at, I discuss István Anhalt's extended analysis of Berio's *Sequenza III* performed by Cathy Berberian. By deconstructing Anhalt's argument, I will demonstrate its underlying assumptions and preconceived notions, and the ways in which these determine his depiction and assessment of both performer and composer. Anhalt ends up by fixing the former in a position of helplessness, lack of control, in fact, bordering of insanity, while the latter is established as the master and director, fully in command of the performance.

The second part of the paper introduces Julia Kristeva's notions of "the geno- and the phenotext." These concepts, closely related to the perhaps more familiar notions of "the semiotic disposition" and "the symbolic order," have been transposed onto the text of music by Roland Barthes. Barthes uses the distinction between "geno-song" and "pheno-song" to differentiate the materiality of the voice, the body, the "grain," from the interpretative style which serves the aspects of communication, representation and expression. By applying these concepts to *Sequenza III*, I show that it is possible to read the composition in such a way as to arrive at entirely different views on the contributions of the performer and role of the composer.



THE MAN BEHIND THE MUSE: MUSIC, MOTHERS AND AUTHORSHIP IN  
CRITICAL THEORY

Caryl Flinn, The University of Florida-Gainesville

For feminists and non-feminists alike, the search for alternatives to conventional critical, aesthetic and linguistic practices has stressed the role played by music. But for them, "music" or the "musical" refer less to those pieces, forms and structures studied by conventional musicologists than to a discursive condition imbedded in texts and culture at large. It is utopian potential, as Cixous tells us, for Kristeva it "lead[s] us directly to the otherwise silent place of the subject," for Barthes it is nothing less than the body speaking itself. Even for critics uninterested in the avant-garde or in alternative expression, music still holds a kind of utopian or magic power. To popular film critics, for instance, music has the capacity to "rescue" poorly done scenes, to involve the filmgoer more deeply in the narrative drama or even, in the words of Hanns Eisler, to unite filmgoers with one *another* as a form of social "cement." Music in this way is constructed as something that does more than traditional forms of representation such as, to stay within the film example, narrative, dialogue or *mise-en-scène*.

At several different levels and within a number of different approaches, it is surprising the degree to which music and the musical are likened to a feminine condition. In common parlance one hears reference to "wine, women and song"; Broadway teaches us "a pretty girl is like a melody." To post-structuralists like Barthes and Kristeva, music's association with the feminine is what gives it its subversive edge. These critics celebrate the "maternal" in particular as the genitrix of an alternative poetics.

But is questionable whether we should actually be celebrating this maternal muse. At a time when the question of agency is raised more and more frequently in feminist studies, feminists need to ask just *who* is producing this music. If music is rendered feminine, what then about the discursive agent who is doing the rendering? The question becomes particularly vexed if one accepts Barthes's claims that the author — or at least the Author as we have known him — is dead. (This, in contrast to Cixous, who attests that for women "writing is precisely the very possibility of change.")

My informal presentation will examine the work of Barthes, Kristeva and others for whom music plays a prominent role in their notions of textual excess. I will show that this role is deeply ambivalent and that gender is made to bear most heavily the burden of this ambivalence. What finally becomes clear is that for those who feminize music as an object of study, its allegedly soothing (or irrational, or emotional) maternal effects function as little more than a shield, a shield which protects a strikingly traditional notion of male authorship.

MUSICAL STRUCTURES AND THE OUTSIDE WORLD:  
RELATIONAL MODELS AND A FEMINIST AESTHETIC

Marianne Kielian-Gilbert, Indiana University

What would it mean if relationships between musical configurations and the "outside world" were configured directionally from the musical to the extramusical, or, alternately, from the extramusical to the musical? This paper explores ways of characterizing the various relationships of musical structures to the outside world, as evident, for example, in the contrast between music as self contained aesthetic object and music as the encoding of social behavior. Central to this discussion are ways of conceiving and working with contrasts or oppositions in music and the connections of these approaches to a feminist aesthetic (interrelative, diverse but non-divisive, etc.).

Opposition relates two extremes of a continuum. To the extent that these extremes are regarded as fixed binaries, they are conditions which are potentially non-interactive and atemporal. One way of configuring opposition in music is to encode the behavior of the apparently fixed extremes with relational qualities of struggle, antagonism, resistance, or the gender-related hierarchical superiority and dominance of one aspect over another. In this approach, the artistic arena models the channeling of power and deviance within a given social framework. An alternate approach might articulate a continuum between the extremes as a relational space within which interactions are possible. The artistic arena temporally actualizes these interactions in articulating a path through, or improvisation on, the relational framework. In the first case the musical work offers a reflexive realization of social behavior; in the second, the work offers a diffraction, or new set of possibilities on the model of what is conceived and experienced in music. Both kinds of approaches must embrace the responsibility to bring to light that which has been excluded, the ability to read texts in multiple ways and with flexible standards, and the awareness that social change both encompasses and extends beyond reading.

Friday, June 28 — 4:45-5:30 p.m.

Session 15

FEMINIST VOICES FROM THE SEVENTEENTH CENTURY

Susan Reigler, Louisville, Kentucky, chair

BETWEEN THE LINES: FEMINIST MESSAGES IN THE MUSIC OF MARY  
HARVEY (1669) AND BIANCA MEDA (1661)

This lecture/recital is a guided tour through feminist reaction against male dominance in music published by women in the seventeenth century. The presentation features the works of Bianca Maria Meda and The Lady Deering. The Lady Deering's "A false designe to be Cruel," is a feminist celebration of women athletes and a mocking indictment of male heterosexuals and their attempt to subjugate women. Bianca Maria Meda's "Cari Musici" is a solo motet that speaks in direct defiance of Papal authority. Meda was a nun at the convent of San Martino del Leano at Pavia but had to publish her musical challenge in far away Bologna without sanction of the church under the protection of a high civic official. The musical examples will be performed by

the ARS FEMINA Ensemble, an "original instrument" chamber group exclusively performing work by women before 1800.

Saturday, June 29 — 8:30-10:00 a.m.

Session 16

### SEXUALITIES AND SELF-DEFINITIONS

EDWARD J. DENT AND HOMOSEXUAL SUBTEXTS IN MUSIC SCHOLARSHIP

Philip Brett, The University of California-Riverside

Edward Dent was an important figure in the "rediscovery" of Mozart's music "as a thing of delight for its own sake." Involved in an historic amateur production of *Die Zauberflöte* at Cambridge in 1911, when the opera was scarcely known in the English-speaking world, he went on to write the book on Mozart's operas that is still widely read and admired. A cosmopolitan figure, he was simultaneously president of the international societies of musicology and of contemporary music. He was also part of the Cambridge circle that included E.M. Forster, J.B. Trend, and others who were members of the Apostles society or on the fringe of Bloomsbury — he was the model for Philip Herriton in *Where Angels Fear to Tread*. The "strong mischievous and irreverent streak" discerned by his biographers in *The New Grove* was most likely, along with his anti-clericalism and misogyny, an expression of his experience of society as a homosexual. The paper speculates about the effect upon modernist taste and upon musicology in the English-speaking world of the sensibility of so independent a figure whose experience was heavily influenced by the need for concealment. A tradition of more or less covert homosexual orientation has since Dent's time been characteristic of Anglo-American musical scholarship, influencing it in ways that need now to be examined and evaluated.

SAPPHONICS: DESIRE IN A DIFFERENT VOICE

Elizabeth Wood, Sarah Lawrence College

Operas by the composer Ethel Smyth (*Der Wald* and *The Wreckers*) and musical novels by the writers Willa Cather (*The Song of the Lark*) and Kate O'Brien (*As Music and Splendour*) represent the dramatic mezzo soprano as a distinctive and defiant voice of female creative power and sexuality. This paper considers the fictional voices these artists invent; and opera tradition of heroic warrior and travesty roles for women in which they are located; the real singers whose lives these fictions celebrate or embody, and who in turn performed them; and, finally, a context that makes both musical and sexual sense of their Sapphonic secrets.

Saturday, June 29 — 10:15-12:15 p.m.

Session 17

### SEXUALITIES: IMAGES AND AUTHORITY

Michelle Edwards, Macalester College, chair

### GESCHWITZ'S UNTOLD "TRAGEDY": LESBIAN REPRESENTATION IN ALBAN BERG'S LULU

Karen Pegley, University of Toronto

In the Foreword to his "Monster Tragedy in Five Acts" (*Erdgeist* and *Pandora's Box*), Frank Wedekind, in referring to Geschwitz's lesbian orientation, stressed the importance of conveying "the fate of a human being burdened with the curse of abnormality" (*The Lulu Plays and other Sex Tragedies*). By drawing from Jeannette Foster's monumental *Sex Variant Women in Literature* (1985), I will outline common lesbian characteristics with which Wedekind was likely familiar and demonstrate how he was consistent with the *fin-de-siècle* lesbian type: the intellectual and self-assured woman. In contrast to Wedekind's character, I will then explain how Berg's Geschwitz is not a true lesbian type but a stereotype: a negative representation, marked by weakness, confusion and instability.

My analysis demonstrates that Berg's stereotypical representation of Geschwitz is achieved both textually and musically. In particular, three compositional techniques greatly contribute towards her incomplete and unstable characterization: a segmented trope construction, the use of a palindromic *Haupt rhythmus* and a *Leitmotif* which, through its association with Jack the Ripper, implies that she is mentally insane. Ultimately, Berg's derogatory representation of homosexuality discredits Geschwitz's insightful criticisms on society and thus diminishes her intended role as "tragic hero."

THE LESBIAN IN LULU

Mitchell Morris, The University of California-Berkeley, respondent

To my knowledge, Berg's *Lulu* contains the only operatic character clearly portrayed as a lesbian: the Countess Geschwitz, who is Lulu's most sincere and most faithful admirer. It is striking that the Countess emerges much more favorably than any other character in the opera — though Berg's music invests her with such a heavy aura of pathos that she is almost sentimentalized, that very process also lifts her above the rather sordid characters that surround her. Berg's sister was a lesbian, and he is known to have been unusually supportive of her; it seems possible that he conceived of the figure of the Countess as a defense of his sister's orientation. This paper examines Berg's opera in the context of the discourse of gay liberation in early 20th-century Germany and Austria. While I propose no specific relationship between the opera and the discourse of the German homophile movement, I do think that it is productive to hear the opera against such a background, and my analysis will show how the opera functions as an anti-homophobic statement. I will conclude with some remarks on the role of audience identification as it supports this function, with special attention to my own role as a gay man identifying with a lesbian character.

THE COMPOSITIONAL PROCESS AS LESBIAN TEMPORALITY: ONE  
COMPOSER'S PERSPECTIVE

Jennifer Rycenga, Pomona College

In this paper/presentation, I propose to discuss philosophical feminist considerations which are present in my compositional process. The presentation will be based on a) Susan McClary's discussion of music, climax, and male vs. female sexuality, b) my own academic research concerning the ontological status of music, and c) my current compositional project which consists of an opera on the theme of the Trojan War from the perspective of some of the women involved in that conflict. The intent is to discuss the decisions faced in the process of writing an extended scene for the two principal female characters; however, this is not to reduce music to verbal-political concerns. On the contrary, I propose to illustrate autonomously musico-political concerns as they affect compositional choice. Areas of particular interest include temporality, instrumentation, the female voice as instrument, structure/chaos/extemporization, and female friendship and lesbianism as *musical* processes. The format will include either taped or live performance of the music.

WOMEN'S CHORAL COMMUNITIES: SINGING FOR OUR LIVES:  
THE INTERNATIONAL WOMEN'S CHORAL MOVEMENT SINCE 1975

Catherine Roma, Antioch College

In the mid-seventies, from coast to coast and in the heartland of the nation, grassroots women's choruses began to form. Influenced both by the second wave of feminism and the "women's music movement," choruses attracted both lesbian and straight women. Motivated by a strong desire to sing, coupled with an urgency to create community, and become politically active on the local level, women's choirs took shape in Philadelphia, Los Angeles, St. Louis, and Minneapolis in the fall of 1975 and early 1976.

Today, in North America, Europe, and Australia, over forty such choirs are active musically. Some have started and dissolved — most are a part of a loosely organized group called the Sister Singers Network. Most of these choruses are also a part of GALA Choruses (Gay and Lesbian Association of Choruses), an organization of men's, women's, and mixed choruses in North America which formed in the early 1980s.

The women's choruses vary in vision as well as in structure: from grass roots groups to professionally honed musical excellence, most utilize a consensus format for decision making, and all strive to give a new definition to responsible leadership, to deconstruct the hierarchy of conductor — chorus — audience. Equal to these goals are: the desire to establish a vehicle for which women composers can create, generate music which speaks to the lives and experiences of women, unearth and perform music by women composers from the past, learn about other cultures through their music and become aware of the performance practices of this music, become more diverse as a women's community, unlearn racism, and build coalitions.

The tradition of women singing is spotty at best because there has been no continuous history or repertoire on which to build. Gender consciousness has finally come to music and it is my hypothesis that the women's choral music movement, over the last fifteen years, is illustrative of a long awaited synthesis: folk and classical music (both grassroots and highly musical), lesbians and straight women working together, as well as feminism and gender awareness in action.

AUTHORITY AND FREEDOM: TOWARDS A SOCIOLOGY OF THE GAY  
CHORUSES

Paul Attinello, The University of California-Los Angeles

This study interprets the results of questionnaires answered by nearly two hundred members of four gay men's choruses in Chicago, Los Angeles and San Francisco. The questionnaires focused on the distinction between, and relative valuation of, musical and sociopolitical aims. Questions were also asked about authority in musical and administrative direction, comparing traditionally absolute directorial authority with more communal approaches. Thirdly, questions were asked about programming abstract classical works as opposed to popular or openly gay musical works. The results showed strong discrepancies and correlations between sets of values, with variations associated with different cities and sociomusical situations.

The interpretive section of the paper includes a consideration of methodologies employed, including an explication of how writings by Adorno on musical authority and by Deleuze and Guattari on sociopsychological structures can help to clarify the structure of authority in musical groups. Additional material includes population analysis, technical methodology, and probable viability of results, with anecdotal discussions of situations that can be related to questions of authority and values. Conclusions are drawn about the social and political dynamics of gay men's musical groups, as opposed to lesbian and/or heterosexual groups.

Saturday June 29 — 10:15-12:15 p.m.

Session 18

DEPICTIONS OF WOMEN IN MUSIC: IMAGES AND  
REALITIES

Ruth Solie, Smith College, chair

MUSICAL SATIRE OF WOMEN IN A VENETIAN CARNIVAL MASQUERADE  
DonnaMae Gustafson, The University of Minnesota

Giovanni Croce's *Mascarate piacevoli et ridicolose per il carnevale* (Venice, 1590), assigned by scholars to the madrigal comedy repertory, is a set of polyphonic carnival masquerades intended for the entertainment of a Venetian confraternity or monastery. The pope's ambassadors to Venice formed part of the audience. The lament as a traditional type of a carnival song often represented

the utterances of women, and was understood as a thinly-disguised comic request for sexual favors. Croce's "Masquerade of the Beggar Women" represents wealthy women complaining about sumptuary laws, while making coarse and lascivious suggestions involving the papal legates. Antecedents for the language of the texts are found in the extant carnival song repertory.

Croce used Venetian madrigal style and imitative-affective devices to articulate the burlesque humor of the masquerade. The two upper voices share a high range and cross frequently in parody of the widely-spread musical style first associated with the sixteenth-century *concerto delle donne* of Ferrara. Repetition, cross-relations, and restriction of the upper melodic line to a high tessitura and narrow range satirize the beggar women's complaints as shrill and tedious.

*Mascarate piacevoli et ridicolose* was motivated by a desire to satirize the Venetian social order for purposes of entertaining a wealthy and powerful male social club at carnival season. Evidence suggests the possibility of musical performance by men in a burlesque parody of women, and the underlying message is that women's complaints are comic and need not be taken seriously. By defusing the Venetian social conventions which relegated women to a lower and more powerless status than men, carnival comedy allowed the conventions to be reaffirmed and to exist unchallenged for another year.

#### THE ROLE OF MUSIC IN ALFRED HITCHCOCK'S CINEMA FILMS SEEN FROM A FEMINIST PERSPECTIVE

Eva Rieger, The University of Hildesheim, Germany

Alfred Hitchcock's films can be seen on various levels. If one is willing to leave the suspense level, one can discover psychological details, perversities, Victorian prudery, sexual hints, etc. Just as the lighting, cutting, set-up, focus and sound all serve the dramatic conception, so also is the music a part of the cinematographic unity. Although Hitchcock's dramatic talent is mostly concentrated on the visual, there can be no doubt that he had an influence on the music in his films.

Feminist film theorists (Mulvey, Modleski and others) have focused on Hitchcock's films as they concern his relationship to women, an issue which leaves much room for interpretation. Yet his films express not only his personally disturbed relationship to women, but also the discrimination by society of women in all varieties. Often enough, he shows pity for women who are treated badly and criticizes society for treating them that way, while at the same time letting women suffer far more than men.

In my paper I would like to give a short historical-chronological survey of the development of music in Hitchcock's films, starting from his silent films over his first dialogue films up to the lush symphonic Hollywood-film music style of the 1940s, and finally the pop style of his late films. I will also give a short survey of the music styles of the film music composers who wrote for Hitchcock (the most important being Bernard Herrmann) and discuss whether Laura Mulvey's thesis that "despite the often considerable violence with which

women are treated in Hitchcock's films, they remain resistant patriarchal assimilation" can be followed up in the music.

#### THE COMPOSITION OF WOMEN IN THE PARIS CONSERVATORY Romy Kozak, Stanford University

The issues at stake in discussing the relation of women to the Paris Conservatory in the 19th century are evident in the difficulty of formulating a simple and accurate summary description of the specific nature of this relation. One cannot claim to be studying "women in the conservatory," as the assumption of presence and participation that this phrase connotes is in itself far from justified or unproblematic. Contrary to the self-congratulatory assertions by founder Bernard Sarrette of the Conservatory's implementation of a revolutionary equality in musical instruction through its acceptance of female students, and Jean Mongredien's recent validation of such assertions in his 1986 history of *La Musique en France des Lumières au Romantisme* (1789-1830), discrimination against and exclusion of women in and from various forms of musical instruction and authorized practice persisted well into the 20th century. At the same time, "the exclusion of women from the Paris Conservatory" is an equally misleading indication of topic. The exclusions and differentiations that did occur are important primarily in their impact on the formation of a feminine identity in music in which the cultural norms embodied, defined and instituted by the Conservatory were operative: their structuring of a "musical presence" that did exist, despite and by virtue of its construction in and as absence.

With these complications in mind, I propose as the topic of my study "the composition of women in the Paris Conservatory in the 19th century." As one of the major and longest-standing Conservatory disciplines barring female participation, "composition" comprehends the institutional restriction of women's musical identity; common usage of the term meanwhile maintains the idea of construction and articulation. The necessity of activity in the field of written composition to the acquisition of institutional authority, socio-economic power and historical notability is itself, moreover, an exposition-meriting example of the concomitance of the exclusionary and formative processes.

The paper will open with an outline of the several areas and rationales of women's exclusion, showing the mutually reinforcing relationship of "specifically musical" aesthetic values such as unity in orchestral performance to cultural and socio-political norms such as the ethics and aesthetics of femininity and the use of music in military assembly. I will consider in particular the career of Louise Farrenc, held by many critics to invalidate the existence of effective discriminatory structures in French musical life within and without government institutions. The discussion of Farrenc will lead into an examination of the structuring of the musical articulations open to women, in particular, the piano. In one aspect this will build on themes mentioned earlier, associating the popularity and permissibility of piano performance to its non-military but still nuclear capabilities — its facility in showing off such desirable personal traits as the ability to follow conventions and provide a submissive but complementary "accompaniment." This section will also, however, bring the

structuring process to the level of "music itself" by analyzing the differences in the compositions used as text pieces for annual prize competitions in piano performance: women, for example, were never set Beethoven. The final area of musical practice considered will be one in which women outnumbered men, namely opera. The focus will again be on the performance context, highlighting the historical coincidence of institutional attention to women's participation in this discipline and national political interests, and suggesting containment within apparently unassailable patriarchal determinative structures as requisite to numerical predominance.

GENDER AS TEXT AND SUBTEXT IN THE MUSIC PEDAGOGY OF  
RENAISSANCE SPAIN:  
A COMPARISON OF TWO TREATISES BY JUAN BERMUDO  
Maria T. Annoni, Columbus, Ohio

This paper presents the results of a comparative study of gender and discourse as found in two sixteenth-century music treatises written by Juan Bermudo — *El arte tripharia* and *El libro primero*. Although both treatises display certain physical and textual similarities, the coincidence is primarily superficial. Evidence shows that *El libro tripharia* is Bermudo's only work designed specifically to instruct women in music, and one of the only works of this period to address women exclusively.

Juan Bermudo (c. 1510-c. 1565), a Spanish Minorite friar, authored three surviving music treatises: *El libro primero* (1549), *El arte tripharia* (1550), and *Declaración de instrumentos musicales* (1555). His treatises are significant because not only do they supply important information about *musica speculativa* (music theory) and *musica practica* (musical practice), but they also provide valuable insights into the cultural and social conditions of Renaissance Spain.

This study examines the text and subtext of *El arte tripharia* (for women) and *El libro primero* (for men). The results expose Bermudo's perception of musical instruction as a gender-based project. In the "men's treatise," he extrapolates zealously and profusely on music theory and related areas — philosophy, history, mythology, and theology. In the "women's treatise," on the other hand, he reduces musical instruction to a very simplistic approach, incorporating a minimum of theoretical concepts. What are the implications of this difference? Bermudo's pedagogical agenda, as seen in the two treatises, appears to reflect a certain inequality in the teaching of music to men and to women — an inequality that seems to permeate the history of education and the history of music.

Saturday, June 29 — 1:45-2:45 p.m.  
Session 19  
DANCE, MUSIC, AND THE FEMALE BODY

IRENE CASTLE WATCHES HER STEP, OR CAN GIRLS JUST HAVE FUN?  
Susan Cook, The University of Wisconsin-Madison

When Irene Castle appeared in Irving Berlin's *Watch Your Step* in 1914, she was on her way to becoming the most written about woman in the U.S. Together with her husband Vernon, Irene Castle further popularized and legitimized the pre-W.W. I social dancing that depended upon urban Afro-American music for its vitality. The Castles' brief but influential career lasted until Vernon Castle, a British citizen, volunteered for the war in 1916. After Vernon's death in 1918, Irene Castle continued to lead a public life as a performer, fashion arbiter, and animal rights advocate.

Irene Castle's career provides any number of issues worthy of a feminist historical/theoretical exploration of musical culture. The multiple constructions of gender, race, and class play all through Castle's life, especially in her self-depiction as an upper-middleclass white woman unfettered by convention. In this presentation, however, I wish to examine Castle's dancing itself. Musicologists, accepting the mind/body split that pervades western culture and academic life, have largely ignored dance of all kinds. This fear of the body or somatophobia institutionalized by those of us who are to lead "a life of the mind" has made scholars particularly reluctant to address the very issues that dance raises about music and the body. How does music allow and encourage us to experience our bodies? What is the nature of that experience and does it further influence us to desire particular kinds of musical experiences? How can we talk or theorize about an embodied music?

"Modern dance," as the Castles called their contributions, represented changes not only in steps and rhythms but in dance behavior and roles within its heterosexual coupling. Much of what made these new dances "modern" was the promise of simplicity and individuality, yet this individuality had different meanings for the male lead and the female partner. If on one hand the Castles' partnership reified existing constructions of gender, Irene Castle's promotion of dance for good health also gave women new access to movement and thus their bodies. It is the aim of my paper to use the particulars of Irene Castle's life and career to examine the implications of the mind/body split for musicology and to begin to talk about dance, dance music from a feminist perspective that reclaims bodily experience.

Saturday, June 29 — 3:00-5:00 p.m.  
Session 20  
GENDER AND CULTURAL DIFFERENCE  
Venise Berry, Huston-Tillotson College, chair

"RIP HER TO SHREDS":  
REDEFINING "WOMEN'S MUSIC" IN ACCORDANCE WITH A BUTCH-FEMME  
AESTHETIC  
Judith A. Peraino, The University of California-Berkeley

In her article "Towards a Butch-Femme Aesthetic" (*Making a Spectacle*, 1999), Sue-Ellen Case suggests that the feminist movement, because of

moralistic and social pressures, has never been receptive to the one aspect of lesbianism — butch-femme role playing — that offers to feminist theory liberation from the assumption of heterosexual and patriarchal context. In such a context, women are "still perceived in terms of men and not within the context of their women" (p. 283). To assume this context prevents true ideological change by creating a reactionary and therefore restricting response.

A Butch-Femme relationship provides an arena for women to freely explore and adopt aspects of traditional male and female gender relations without the threat of violence and degradation. Case constructs an aesthetic in accordance with this ideal vantage point. The Butch-Femme aesthetic advocates a conflation of or a free play with traditional male and female roles and gender identities through the discourse of camp — a potent combination of artifice and irony. Camp offers an alternative to brutal realism.

Case applies the Butch-Femme aesthetic to theater. In a theatrical production, the audience attends to a visual and verbal portrayal of gender and gender relations. Gender portrayal through a combination of visual and verbal means is an important aspect of North American popular music and its reception. Record covers and live performances provide additional avenues to music and lyrics for the communication of politically charged ideas and images. Like the biography of a classical composer, the visual image or media presentation of the popular artists offers information for an interpretation of the music itself.

The purpose of my paper is two-fold: first, to extend the purview of the Butch-Femme aesthetic to the field of music criticism, second, to suggest a redefinition of the label "women's music" in accordance with the Butch-Femme aesthetic. "Women's music" currently refers to a genre of popular music written by and expressly for women. The predominant folk-song style of "women's music," and the wholesome image of "women's music" artists tap into a web of associations with the cause-oriented folk singers and youth culture of the late 1960s. Folk music provides an alternative to the male-dominated rock industry. "Women's music," however, like feminist theory, has assumed a heterosexual and patriarchal context for women and for "women's music," and has similarly constructed a reactionary and therefore restricting mode of expression.

In this paper I examine and critique two female popular musicians using the aesthetic criteria outlined by Case: Phranc, a butch lesbian folk-singer, and Deborah Harry, the ultra femme lead singer of the now defunct rock group Blondie. Both musicians consciously use camp and gender conflation in their music but present opposing extremes in their intended audience, musical style, and visual portrayal of female gender. In my presentation, I will discuss music, lyrics, live performances, audience response, and critical reception.

"MOVIN' CLOSER TO AN INDEPENDENT FUNK":  
BLACK FEMINIST THOUGHT AND WOMEN IN RAP  
Murray Forman, Concordia University, (Canada)

The intent of this paper is to provide a brief overview of several of the dominant themes in black feminist thought (with a primary emphasis on the

writing of Angela Davis, bell hooks, and Audre Lorde) and to examine the trace of these themes as they emerge in the discourses of female Rap performers. This will involve a discussion of the "interlocking oppression" of race, class, and gender, the manifestation of sisterhood and solidarity, and the active process of "coming to voice." Within this framework, the establishment of women's independence and collective power in the male dominated Rap music scene will be linked to the articulation of a unique perspective or "standpoint" which informs black women's Rap lyrics. The affirmative potential of Rap as a cultural form of black feminist expressivity is ultimately realized in the opportunities and empowerment it provides for young black women.

"GIRLS ON TOP": *BITCH* MAGAZINE AND FEMETAL  
Daniel J. Hadley, Concordia University (Canada)

This paper focuses on the question "why is it taken for granted that loud, hard rock is inherently male?" which was raised by *Bitch* magazine ("The Women's Rock Mag With Bite"). Through an examination of *Bitch's* editorial strategy, the conflictual nature of women's participation in heavy metal, as fans and musicians, will be discussed. This will be followed by a brief overview of the music being produced by musicians such as Lita Ford and Precious Metal.

TOGO WOMEN'S HABOBO MUSIC AND THE PROBLEM OF UNDERSTANDING  
Stephanie Nelson, The University of Southern California  
Kobla Ladzekpo, California Institute of the Arts, co-author

In Lome, the capital of Togo, West Africa, a growing number of Ewe-speaking women are using musical performance occasions as a site to challenge the dominant ideology of polygamy. I use their music here as evidence in order to challenge what I believe to be a problematic paradigm within various academic fields that use ethnographic methods of inquiry. I argue here that Hans-Georg Gadamer's interpretive hermeneutics privilege understanding and shared goals ("fused horizons") over empathy and tolerance of difference as the aim of ethnographic knowledge and practice. The unexamined implications of Gadamer's rather positivistic ideas about the goals of ethnographic inquiry, which have been perpetuated by Claude Lévi-Strauss, have prevented some current proponents of interpretive ethnography, notably Clifford Geertz and James Clifford, from responding effectively to postmodernist challenges to positivism and feminist challenges to ethnographic research ethics and goals. Through a description of my ethnographic research into the rhetorical aspects of a performance by the Alodohavi Habobo dance club, an all-women's musical organization in Lome, I argue that empathy, not understanding, is engendered in shared musical experience, and that empathy is a valid form of knowledge that can lead to *communitas* and change.

The Alodohavi Habobo dance club has approximately 200 members and has been together for 14 years. Habobo is a traditional music of the Ewe-speaking people and Habobo clubs also function as burial societies. There are many such clubs in Lome, Togo, and a number of them are all-female. Increasingly,

Habobo performances incorporate dramatic skits as well as traditional music. The skits are modeled after televised soap operas, which are popular in Lome, and are often centered on themes of jealousy and other difficulties surrounding polygamous relationships. One such skit, involving favoritism on the part of a husband toward his second wife and its repercussions, is analyzed (parts of the skit are also shown in the video that accompanies this presentation). As ethnomusicologist Alan Merriam has remarked, "things can be said in music that cannot otherwise be said" (*Anthropology of Music*, 1964). Although men do not perform in the Alodohavi Habobo dance club, they are often among its audiences, and are tolerant of the critical messages of the performances. The songleader/composer of the group has stated that she views herself as a counselor and believes that her music helps people to get along better.

Saturday, June 29 — 3:00-5:00 p.m.

Session 21

### GENDERED IDEOLOGIES OF MUSICAL ANALYSIS

Marianne Kielian-Gilbert, Indiana University, chair

#### TOWARDS AN ALLIANCE OF FEMINIST THEORY AND MUSIC THEORY

Nadine Hubbs, The University of Michigan

Feminist theory has emerged as an important strain of thought on several fronts, especially in critical discourses. Feminist theorizing has been associated particularly with literary criticism, and recently with art criticism. In the serious criticism of music, known as music theory and analysis, however, one finds no significant engagement with feminist theory. The discipline of music theory has witnessed some efforts to initiate dialogue and to stimulate inquiry in a feminist vein, and its professional societies recently have devoted consideration to the special problems of women in the field and have endorsed nonsexist language. While these developments certainly are welcome among feminist music theorists, they do not constitute meaningful intersection of music-theoretic and feminist scholarship. Formulation of a feminist agenda for music criticism has proven problematic, and the music-theoretic community evinces abiding puzzlement vis-à-vis fundamental questions surrounding the proposition of feminist music theory — e.g., does it exist, and if so, what is it?

Such a circumstance may appear inevitable, given the seemingly incommensurate agendas of feminism and music theory: whereas feminism is a frankly political enterprise, music theory is putatively apolitical, detached, and objective. In fact, political — purposeful and ideological — initiatives in composition and criticism have been exposed by McClary, Seeger, and others. The real source of incommensurability between feminism and music theory is the program of abstract formalism — focusing on musical structure while largely excluding matters of affect, meaning, and sociohistorical situation — that traditionally governs music-theoretic inquiry. This formalist position is a corollary of the long-reigning ideal of absolute music, whose epitome is an autonomous and abstract instrumental work embodying "pure structure" without

program or purpose. In order to engage with feminist theory, music theory must break from its formalist position (as has been advocated for other reasons by Adorno and Maus) and from its belief in the absolute, value-free musical work. The essential issues in feminist literary and art criticism (e.g., concerning gender and difference) likewise can be addressed in music criticism, but only if music is recognized as a locus of signification. Hence, work by musical semiologists such as Nattiez holds promise for the consolidation of feminist theory and music criticism, insofar as it systematically examines music's potential for embodying meaning.

#### THE QUESTION OF CLIMAX IN RUTH CRAWFORD'S

STRING QUARTET, MVT. 3

Ellie M. Hisama, City University of New York

The third movement of Ruth Crawford's String Quartet (1931) sets up an unfamiliar sound-world: the voices twist over, then under one another, come together and veer apart, inching up all the while in registral space. Then, about three-quarters of the way through the work, a strange thing occurs: the voices split apart, crescendo to *fff*, attack triple-stops, and then snap apart — that is, the piece reaches a climax. But what's a climax doing in this otherwise wholly modernist work? Its inclusion seems mechanical, serving only to disrupt the piece's conception and construction.

I will argue that this moment is not a climax in the traditional sense and is indeed appropriate to the work. While a climax seems to be signalled by the traditional bells and whistles, another layer of the music remains unruffled. I will introduce a theoretical model that enables us to hear this other dimension underneath the music's tumultuous surface, a dimension which, I believe, can be linked to Crawford's social situation and gender.

#### THE MODEL OF DOMINATION AND COMPETITION IN MUSICAL ANALYSIS

Marion A. Guck, Washington University

A number of feminist texts have described a masculine orientation toward competitive individualism that contrasts with a more cooperative feminine model of social interaction. Not surprisingly, evidence of the masculine orientation can be found in conventional writing about music. For example, the author of a recent music-analytical theory presents a lengthy argument in favor of the need for one "primary, controlling," "most powerful domain" in music. It attains "the sovereignty of pitch," with "rhythm/duration . . . clearly a secondary, contributing domain," ranking above timbre and other aspects of sound, since "not all secondary domains are of equal stature." This attitude of domination and control is routinely expressed throughout the book. In fact, the author makes a similar claim with respect to musical analyses by considering "the relative power" of different analyses. And, of course competition is the favored model in music analytical discourse: one must demolish existing analyses in order to make room for one's own.

But I do not think that this model of music, analysis, and discourse is obligatory. We can conceive of the various aspects of musical sound as cooperating in creating musical entities rather than competing for first place in our attention; of different analyses as distinct and complementary characterizations of a musical work; of each individual's work contributing to a community of thought. Examination of an extract from the work quoted above will be a point of departure for discussion.

MUSIC THEORY AND GENDER  
Fred Maus, The University of Virginia

Detailed textual evidence suggests that music theory and musical analysis have attempted to articulate a distinctively masculine stance toward music. This masculine stance has involved serious sacrifices in the scope and responsiveness of descriptions of music. The paper will examine three texts. Though they are of different genres, all three examples have been widely recognized as important, influential articulations of the ideology of contemporary music theory and analysis.

1) John Rahn, "Aspects of Musical Explanation," organizes a survey of recent theoretical work around a series of dichotomies (for instance, digital/analog; piece/experience of piece). Though Rahn does not mention issues of gender, it is easy to align his dichotomies with recent accounts of gender difference, for instance Gilligan's work on moral thinking. The masculine side of Rahn's dichotomies emerges as identified with traditional theoretical approaches, the feminine side with innovative work that Rahn writes to defend. There is still little acceptance of this innovative work, and one can suggest that the resistance is tied up with theorists' urge to preserve a masculine self-image.

2) Eduard Hanslick's *On the Musically Beautiful*, though not an example of analysis, gives a general account of music and musical experience that would support contemporary analytical styles. His work, once again, is organized around a series of dualities, particularly mind/body and active/passive, and in this case the link to gender difference is explicit in his writing. (In fact, Hanslick's book draws on almost all the gender-related dualities enumerated by Cixous in *Sorties*.) Again, the desire to preserve a masculine self-image motivates Hanslick's luridly-drawn dichotomies and his contempt for the positions he opposes.

3) Allen Forte, in "Schenker's Conception of Musical Structure," articulates a specular structure between a Schumann song and a somewhat abstract music theorist, identified by the frequent first-person pronouns of the essay. The song is depicted as a drama in which various elements are subordinated to powerful controlling agencies; at the same time, the theorist in the essay is conspicuously an agent who controls hierarchical patterns of words. Forte's essay suggests that the images of the music and of the theorist are mutually adjusted to present the theorist with an acceptably integrated, powerful self-image. Such striving for reflexive self-unity has been identified, once again, as masculine, for instance in the writings of Cixous and Irigaray.

Sunday, June 30 — 9:45-11:15 a.m.

Session 22

TOWARD A COMMON LANGUAGE: PRESENT  
EXPERIENCES, FUTURE VISIONS

Is there a reason to search for a common language in our work with feminist theory, gender, and music? Or are diverse voices more important? In what direction should we now go? This closing session has been left open for conference participants to shape according to their own interests and wishes. A series of questions distributed at the beginning of the conference will begin the discussion led by several conference attendees. You are encouraged to participate and help define our experiences and our futures as we go our separate ways.