



TSAC

Program Schedule and Abstracts

Feminist Theory & Music II:
A Continuing Dialogue

June 17-20, 1993

Eastman School of Music
University of Rochester
Rochester, New York

Co-sponsored by the Musicology Department of the Eastman School
& the Susan B. Anthony Center of the University of Rochester



Preface

To mark this second Feminist Theory and Music Conference as a continuation of the dialogue begun in Minneapolis two years ago, we have adopted the symbol of the *dal segno*, not to repeat from the beginning, but to take up again those themes that continue to engage our critical attention. As is evident from the abstracts gathered here, feminist scholarship continues to broaden, deepen, and diversify, challenging the status quo in all subspecialties of music; the wide range of approaches to gender scholarship seen here is as impressive as the broad geographical representation of our presenters. We welcome this opportunity to come together again, to share recent work and new ideas, and to celebrate the individual and collective creative work that thrives in interdisciplinary surroundings.

Thanks to the success of the 1991 meeting, the call for papers this year yielded nearly twice as many abstracts. In agreeing to hold the number of concurrent sessions at no more than two, the program committee had many difficult choices to make in a lengthy process of selection. We owe many thanks to Jane Bowers, Philip Brett, Jeffrey Kallberg, Ruth Solie, and Elizabeth Wood for helping us to put together a diverse program representative of the current state of scholarship in the field. There are many others to thank for their help in planning and realizing this conference. A very large debt is owed to Robert Fink, whose expertise in desktop publishing was a major factor in bringing this booklet to print; Deborah Weiner offered proof-reading skills in the nick of time for production by our expert and all-purpose printer, Joe Silato. Amy Bray was generous and patient beyond measure in handling various requests, and Don Parry was a helpful coordinator in the University Conference and Events Office. The Musicology Department at the Eastman School has contributed in various ways to defray costs, and a donation from the Susan B. Anthony Center of the University of Rochester provided help in sponsoring the registration of student participants. Ralph Locke made arrangements for the book exhibit, and Louise Goldberg, head of reference, rare books and special collections at the Sibley Music Library has kindly put together a special conference exhibit documenting a range of women's activities in music. The special assistance of personnel in Recording Arts and Services, the Concert Office, and Physical Plant of the Eastman School was invaluable. Local arrangements were assisted in various ways by Jurgen Thym, Patrick Macey, and Virginia Newes. Thanks too to Andrea Kalyn, Dillon Parmer, Jennifer DeLapp, Karene Grad, and Alison Scola for their help in advance of and during the conference. Finally, our special thanks to Robert Freeman, Director of the Eastman School of Music, for his genuine enthusiasm in promoting the efforts and achievements of women as scholars, performers, composers, and teachers of music.

|| Best wishes to the planners of FT&M III, 1995! ||

Gretchen Wheelock, Chair of the Program Committee
Ellen Koskoff, Chair of Local Arrangements

Wednesday, June 16**12noon-7:00**

Registration at Eastman School of Music, Roslyn Weisberg Cominsky Promenade

8:00 Kilbourn Hall Concert: *ECCE!* (Timothy Koch, director)**Thursday, June 17****8:00-6:00**

CP Registration, Book Exhibit

8:30-10:15

Rm 120 Session 1 Theorizing Practice/Practicing Theory
 HHH Session 2 Women and Music in the *ancien régime*

10:30-12:15

Rm 120 Session 3 Repressions and Fantasies, Schoenberg and Schubert
 HHH Session 4 Re-viewing Women's Biographies

1:30-4:15

Kilbourn Session 5 Plenary panel: "Feminist Queries about Theory and Analysis"

4:30-5:15

FL Lecture Recital: The Music of Pauline Viardot-Garcia
 (Clarity James, mezzo-soprano; Linda Plaut, violin; Caryl Conger, piano)
 Rm 120 Composers on their Works: Janika Vandervelde, "The *Genesis* Series: A
 Composer's Search for a Gylanic Model"

5:30 Reception Robert and Mary Sproull Atrium, Eastman Place**8:15-10:00**

Session 6 Cancelled
 FL Study Session: Gender and Technology
 Rm 320 Study Session: Reconsidering Alma Mahler
 HHH Meeting: Gender Research In Music Education (GRIME)

*CP – Cominsky Promenade; HHH – Howard Hanson Hall; FL – Formal Lounge;
 IFL – Informal Lounge; Schmitt – Schmitt Organ Hall; ET – Eastman Theater*

Friday, June 18**8:00 - 6:00**

CP Registration and Book Exhibit

8:30-10:15

HHH Session 7 Gender and Theories of Reception

Rm 120 Session 8 Reading Icons of Gender

10:30-12:15

→ Schmitt Session 9 Spheres of Influence in Mozart's Operas

Rm 120 Session 10 Dance and Sexuality

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1:30-3:15Rm 120 Session 11 Panel: "Gendered Images and Images of Gender
in the Interactive Classroom"

→ Schmitt Session 12 Female Voices and Visions of Death

3:30-4:45

CP HHH Session 13 Women and Issues of Patronage

Rm 120 Session 14 Theories of Tonally Encoded Gender

4:45-5:30Rm 120 Composers on their Works: Linda Dusman, "*Fustina*, A Feminist Opera in Progress"ET 412 Workshop: Jann Pasler, "*L'Appassionata*: Music's Power and Meaning in American Women's Lives"**5:00-6:30**

FL Study Session: Archival Sources in Europe for Research on Women and Music

5:30 Kilbourn Hall Concert: Selma Epstein, piano**6:30-8:00**

IFL Study Session: Men in (Musicological) Feminism

8:15-10:00Rm 120 Session 15 Butch-femmes and *femmes fatales*: Knowing the Score

CP – Cominsky Promenade; HHH – Howard Hanson Hall; FL – Formal Lounge;
IFL – Informal Lounge; Schmitt – Schmitt Organ Hall; ET – Eastman Theater

Saturday, June 19**8:00 - 5:00**

CP Registration and Book Exhibit

8:30-10:15Rm 120 Session 16 Reversing Images, Queering Discourse
HHH Session 17 Resisting Voices: Feminist Strategies of Analysis**10:30-12:15**Rm 120 Session 18 Voice, Race, and Sexuality in Popular Musics
HHH Session 19 Homosocial Desire and Musical Appropriations**1:30-3:15**Rm 120 Session 20 Gender and Violence
HHH Session 21 Musical Constructs of Masculinity/Femininity**3:30-4:45**HHH Session 22 Gender, Ideology, and Historiography
Rm 120 Session 23 Gender and Counter(?)-cultures**4:45-5:30**

Rm 120 Lecture Recital: Laura Caviani and Kari Veblin, "Women in Jazz: Contemporary Pianists"

Schmitt

Lecture Recital: Cécile Desrosiers, "Women Harpsichordists and 18th-century Feminist Thought: The Influence of François Couperin"

8:00 Kilbourn Hall Concert (Catherine Tait, violin; Margaret Tait and Pamela Frame, violoncello; David Liptak and Robert Weirich, piano)**Sunday, June 20****8:30-12:30**

CP Registration (to 10:30) and Book Exhibit

9:00-10:15Rm 120 Session 24 Mentors and Homophobes: Getting it Straight
Schmitt Session 25 Panel: "Separations and Integrations: Consideration of Same Text Settings by Women and Men Composers"**10:30-11:45**Rm 120 Session 26 Gender and the Body in Performance
HHH Session 27 Gender and the Body of Music

Wednesday, June 16

12noon-7:00

Registration

Eastman School of Music, Cominsky Promenade

8:15

Kilbourn Hall Concert

ECCE! (Timothy Koch, director)

Thursday, June 17

8:00-6:00 Registration and Book Exhibit

8:30-10:15

Session 1 Theorizing Practice/Practicing Theory

Chair: Marion A. Guck, Washington University

Feminist Philosophy, Compositional Processes, and Fanny Hensel

Roseanne Kydd, Trent University

This paper will investigate epistemological processes as they potentially relate to the marginalization of women in music. The paper will be divided into three sections. The first one will explore music's complicity in its contemporaneous epistemologies. The immersion of musical practices in an androcentric epistemology points to the assimilation of sexual biases by the various spheres of musical activity. The work of René Descartes will be central to this part of the discussion. The second section will probe composition processes for androcentric tendencies in the areas of education, performance, conducting, musical genres, publication, and music reviews. The third section offers a specific study in how the epistemological framework impinged on one woman's compositional opportunities, those of Fanny Mendelssohn Hensel (1805-47). The life of Hensel epitomizes the tensions of a woman caught between Gilligan-type relational obligations, the honouring of which denied her permission to compose music, and a strong desire to compose, the fulfillment of which violated the wishes of those dearest to her.

Identifying Feminist Theoretical Structures in Music Criticism

L. JaFran Jones, Bowling Green State University

Modern feminism (political, literary, and cultural) has come to the fore as we move through the “second wave” of feminism. This second wave, evolving in the last decades of the 20th century, has seen the development of various “feminist theories” in separate disciplines. In the domain of cultural theories those relating to feminism in art criticism, literary criticism and film criticism are well-defined. However, in music the formation of feminist theories has yet to be clarified.

Publications, presentations, e-mail, and conversations have been constructive and productive. Authors such as Tick, Bowers, Koskoff, McClary, Cook, and Pendle (to mention a few) have presented us with many different ideas and provocative material for thought. These works fall into the domain of case studies with little attention to the codification of theoretical structures. Clearly articulated feminist theories of music are yet to be identified: dialogue continues with scholars.

In this paper I propose to review and analyze the current literature in music that is written from a feminist perspective or concerning feminism. The intent of such an analysis is to identify feminist themes and issues that are implied in the content. Using these topics I will attempt to arrive at a number of different possible constructs that can be considered part of a feminist theoretical structure.

≠ [Not Equal]: Feminism, Tuning, and Theory Pedagogy

David Loberg Code, Western Michigan University

As a critique of the disciplines, feminist scholarship challenges us to expose the exclusive practices and patterns of thought within our field, in an effort to transform them. While this transformation may begin with issues of gender inclusiveness, adopting a feminist approach leads one to seriously question, *in toto*, what music theory has been and could be taken to be. Feminist scholarship provides the theoretical tools which both enable and oblige us to examine all of the tacit assumptions that govern what and how we teach. The purpose of this paper is to provide an introduction to feminist phase theories to serve as models for pedagogical change in other areas. In particular, I wish to address the exclusive ideologies involved in the (non)teaching of tuning in beginning theory.

A variety of scholars within the field of feminist pedagogy have found it useful to identify theoretical phases of curricular transformation with respect to our thinking about women. These phase theories tend to be both descriptive and proscriptive, providing an analysis of how transformations have taken place, and a framework for future progress. As my model, I will take Mary Kay Thompson Tetreault's five phases of scholarship: male, compensatory, bifocal, feminist, and multifocal (or relational). My mapping of these categories onto tuning and music theory pedagogy will occur in two ways. I will first attempt to illustrate how tuning and tem-

perament have been constructed in gendered terms, citing theoretical writings from Plato to Schenker and beyond. Next, I will propose a five-phase model, similar to Tetreault's, positioning twelve-tone equal temperament as hegemonic.

There are, I believe, underlying contradictions in the way pitch is most often taught. First, we suppress that we are, in fact, teaching tuning; second, we unnecessarily conflate incongruous systems of pitch. The result is often confusion or frustration on the part of our students. The root problem is that twelve-tone equal temperament is falsely universalized as the standard, normal division of a continuous pitch spectrum. One effect of this privileging is to exclude the systems of tuning fundamental to the majority of world musics and all other potential systems of tuning. In its most extreme form this exclusion obfuscates the fact that twelve-tone equal temperament is a tuning. I hope to show that this issue is not simply a philosophical polemic, but an issue of pedagogical concern regarding what and how our students learn.

Session 2 Women and Music in the *ancien régime*

Chair: Linda Austern, University of Notre Dame

Marc-Antoine Charpentier's *Médée*: The Feminine Voice and Patronage

Todd Borgerding, University of Michigan

The title character of Marc Antoine Charpentier's (1634-1704) and Thomas Corneille's (1625-1709) *Médée* (1693) occupies a unique position among female characters in late seventeenth-century *tragédies en musique*. In contrast to the Quinault-Lully *tragédies*, in which, as Patricia Howard has pointed out, women are exploited, unhappy, and powerless, *Médée* presents a forceful woman whose self-determined actions control the outcome of the opera. The Medea of this opera is portrayed not so much as a model of how cruel and unnatural a mother can be made by the rage of jealousy, but as a woman torn between unreconcilable feminine roles. This portrayal resonates with seventeenth-century French notions of feminine power and the place of women in society and, in fact, embodies diverse points of view in the seventeenth-century French "feminist debate" as discussed in recent work of Carolyn Lougee, Ian Maclean and others.

Charpentier's and Corneille's portrayal of woman characters in *Médée* is designed to expose various aspects of feminine power, and at the same time to elicit sympathy for the title character. Such sympathetic treatment of a female character who wielded power over the male characters poses a paradox since these operas were commonly received in the court of Louis XIV (a court not known for its pro-feminist views) as allegories of court life. The present paper resolves this paradox by uncovering a network of influences between the opera's probable patron, Philippe, Duke of Chartres, Madame Maintenon (Louis XIV's second wife) and the ongoing "feminist debate." I will argue that Charpentier's musical depiction of women was calculated to serve Philippe's interests at the French court by bringing this debate into court, and ultimately resolving it from a decidedly male, anti-feminist point-of view.

Women, Sex, Madness: Metaphors for Music of the Ancien Régime

Georgia Cowart, University of South Carolina

One of the anti-feminist participants of the *Querelle des femmes* in seventeenth-century France depicted women as “besmeared and stuffed with a thousand vices,... immersed in a sea of depraved blood,” and “engulfed in the vice of sensuality.” This paper seeks to show how music came to be identified with women, and how it was castigated by conservatives and anti-feminists for its depraved sensuality and defended by feminists and modernists for its liberation from an older, rationalist aesthetic. Beginning with the anti-feminist works of Boileau and St. Evremond, the fashionable Lullian opera was satirically depicted as a den of depravity and sex-crazed women. After Lully’s death, a shift in the conservative view of what was acceptable made a becoming virgin of French music and a garish “loose woman” of the now-modern, more sensuous Italian style.

The strands of music, madness and feminine sexuality meet in Folie, a recurrent figure in the *ballet de cour* and in early eighteenth-century French opera. A French cousin of the Spanish and Italian Folia, she is the allegorical figure for madness and sexual abandon associated with carnival time. In the early eighteenth-century works of Campa and Destouches, Folie generally wins out over Reason; in Rameau’s *Platée* at mid-century, she steals Apollo’s lyre and instigates a “new kind of music” devoted to pleasure and sexual acquiescence. I would posit that Folie speaks for Rameau, who was charting new paths of spectacle and comic irrationality in this work, and for a liberation of the musical signifier from an older expressive aesthetic. She may also be seen as a symbol for the ancien régime, for the elegant decadence and artful madness that characterized the end of an era.

Women Performers in the Court of Louis XIV: Necessary Adjuncts to Male

Agendas

Barbara Coeyman, West Virginia University

While the importance of musical-theatrical repertoire in the court of Louis XIV is well acknowledged, these works have hardly been explained by recent feminist interpretations of musical theater. My current research on this repertoire includes analyses of performers at court, since in social structures such as pre-Revolutionary courts so strongly controlled by political favor, *who* was seen on stage was as important as *what* was performed and *how*, for men and women, nobles and professionals, who conveyed meaning simply by their presence on stage. Repertoire on stage modelled life at court, or maybe even became that life.

Of the nearly 400 productions during Louis’ reign, information about performers survives for about half, largely in printed texts and eyewitness accounts in diaries and newspapers. The number of women, noble and professional, actively engaged in these multimedia events, is substantial: in some cases, as high as 1/3 to 1/2 in the categories in which they perform. However, they filled only certain predictable tasks: rarely as creators (artists most commonly cited in primary sources and modern histories); often as patronesses of male creators; and frequently as

performers, although still with qualifications: women did not play instruments, singers were only professionals, dancers were professionals and nobles. While the number of women performers is considerable, as artists they played roles which replicated their connections to powerful males in real life. For courtiers, these males were usually husbands, fathers, or the monarch himself; professional singers and dancers were part of families which often included several generations of male performers. Furthermore, subjects depicted by women were usually part of traditional male activities: military victories, acquisition of territory, celebrations of Louis' virility, etc. Women on stage replicated traditional gender relationships experienced in daily court life and only secondarily served as expressions of artistic values transcending gender.

These interpretations will be illustrated by descriptions of repertoire in relation to social or political circumstances. For example, *Psiché, ou la Pouissance de l'Amour* of 1656 presented women in 1/3 of its 78 dancing roles as symbols of the king's growing political power and sexual exploits; *Hercule Amoureux* of 1662 showed the new Queen as a symbol of European political unity and Louis' autocratic control of court; *Triomphe de l'Amour* and *Ballet de la jeunesse* of 1686 starred daughters of the middle-aged king as symbols of youth and hope, and Anne Rebel, the king's favorite singer and wife of composer M. R. Delalande, as characters granted power by Louis.

10:30-12:15

Session 3 Repressions and Fantasies, Schoenberg and Schubert

Chair: Peter Rabinowitz, Hamilton College

The Return of "D" Repressed: *Erwartung's* Tonal Unconscious?

Robert Fink, Eastman School of Music, University of Rochester

If there is one music-historical locus where Freudian psychoanalytic concepts naturally guide analytic criticism, it is turn-of-the-century Vienna—and nowhere, perhaps, more fruitfully than in unwrapping Schoenberg's *Erwartung* (1909). This expressionist monodrama, so notoriously impenetrable to formalist analysis, is overtly linked to Freud's theories of hysteria and neurosis by both subject matter and biographical context. The Pappenheim-Freud connection has spawned numerous attempts to "read" *Erwartung* psychoanalytically: to use the etiology and symptomatology of hysteria to explain its atonal portrayal of an aberrant "Woman"; to uncover symbology of psychoanalytic concepts in the musical text; and, more abstractly, to use the idea of "free association" to account for the opera's extraordinarily complex and intuitive motivicism—a web of transformations whose logic, like that of the unconscious mind, is only indirectly accessible to even the determined analyst.

It is not my aim to continue here these relatively decorous applications of Freud to music. I want to use psychoanalytic theory as the post-structuralists use it: as an epistemological sledgehammer to break up systematic, rational, and totalizing music-theoretical explanations

of this repertoire. I want to deconstruct the fundamental binary opposition between tonal and atonal systems of musical meaning: I will claim that this *consciously* atonal piece has a *tonal unconscious*, filled with specific repressed tonalities of previous pieces, and that traces of these tonalities intrude on the musical surface in an epistemologically unique way that completely negates the question of their “functionality.”

I am not the first to make this kind of argument: ten years ago Hans Keller traced the intense affect of Schoenberg’s atonal music to the innumerable tonal resolutions it was compulsively repressing at every moment. But I will make a much more specific and irresponsible claim: that there are two specific tonalities—D minor and C-sharp major—being repressed by *Erwartung*; that this is part of its attempt to forget an entire constellation of resemblances to *Salomé* (and through it, to the final “primal scene” of *Tristan*), as well as previous D minor works by Schoenberg himself; and that these tonalities actually appear in hints, echoes, and traces on the musical surface.

Postulating a musical unconscious behind them should allow us to acknowledge these traces, and even a punning “Freudian slip” into previous tonal work (the 1905 song, *Am Wegrand*), as structural components of a piece which consciously denies the very existence of tonality. I will neither collude in the repression, and deny these “objects” existence in *our* theoretical world; nor, on the other hand, will I minimize the fundamental—and ultimately successful—resistance that this piece puts up to tonal functionality. *Erwartung* is not (consciously) “in” D minor, nor is D minor (consciously) “in” *Erwartung*—the relation is much more paradoxical, less systematic, more “mediated” than that. The tonal references may not be functional—but they do function. To build on these vagrant tonal “relationships” is only possible if one embraces the epistemological fuzziness demanded as a matter of course by psychoanalytic structures.

Continuing the associational chain, I will close with an examination of the return of this repressed D minor in Alban Berg’s *Wozzeck*. Bryan Simms has recently pointed out the extraordinary symbolic significance that the key of D minor had between Schoenberg and Berg: using Berg’s songs of Op. 2 (1909-10) as a link, we can see how Act III of *Wozzeck* reworks the end of *Erwartung* to provide the D minor tonal resolution so resolutely repressed by Schoenberg—an intimate “misreading” of Schoenberg that may be taken as partial confirmation of my own intuitive attempt.

“The Asexuality of Angels”: Divining the Convergence of the Androgynous Ideal and the Image of the Eternal Feminine in Schoenberg’s Atonal Music

Jennifer Shaw, State University of New York at Stony Brook

Schoenberg’s 1911 *Theory of Harmony* textbook exposes tonality as an artificial system of beliefs, an ideology based on binary oppositions of major/minor, male/female, attraction/repulsion, in which tonal closure is analogous to the inevitable marriage at the end of a comedy. Although Schoenberg does not suggest an alternative system, he advocates a music which aspires to the neutrality of the human spirit and to the asexuality of angels.

Does Schoenberg's atonal music realize this androgynous ideal? His unfinished oratorio fragment *Jacob's Ladder* (*Die Jakobsleiter*), for which he wrote both the libretto and the music only a few years after his textbook was published, reveals many contradictions. In this drama, dominated by male singing and speaking voices, the high soprano characters of the Dying One (*der Sterbende*) and the Soul (*die Seele*) are particularly enigmatic. Both are modelled on Balzac's androgynous Seraphita-Seraphitus character, which had fascinated Schoenberg from 1912 when he first planned to write an oratorio based on Balzac's novel *Seraphita*. Early text drafts of *Jacob's Ladder* reveal Schoenberg's attempts to embody a feminine-masculine ambiguity in these roles, which, in the final version, are given to the same soprano, who speaks in a very low register as the Dying One (a *Sprechstimme* role) and sings the demanding coloratura vocalise of the Soul. Yet, ultimately, Schoenberg forces the listener to interpret both these roles not as truly androgynous, but as representations of the Eternal Feminine, that is, as aspects of the feminine soul enclosed within the psyche of the male artist-hero.

By drawing together recent feminist perspectives in literature and theology with more traditional studies of the Romantic and *fin-de-siècle* images of androgyny and the Eternal Feminine, my reading provides new insights into Schoenberg's inability to complete his *Jacob's Ladder* oratorio or any of his other wartime works.

Mermaid Fancies: The "Trout" Quintet and the Wish to Be a Woman

Lawrence Kramer, Fordham University

Recent critical studies have suggested that the representation of women by nineteenth-century male painters and writers sometimes reflects what Isabelle de Courtivron calls the wish to be a woman. The underlying aim of this wish is to escape the aggressiveness, Oedipal rivalry, and emotional detachment central to masculine identity as it is normatively constructed for middle-class men. The mechanism of the wish is to fantasize feminine images for masculine identification, or in other words to figure femininity as an alternative mode of masculinity. As studied so far, this process is strongly sexualized. The wish to be a woman manifests itself mainly in images of lesbian desire that may be folded over to encompass desire between men. But versions of the same process may also occur in which gender matches or exceeds sexuality as a primary issue.

An early musical instance of the wish to be a woman may lie at the heart of one of Schubert's most popular pieces, the "Trout" Quintet. Perhaps this suggestion seems bizarre, but perhaps—given a reception history that persistently feminizes the composer and disavows uncertainties over his sexuality—it should not even seem surprising. The woman in the case is figured in the relationship between Schubert's song "Die Forelle" and the theme-and-variations movement based on it. The song turns on the recognition that its fish story is an allegory of seduction and male rivalry; the singer cheerfully narrates the fisherman's failure to catch the trout, but grows rueful when failure turns to success. The quintet movement turns on a process of "decomposition" in which elements of the song are deployed to rewrite the original narra-

tive. The scenario of male rivalry disappears. The singer's moment of ruefulness gets blown (or sent) up as mock tragedy, with a sidelong glance at *Don Giovanni*. Above all, the trout's escape, an absence paradoxically affirmed by the deferred presence of the song's piano accompaniment in the final variation, becomes cause for celebration—and identification. The guiding genius of the music turns out to be the figurative fish, which attracts and revalues an image-repertoire of women, water, mermaids, nixies, undines, and sirens that flourished as a discourse of sexual difference throughout the nineteenth century. All of this occurs, however, within a circuit of masculine communication that leaves the movement, and the quintet, problematical for the real women in its audience.

Session 4 Re-viewing Women's Biographies

Chair: Ruth Solie, Smith College

Clara Schumann and Modern Female Identity

Nancy Newman, Brown University

In *The Second Sex*, de Beauvoir observed that for the majority of recorded history, women have aligned themselves with the men of their class rather than with other women. Although she dismisses this situation as the result of wrong thinking and systematically refutes the myths which have perpetuated it, the discrepancy between class and gender analysis continues to haunt feminist theory. In this paper I examine this historical and theoretical problem in the context of Clara Schumann's lifework.

In many ways Clara seems the perfect candidate for feminist musicology; she was one of those few nineteenth century women who maintained both a professional musical career and a (large) family. However, recent research has shown that she felt ambivalent about women's causes, and especially about women composers. Her devotion to her husband, both in life and in memory, seems to have necessitated her self-effacement. These attitudes may seem puzzling today, but it is unfruitful to discount them as mere self-deception in an otherwise brilliant and deliberate person. Instead of viewing Clara as a product of her time, I show how her activities were crucial to the formation of a new paradigm of musical practice. Specific gender roles were a critical aspect of the emerging conceptualization of music as a relationship among composer, performer and listener, and Clara was an important figure in the advancement of the new model. She accomplished this by bringing a *seriousness* to musical life that was previously unknown; by demonstrating the inseparability of her *professional* ambitions and her Art; and by insisting upon the *respectability* of her stage career.

Not only did Clara (and her generation) forge the terms in which many middle-class women reconciled their desires for both recognition and respectability during the decades that followed, but her activities were also critical to the formation of a new kind of audience. By considering the role that women (and especially Clara) played in the debate between the "New German School" and its opposition, we can begin to see this controversy not only in terms of compositional procedure, but also as a battle for the minds of that political body called "the public."

The Straddler: Writing the Life of Ruth Crawford Seeger

Judith Tick, Northeastern University

This paper will discuss both biography and biographical process in relation to the life of the modernist composer and folklorist, Ruth Crawford Seeger (1901-1953). I want to move from the concrete to the theoretical by dividing the talk into two parts, the first, a summary of specific research and conclusions involving this one person; and the second, a reflective approach on how this life is a paradigm for writing the biography of a female composer.

I have titled my presentation "The Straddler" because it was a metaphor that Crawford used throughout her life in constructing both her public and private personas. Who is the Straddler? She is a woman who understands and prizes equally the life forces of love and work, yet at the same time renders these forces as a dichotomy, accepting the existential framework of a gender ideology that has unwisely torn them apart. Therefore the Straddler is a woman and artist who behaves as if love and work were rivals rather than twins. (This illusion makes people turn work into love and love into work.)

The first part will discuss my views on the central issue in Crawford's life—her struggle to harmonize life and work and how that struggle manifested itself in her music. I have found that one composition—her Sonata for Violin and Piano (1926) can be used as a paradigm of this struggle, both in its style and in the psychosexual dynamic that it embodied for her. The details are dramatic, involving interpretation of dream material, the reconstruction of a crime of passion that affected Crawford's attitude towards this piece, and her own self-destructive and reconstructive attitudes towards her creative drive that made her destroy the score in her youth and then unconsciously resurrect it in her final work.

The second part will use this material as the basis for some theoretical observations about musical biography from a feminist perspective. I am interested in the implications of writing the life of a heroine, as opposed to a hero, where a composer is not historicized either through augmentation or diminution as a figure engaged in epic struggle—the Romantic male archetype. How one "becomes a heroine," to borrow a phrase from the literary critic Rachel Brownstein, is a useful vantage point for considering both gender roles and the cultural constructions that surround stylistic and intellectual change; and the pressure to write a woman's life as emblematic of women as a class and at the same time as an exception.

Next title: Rebecca Clarke examines her early life
Rebecca Clarke: a Context for the Instrumental Music
Liane Curtis, Ohio State University

Since the late 1970s, a rediscovery of Rebecca Clarke's music has been taking place. It began with interviews and concerts in New York, honoring her ninetieth birthday in 1976, followed by memorial events at her death in 1979. The rediscovery continued to gain momentum, with performances, and a number of recordings, including some of the songs and three each of the viola sonata and piano trio. The viola sonata seems to have entered the standard repertoire for

that instrument, and is making Clarke's name very well known. This piece first brought her a great deal of public notice in 1919, as it tied for first place with Ernest Bloch's Suite for Viola in Elizabeth Sprague Coolidge's Berkshire Festival competition, with Mrs. Coolidge herself breaking the tie and awarding Bloch the prize.

The rediscovery, however, is based on a limited understanding of Clarke and her music. Despite the broader exposure, she is known for only a handful of pieces, the works which were published soon after their composition; in particular the prize-winning viola sonata and piano trio, recently reprinted by Da Capo. The most detailed discussion of Clarke remains Christopher Johnson's notes to the recording of music for viola, on the Northeastern label, and there is still no easily accessible complete list of works. Clearly, scholars have unjustly neglected this compelling composer.

In this paper, I offer an overview of Clarke's mature instrumental music, from her first American tour in 1916, to the clarinet and viola duo written for the 1942 Festival of the International Society for Contemporary Music, a total of sixteen pieces, focusing on a documentary history of these works. Christopher Johnson, Clarke's heir, has given me generous access to Clarke's manuscripts, papers, and clipping files. Clarke's letters and diaries provide insight into the motivation and influences behind the compositions. I assess contemporary reception of Clarke's work through concert reviews, and the correspondence of Clarke and other figures.

As a composer, Clarke went against all odds, but her writings never convey a sense of discouragement. Her works reveal a great breadth of style, one deserving of more recognition. Her life as a composer not only makes a vivid story, but places an important backdrop of understanding behind her powerful instrumental music.

1:30-4:15

Session 5 Plenary Panel: Feminist Queries about Theory and Analysis

Moderator: Janet Schmalfeldt, Yale University

Masculine Discourse in Music Theory

Fred Everett Maus, University of Virginia

Professional music theory in North America includes many different endeavors, but there has been an identifiable mainstream for several decades. Theorists call it "Schenker and sets"; it's the tradition based, mostly, on writings of Heinrich Schenker, Milton Babbitt, and Allen Forte. There have been alternative approaches, too, but they seem to be permanently marginal in the profession.

Mainstream and marginalized theory, I argue, can be gendered as masculine and feminine. More specifically, the male writers who have dominated professional music theory belong to a wider North American culture in which certain kinds of discourse are gendered as masculine,

others as feminine, and the mainstream of music theory has been constituted partly by its cultivation of the discourse that counts as masculine.

Why did this happen? I conjecture that it is because musicality, in this culture, already casts doubt on one's normative masculinity; the position of the listener is particularly feminized. Music theorists are, in a way, professional listeners. But mainstream theoretical discourse does not typically acknowledge this, preferring to develop objectifying, scientific approaches, thereby preserving a masculine image. So the experience-oriented alternative approaches may have been marginalized because they are regarded as feminizing.

To confirm and illustrate these claims, I explore links between gender and categories of theoretical discourse in John Rahn's excellent survey of recent theory.

A Woman's (Theoretical) Work

Marion A. Guck, Washington University

At the session sponsored by the Society for Music Theory's Committee on the Status of Women in 1991, one of the speakers remarked that she did not know of any feminist music theory, nor did she know what it might be. I looked in shock at a neighbor—we have both done feminist music theory, though we did not call it that, and we are not alone.

To affirm this feminism I will relate how a theoretical orientation that hears differently—principally by trying to reflect the pleasures of musical experience—grew from insights gained at theory's margins, supported by the ideas of others similarly located, guided by (proto-)feminist notions. I will tell the history of my internal conflict between “thinking like a man,” analytically, and “thinking like a woman,” experientially. I have sought to resolve this conflict by recognizing that analytical and experiential thinking are not in opposition, and I have sought to demonstrate this in my music-theoretical work.

The philosophy my work has come to exemplify finds sympathetic articulation in Donna Haraway's “Situated Knowledges” and in Lorraine Code's conception of “second-person” knowing, as presented in *What Can She Know?* I conclude that, however rhetorically covered the speaker or writer's individuality may be in music theory's texts, each is telling about her or his particular commitments, cares, interests, and concerns.

Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism

Susan McClary, McGill University

In the current debate concerning music theory and feminist activities, participants often seem to be arguing at cross-purposes—in part because of the way the enterprise of music theory is defined. Of all academics concerned with music, theorists are those most engaged in accounting for how music works; but their work often assumes that music is autonomous, that it can be explained in “purely musical” terms.

To be sure, musical styles develop grammatical procedures that have considerable internal integrity, and these procedures are quite properly investigated by specialists. But music also operates in the social world: although most listeners cannot produce a theoretical account of what they hear, they nevertheless respond strongly to music in concerts, movies, recordings, or advertisements. The commercial industry literally banks on the ability of millions of people to interpret musical codes accurately. In other words, music is not designed exclusively for specialists who can appreciate its formal intricacies. It is also a cultural phenomenon of extraordinary power that contributes to how we perceive ourselves, how we experience our bodies, our feelings, and our social interrelationships. How does it create these effects?

While 17th- and 18th-century theorists emphasized these issues, the discipline has avoided them since the early 19th century. Yet these questions still demand attention, even though they necessarily violate the boundary between music and the outside world.

In this paper, I will attempt to delineate the respective (if overlapping) terrains of music theory, cultural studies, and feminist criticism as a particular subcategory of cultural studies. I will argue that we need all three enterprises in order to understand music more fully.

Of Poetics and Poesis, Pleasure and Politics—Music Theory and Modes of the Feminine *Marianne Kielian-Gilbert, Indiana University*

Different “modes” of the feminine—sets of conflicting and sometimes overlapping meanings of woman and women—may have radically contrasting social and theoretical implications. The distinction between feeling **like** a woman and feeling **as** a woman is crucial for these modes and their potential implications for music theory: (1) “feminine” as male-defined, molded by male gaze and desire, and imprisoned within the female body; (2) “feminine” as appropriated by men (e.g., in notions such as Romantic genius and the sublime); (3) “feminine” as radically renegotiated and transformed by women for positive cultural identity; and (4) “feminine” as vision and utopian possibility in new and alternate social orders.

The asymmetry of masculine and feminine cultural identity contrasts the rather consonant positions of modes 1 and 2 (feminine experience as a site of transgression and source of creativity; deviating from norms and creating the new) with the conflicting positions of modes 1 and 3 (surmounting objectification and reconceptualizing relationships of the experiential, aesthetic, and speculative / the physical, emotional, and mental); mode 4 creates choices, finding loopholes in laws and systems of oppression. Applied to specific instances, or used in more “rhetorical” or “exemplary” terms (as for example when analysts recount the paradigms of sonata form in the abstract and in relation to specific instances), these modes suggest ways in which music theory (might) recognize(s) feminism as a mode of critique and a vehicle for social change.

Feminist/Music Theory: A Question of Minds and Bodies?

Suzanne G. Cusick, University of Virginia

In this paper I will interrogate the gender implications of music theory's traditional identification with the composer's subject position, and I will suggest a new array of questions which might be addressed to musical texts from subject positions less completely identified with the concept of "mind." Using Joan Scott's notion of gender metaphors as culturally pervasive combined with Judith Butler's theory of gender as performance not essence, I will suggest that all musical texts can be analyzed as scripts for the performance of complex social relationships, some of them metaphorically gendered. Such analysis may prove as fruitful as the analysis of the notes in a score for those of us interested in how gender has been represented and inscribed in musical texts.

Further, I will suggest that all musical texts (whether "performed" or not) represent complex models of the mind-body relationship—a relationship which is both severely dichotomized and heavily gendered in European-derived cultures. The virtual elimination of questions about the bodies whose actions allow music to exist from the "toolbox" of music theory and musicology is itself, then, a feminist issue. One thing *this* feminist might want from a feminist theory of music would be a theory which reconciles into its explanation of music an analysis of the bodily acts which always constitute part of the existence of music.

4:30-5:15

Lecture Recital:

The Music of Pauline Viardot-Garcia

Clarity James, mezzo-soprano, and Caryl Conger, piano, Radford University, Linda Plaut, violin, Virginia Tech

Nineteenth-century opera star Pauline Viardot-Garcia was adored by most of the outstanding creative women and men of her generation, but it is precisely her reputation as diva and seductress which makes it difficult to learn much about her achievements as a composer. There are at least two significant biographies of Viardot (by April Fitzlyon and Nicole Barry), but both concentrate on her career and her fascinating private life. The fact that she wrote 130 songs and a great many other works has thus far been dismissed by most as a sideline, a mere diversion from her "true calling." In fact, this argument has been applied to other composers—Franz Liszt was dismissed by many pundits because he was a performer first, and composer second. Many critics have a somewhat moralistic view that any proliferation of talent is somehow dillettantism—that being a true professional requires a dedication to a singular talent. In Viardot's case, we would claim that the excellence of her compositions is directly related to the qualities which made her so successful as a performer and musical collaborator. Her teaching maxim, "*apprendre a chanter!*" (learn to sing), was one which many composers would do well to heed.

In fact, Viardot herself said that composers who do not know how to sing generally write badly for the voice.

Many first-rate women composers (Elisabeth Jacquet de La Guerre, Clara Schumann, Rebecca Clarke) first became known as performers. In fact, we can think of few female “Paganini” models—first-rate performers who were lesser composers. We hope that this opportunity to hear some of Viardot’s vocal and chamber works will inspire a continuing dialogue on the recognition denied to fine composers because of the artificial categories created by music critics.

Composers on Their Works:

The Genesis Series: A Composer’s Search for a Gylanic Model

Janika Vandervelde, Minnesota Center for Arts Education

Composer Janika Vandervelde will talk about the evolution of her ‘Genesis’ series of compositions, beginning with a performance of Genesis I, by oboist Ivar Lunde, Jr.

Dissatisfied with contemporary music composition and its linear, androcentric bias, Vandervelde turned to eastern influences, becoming fascinated with the oriental Tai Chi Diagram and the concept of rotational symmetry. As a result, she developed her “clockwork” forms and the organic, “expanding palindromes.”

Written between 1982 and 1989, The Genesis Series is a study of life cycles and cycles of change. The seven pieces are written for a variety of chamber music combinations. Of these, the most well known is the piano trio, Genesis II, recorded by the Mirecourt Trio and described in Susan McClary’s “Getting Down Off the Beanstalk.” Though the earlier Genesis pieces still exhibit the western tradition of conflict between dual systems, the later pieces are more exclusively about gylanic process, with conflict playing a less important role.

5:30-7:00

Reception: Atrium, Eastman Place

8:15-10:00

Study Sessions:

Gender and Technology in Music

Roger Johnson, Andra McCartney, Co-chairs

Reconsidering Alma Mahler

Elisabeth Bosland, Chair



Friday, June 18

8:00-6:00 Registration and Book Exhibit

8:30-10:15

Session 7 Gender and Theories of Reception

Chair: Judy Lochhead, State University of New York at Stony Brook

Absolute Music as Pure Pleasure

Sanna Pederson, University of Pennsylvania

Musicology's transcendent principle is "the idea of absolute music." The idea of an autonomous music that has no function, that exists only for its own sake, serves as the central point of reference in the discipline. By being only about itself, music transcends itself.

The problem is that musicology does not stop at merely the idea of a pure absolute music. Far from being an abstract concept, absolute music is embodied in the particularity of the German culture of the nineteenth century. Therefore, the music of this period is treated as beyond and above all other periods. Once we locate this music in its particularity, we can begin to define absolute music less as a transcendent category and more as a historical one.

The paper examines, first, how from the beginning of the nineteenth century up to the present, absolute music has been made absolutely pure. I show how the musical object has been positioned oppositionally to three "impure" categories: the popular, the foreign, and the feminine. Second, I show how the subject experiences pure pleasure from absolute music, which includes the feeling of cultural superiority, of self-control, and of disgust for foreigners, females and the masses. I conclude that this music was constituted as "absolute" and "pure" not by its intrinsic quality but by its positional-relational identity in nineteenth-century Germany.

The Rhetoric of Music: A Feminist Strategy for Reading Across the Disciplines

Randi Patterson, University of Waterloo, Ontario

In this paper I explore a rhetorically-based feminist strategy for reading discourse about music and the musicality inherent in discourse. As the American rhetorician Kenneth Burke writes, "there is, *implicit in language itself*, the act of persuasion" (*A Rhetoric of Motives* [1950] 274). On examining some of the persuasive and hence ideological strategies operating in discourse about music, I isolate two main types of rhetorical appeal. The appeal embedded in discourse about music is derived from traditional aesthetic theory and assumes an implicit moral

hierarchy which urges transcendence or purification of those aspects of music which appeal to sensation, desire, and emotion: those features which have been culturally gendered as the suspicious, seductive, or “female” appeals of music. This purification process ostensibly converts or transcends the sensual nature of music (in feminist terms, the *other* in music) in order to reach the rarefied level of analysis or detached aesthetic experience. The ideology inherent in this rhetoric of music initially recognizes the bodily appeal of music, but controls or subordinates this appeal by situating it at the bottom of the hierarchy of aesthetic experience.

The other type of rhetorical appeal is the sensual or musical appeal of language itself—a concept which plays a vital role in *écriture féminine*. Both Hélène Cixous and Julia Kristeva believe that discourse is permeated by the unconscious; the anarchic drives of the unconscious manifest themselves in the body or “music” of language—its rhythms, sounds, intonations—all the non-ideational features of language. These feminists use the musical appeal of language as a means of defying the tyrannical hierarchy of academic writing that ostensibly purifies itself by excluding the poetic, musical, semiotic aspects of discourse which make *écriture féminine* “female.” Consequently, Cixous and Kristeva challenge both genre and gender constraints of academic writing with very personalized, performance-like, musical discourse.

Finally, after identifying these two contrasting musical rhetorics, I use this feminist-rhetorical strategy to read Andrew Lloyd Webber’s *The Phantom of the Opera*. For example, the Phantom himself embodies the seductiveness of both the purity and powerful sensuality of music. In looking at the rhetoric of music as portrayed in *Phantom*, we glimpse in the discourse of performance these two types of musical appeal: the appeal of purification and the appeal of sensuality. In so doing, I hope to put in play this feminist-rhetorical strategy for reading across the disciplines.

Feminism and Music: Creating New Modes of Reception for Contemporary Music

Linda Dusman, Clark University

The discipline of music theory has traditionally analyzed works purely in terms of their theoretical underpinning. As such, music is viewed as an object identified solely as the sum of its sounding parts, with little attention paid to the meanings embedded in aspects of its performance and in the minds of individual audience members. A particularly detrimental result of this narrow approach has been to negate the viability of a variety of possible receptions of music. This approach to music understanding is particularly paralyzing for audiences attending performances of contemporary music. In this situation, composers and audiences seem to possess few paradigms for successful communication with one another, and audiences often pinpoint a lack of understanding of the music (in the traditional empirical sense) as the source of this dilemma.

With the intention of creating an alternative paradigm, some current developments in drama reception theory, aesthetic and music psychology, and feminist theory are considered to provide an objective view of the current state of contemporary music and its performance. Ju-

dith Butler's theories about the performance and reception of gender and sexuality as outlined in *Gender Trouble* are then used as a model for creating a reception theory of music that empowers a multiplicity of interpretations of new works. The application of this model to several contemporary works will be incorporated into the discussion to unconceal the viability of a plurality of responses.

Session 8 Interpreting Icons of Gender

Chair: Cristelle Baskins, University of Rochester

The Pictorial Representation of Women and Music in European Art

Anna H. Norberg, University of Tulsa

In her recent essay in the collection *Gender and Discourse* (ed. Harrison 1992), Susan P. Casteras demonstrates the complexity of the representation of the female painter in Victorian art. Even more complex and extensive, however, is the representation of women associated with or performing on musical instruments in Western European painting. Contemporary feminist theory (Showalter, Auerbach, Gillett, Cixous, Irigaray, *et al.*) recognizes that art is a mode of cultural production which inscribes gendered images in culture and constructs gender—in this instance the feminine—in patriarchal social structures.

Images of women and instruments take a variety of iconic forms. One highly formative icon is of St. Cecilia (e.g. Reynolds 1775); in these representations, woman is constructed as ethereal rather than physical, spiritual rather than sensual, to accord with patriarchy's idea of women as non-sexual, non-rational, emotional and spiritual. A central range of iconography derives from the art of Flemish and Dutch artists such as Metsu, Dou, Rubens, and above all Vermeer. In the case of Vermeer, women and instruments become allegorical signifiers of both the spiritual and the sensual (e.g. *The Concert* c. 1664, *Guitar Player* 1673). David's image of *Sappho and Phaon* (1809) constructs an idea of women as self-destructive.

During the nineteenth-century, art deploys women with instruments to convey the Myth of Domesticity (e.g. Hughes *The Home Quartet* 1860s, Eakins's *Frances and Margaret at the Piano* 1879) as well as professionally-involved women, very often for economic survival (Manet, *The Street Singer* c. 1862; Redgrave, *The Poor Teacher* 1844).

Pictorial representations of women performing and associated with music are key indices to the manner in which culture constructs gender in society. This paper will be illustrated with a range of slides demonstrating this thesis.

Instruments of Passion: Representing Women and Music in Early Modern England

Leslie Dunn, Vassar College

Musical instruments had a complex iconographic function in early modern culture. They were often used as ornaments to self-representation—icons of status and cultivation, of shared values or social aspirations. Yet any such representation also risked engaging tensions within the Renaissance ideology of music: specifically, the opposing traditions of musical thought which aligned music with mind and body respectively, and the perceived opposition between public and private performance—one suggesting transgressive self-display, the other a more decorous expression of interiority. Both of these oppositions, not surprisingly, were crucial to the construction of music as “feminine.” The gendered representation of music, in or as a woman’s body, says much about prevailing attitudes toward music’s own sonorous body—the powers it was thought to have, the social and discursive practices devised to control them.

This paper examines several early modern English texts, both literary and visual, in which a woman is represented holding or playing a lute or viol. This association of women with the lute is especially significant given that instrument’s iconographic ambivalence: it was of course a symbol of ideal harmony, as well as of artistic vocation and power; but it also carried the negative connotations of sensuous pleasures, particularly the pleasures of the female body. It was considered an appropriate instrument for young gentlewomen provided that they confined their music-making to the domestic sphere; women who were represented playing lutes in public were usually prostitutes or seductresses, heightening their sexual allure through their manipulation of music’s own “feminine” erotic powers.

The representation of women with lutes thus activated multiple and threateningly ambiguous cultural meanings of both women and music. In Heywood’s *A Woman Killed with Kindness* and Batchiler’s *The Virgin’s Pattern* these ambiguities are mastered through strategies of discursive control that ensure the recuperation of woman’s music to its more acceptable private and “spiritual” meaning, even as its eroticized aspect of public performance is put on display. But the portraits of Lady Anne Clifford, Lady Mary Wroth, and Queen Elizabeth I suggest that aristocratic women, at least, could sometimes mediate successfully between these competing meanings, thereby re-fashioning the relationship between musical object and feminine subject.

Sex and the De-Oedipalized Guitar Player

Robert Walser, Dartmouth College

This is a paper about Prince, whose music articulates an intriguing variety of gender constructions which have already prompted some amount of discussion among feminist scholars of popular culture. As my title suggests, I want to focus on a particular tension evident in Prince’s work and performances: that between the de-oedipalized models of masculinity he often asserts, and his position as a guitar player working within sonic and performative discourses of phallic power. That is, the models of masculine identity and eroticism Prince offers excite

and offend audiences by blurring patriarchal boundaries; yet, as female rock musicians have found, the electric guitar is not gender-neutral—whoever picks it up must negotiate with a long history of masculine posturing. I will discuss visions of gender identity and eroticism in excerpts from Prince's recordings and videos, as well as in his 1984 film *Purple Rain*. I also plan to use a bit of live performance to enable discussion of certain gendered nuances of guitar playing.

10:30-12:15

Session 9 Spheres of Influence in Mozart's Operas

Chair: Gretchen A. Wheelock, Eastman School of Music, University of Rochester

Rousseau and the Countess: The Power of the Sentimental Heroine and the Notion of Separate Spheres

Mary Hunter, Bates College

Although late-eighteenth-century opera buffa was both constructed and construed as “mere entertainment,” it nevertheless embodied and conveyed unmistakable lessons about the social and moral order. One such lesson concerned the publicly subordinate but privately powerful place of middle and upper-class women in the “separate sphere” of virtuous and tender domesticity. The chief representative of this model in opera buffa is the “sentimental heroine,” of which Goldoni's and Piccinni's Cecchina in *La buona figliuola* (based on Samuel Richardson's novel *Pamela*) is among the first examples; Mozart's and Da Ponte's Countess Almaviva is also related to this paradigm, and appears throughout the paper as a familiar touchstone. Rousseau's Julie (from *La Nouvelle Héloïse*) is used as the primary literary comparison.

These heroines embody the doctrine of separate spheres structurally and by analogy rather than literally or thematically. Two “domains” of experience are engaged in this embodiment: the moral and the performative. The moral aspect of this character type involves the simultaneous projection of passive victimization and emotional power, which, I argue, is a deeply-ingrained paradigm of virtue in Christian culture; the sympathy these women engender and their structural roles in the plot they occupy lend them a moral power which relies heavily on the Christian paradigm.

The “performative” enactment of the notion of separate spheres involves the inverse relation between the passivity of these women on the level of the plot and their power as performers. The first connection of many of these characters is to the auditorium audience rather than to the other characters, and they make this connection by asserting a self-enclosed realm of emotion to which the audience are invited voyeurs. I argue that this connection to the audience makes an analogy both with the notion of the separate sphere of private tenderness celebrated by many Enlightenment thinkers, and to the voyeuristic role of the audience posited in other cultural manifestations of this doctrine.

Although this paper is historically specific, I argue in conclusion that its methods (particularly its separation of plot from performance) could be useful with respect to operas from other times and places.

No Trespassing Unless Authorized: The Economy of Sexuality in Mozart's *The Marriage of Figaro*

David J. Levin, Columbia University

Cherubino's famous aria *Non so più cosa son* (from Act I scene v of *The Marriage of Figaro*), has traditionally been read as a classic statement of adolescent sexual desire. Thus, we in the audience supposedly "know what Cherubino is" as we recognize the desire that Cherubino "can't explain." But our knowledge, like Cherubino's desire, is carefully channeled through a series of authorizations. These authorizations also function as a form of repression: for us to recognize Cherubino's desire as heterosexual (which is, after all, the authorized reading), we have to agree to misrecognize Cherubino as a man. Cherubino becomes the privileged embodiment of the very principle of youthful ardor only by virtue of this willful misrecognition (a misrecognition thematized during the course of the drama with symptomatic frequency and fascination): in becoming a "he," "his" desire is rendered heterosexual. In the process, the transgressive quality of that desire is transformed: kept within the boundaries of a roving (and thus only mildly transgressive) heterosexual desire, Cherubino is kept from straying into the forbidden territory of lesbian desire.

Part of what makes *The Marriage of Figaro* so astonishing is the extent to which it at once thematizes and displaces the problem of illicit desire. Thus, while the opera distinguishes between sanctioned and illicit desire—where Figaro's desire for Susanna finds sanction, while the Count's desire for her is deemed illicit—it also poses the same distinction *within the category of illicit desire itself*. Not too surprisingly, Cherubino serves as the designated agent of this distinction, alternating between sanctioned and illicit forms of sanctioned and illicit desires.

In this paper I seek to examine this zoning of desire. How have critics and stage directors responded to the divisions and subdivisions of desire in the work? How have they dealt with what we might term the work's "dramaturgy of authorization"? These are some of the questions addressed in this paper.

The Daughter of Superstition and Patriarchal Reason: Power and Parenting in *Die Zauberflöte*

Kristi Brown-Montesano, University of California, Berkeley

This paper offers a re-evaluation—a "resistant reading"—of *Die Zauberflöte*, focusing on the uncomfortable tension between the moralistic, fairytale surface of the drama and the hypocritical prejudice and hegemony which mar Sarastro's realm. Furthermore, it represents a reaction against a disturbing example of "critical negligence" on the part of numerous astute commen-

tators. In most scholarly writings, the unpleasant features of *Die Zauberflöte* are either avoided, deemed irrelevant, interpreted as an acceptable compromise (i.e. Pamina's "triumph" makes up for the fall of the Queen), or treated in a sleight-of-hand fashion in which the problem is momentarily noted and then quickly made to disappear behind a veil of praise. Indeed the opera's mixture of high-mindedness and fantasy facilitates these critical tendencies. Scholars can note with admiration the humanitarian ideals and philosophical weightiness; yet when confronted with the troublesome contradictions which could mar these noble elements they turn instead to the magical, child-like charm of the opera which forbids us to take things so seriously. The opera's ideological agenda is rendered two-dimensional, the references to real sociological attitudes and prejudices only slightly marring the Disneyland presentation.

Ideology, however, must manifest itself in the "real world," and the dramatized precepts of *Die Zauberflöte* are not exempt. From the beginning of its reception history, critics have interpreted the opera as a symbolic representation of real people and situations. In an article dating from 1794, Freemason Ludwig von Batzko interprets Pamina (Enlightenment) as the child of Superstition (the Queen of the Night) and Patriarchal Reason (Pamina's father and his successor Sarastro); in citing von Batzko's article, Katharine Thomson also uses the metaphor of a "struggle for custody." In a more derisive account, Catherine Clément tells us to "hear the violence of a family quarrel over a daughter." But perhaps the most interesting example of this particular interpretation of the opera comes not from scholarly criticism, but from a lived reality, namely Beethoven's projection of the drama (as he saw it) onto his fight for sole custody of his nephew Karl. His actions and letters concerning this matter, provide an unsettling testament to how the ideas presented in *Die Zauberflöte* could be interpreted so as to reflect the drama's conflicting forces of lofty intentions and humanistic philosophy on one side and self-serving abuse of power and sanctioned intolerance on the other.

Session 10 Dance and Sexuality

Chair: Ellen Koskoff, Eastman School of Music, University of Rochester

Dancing Ladies and Other Moral Orphans: Sexual Stereotypes in the Fifteenth Century

Cynthia J. Cyrus, State University of New York at Stony Brook

The stereotype evoked by the description "dancing lady" has changed little over the last five hundred years. Given the label, we (all too often) assume that she is a sensuous woman of dubious morals, open sexuality, and fickle allegiance who may tempt others into sin. Similarly the "mounted man" stereotype brings an image of a swaggering and a-religious figure, too-easily swayed by his sexual appetite. The power of such stereotypes to predict behavior is, of course, stronger in fiction than in real life, but the stereotypes themselves reveal aspects of the culture in which they operate.

In this paper, I trace the complex relationship between behavioral “types” and moral codes by focusing on the diverse cast of amoral characters in the late fifteenth-century song repertoires. Lacking close connections to the society in which they are found, these social outcasts can be considered “moral orphans,” for they lack the guidance that conventional social ties offer. I look past the surface details of dress and dialect to explore the multifaceted roles assigned to these fictional men and women. As I demonstrate, the interplay of male and female characters within this fictional realm is shaped not only by the simple division between “good” and “evil”—the Eva/Ave split of modern-day art history scholarship—but also by the social and political attributes of each persona. Finally, I show the ways in which gender overrides other social-political concerns within the repertory by reading two typical scenarios with sexual roles inverted; in this fictional world, nationality or social background may be overcome, but sexual identity is understood to be fundamental to personal identity.

Feminism and Music: *Taarab* as Tool for the Liberation of Swahili Women
Gideon Ntarangwi, University of Illinois, Urbana-Champaign

In this paper I intend to develop an analysis of the lyrics of songs the Swahili sing and identify messages that challenge male dominance in the Swahili society. The term Swahili here refers to a highly patriarchal community that lives in the East African Coast, and in which the woman takes second position to the man. This situation has been perpetuated both by culture and by the Moslem religion, which not only allows polygamy but also encourages female subordination.

I will endeavor to show that Swahili women have used music to challenge that position and as a result have offered an alternative perspective through which to view this society. Because music has been used among the Swahili and other communities as well to propagate male dominance, this alternative perspective is especially significant.

I will locate my analysis in one genre of Swahili music called Tarabu. This is a kind of Swahili popular music that combines tradition and modernity, and where Swahili poetry is sung with modern instrumental accompaniment. Tarabu exemplifies a large cultural helping that the Swahili took from close contact with different cultures. One of the most notable features of this type of music is a radical exit from traditional norms where music is categorized sexually—women’s songs versus men’s songs. In Tarab men and women sing and appear in public together. The paper tries to tie these issues to a feminist approach that I feel is long overdue.

Those “Other” Women: Reflections on Singing, Dancing, and Gender among Prespa Albanians

Jane C. Sugarman, State University of New York at Stony Brook

Over the past decade ethnomusicologists have identified a variety of types of “femininity” that have traditionally been conveyed by women through their musical performances. While some

genres have served to highlight a woman's sexuality, others have deliberately masked it, conveying an image of feminine restraint and propriety. In our scholarly attempts to characterize and generalize about "women's musics," we have tended to deal with each of these types of genres in isolation, rather than recognize that the two often exist side by side, each deriving meaning from its juxtaposition with the other. In many locales these two types of genres were in the past instrumental in constituting distinct categories of women who were associated with distinctive personal attributes and assigned to distinctive roles within society. Women who constructed themselves through their musical performances in an image of patriarchal domesticity did so in such a way as to distinguish themselves from those "other" women—courtesans, prostitutes, professional entertainers, and/or ritual performers—who operated outside the framework of marriage and family. One notable trend in women's musics in the twentieth century, however, has been a joining of these two images of women in the body of a single performer. From Brahmin women in India performing former courtesan genres to Madonna's conflation of the virgin and the whore, women in widely dispersed locales have been negotiating new views of femininity by combining elements of what were once polarized expressive forms.

Among the women who traditionally presented themselves in just such an image of domesticity are Albanians from the Lake Prespa district, whom I have researched both in their villages in Macedonia and as immigrants in North America. In both their singing and their dancing Prespa women have presented themselves in ways that have highlighted their modesty, dignity, reserve, and deference to others. Their demure performance styles have thus contrasted strongly not only with the forceful and emotionally indulgent performances of the men of their community, but also with the more expressly erotic performances of professional women entertainers in their region.

In the past two decades, dancing has come more and more to overshadow singing among community members living in North America, particularly younger women. Building upon previous analyses of Prespa expressive forms as sites for the construction of a gendered identity, I argue in this paper that younger women are coming to favor dancing because it enables them to project a more "sexualized" image of femininity, one that is more consistent with Euro-American ideals. While any change in their demeanor as singers would summon up the image of women who live outside the bounds of society, younger women have been able to infuse their dancing with some of the sensuality of professional dance forms while avoiding community censure. Their success in incorporating elements of what was once viewed as a forbidden form of expression illustrates the central role that expressive forms are playing in the larger process through which the roles of women within patriarchal societies are currently being reconceptualized.

1:30-3:15

Session 11 Panel: Gendered Images and Images of Gender in the Interactive Classroom

Gender, Culture, and Technology: Implications for Music Education

Virginia Caputo, York University

Music educators and students face an ever-increasing complexity of issues in today's music classrooms. In examining the implementation of technology in education, issues of gender, embedded within interdependent constructs of ethnicity and class, have remained largely invisible. This paper explores theoretical concerns to show how music is involved with the ways in which people make meaning for their social lives. Multi-faceted notions of agency, space, and power are considered critically as an integral part of this process of music education in the classroom. In this view, children are seen as thoughtful social actors actively involved in the production and management of culture rather than as passive receivers of cultural transmission.

Women Composers of Electronic Music Speaking about Education: Experiences and Pedagogical Ideas

Andra McCartney, York University

In an interview with Rosner and Abt (1970) Aaron Copland said:

There have been great women singers, pianists, violinists, who interpret marvelously well, but for some reason or other, no outstanding composers. People have made an analogy between the fact that there have been no great women mathematicians and no great women composers. Perhaps it's the inability to handle abstract material that defeats them.

According to this statement, women who use electronic technology to make music are doubly disabled, since electronic technology is based on mathematics, and, like composition, requires an ability to handle abstract material. Is this where the problem lies? Does the use of electronic technology provide yet another barrier to women's involvement in making music? If this is a problem, is it because of ability, as Copland seems to suggest, or because of societal expectations and controls as suggested by Oliveros (1984)? In this paper I present thoughts on education of several women composers who use technology in their work. They speak about their own experiences with music education, their influences and their introduction to electronic technology. This research suggests uses of electronic technology in the music classroom that will tend to decrease gender stereotyping.

Gender, Voice, and Place: Issues of Negotiation in a Technology in Music Program

Karen Pegley, York University

Within recent anthropological literature, considerable attention has focused on the concepts of the individual "voice" and the multiplicity of "voices" found in a culture. Margaret Rodman (1992) has applied the notion of "multivocality" to issues of locality and spatial meaning. Her subsequent consideration of "multilocality" has demonstrated that place is a carefully constructed and important social framework which may or may not be articulated by vocality. Because place is often tacit, its complex meaning(s) have been largely overlooked in anthropological writings.

In the present paper the author will address issues of multilocality through the findings of a study which evaluated the overall effectiveness of technology in music education in an intermediate suburban school (Clarkson and Pegley, 1991). The music room, comprised of synthesizers, sound recording and playback equipment, microcomputers and MIDI technology was divided into six centers: a listening, sequencing, composition, MIDI Wind, recording, and integrated arts. Both individual and collective learning activities comprised the core curriculum. Students' preferences for working in the different centers (their place) were observed with their musical productions (their voice).

Through qualitative observation, the researchers found several differences related to gender in the students' responses to the program. Girls and boys preferred to work with their own gender and demonstrated contrasting styles of negotiation. In particular, many girls interacted collaboratively while the majority of boys utilized a more competitive mode of interaction. The degree of effectiveness of each center differed markedly for girls and boys which may be a possible result of differences in styles. Using two students from one grade seven class as examples, the author will demonstrate the value of interpreting gender and technology issues using a multilocality/vocality framework. Suggestions for utilizing technology within music classrooms which may empower both girls and boys will be provided.

Gendered Images from a Middle School Classroom

Austin Clarkson, York University

The paradigm of the interactive aesthetic environment entails a "tertiary process" (the intersection of the primary process of the unconscious and the secondary process of conscious ego-awareness) that governs the transpersonal field of images and the formation of the imaginal bond between the subject and the aesthetic object. The aesthetic experience is thus an arena of interactivity and intersubjectivity in which the aesthetic object extends the selfhood of the subject and the subject extends the selfhood of the aesthetic object. From this perspective the aesthetic experience is seen as the field for an unprecedented individual creative act that activates a collective level of primordial images. Thus the historical and prospective meanings of the image coalesce in the aesthetic experience on both the conscious and unconscious levels.

To differentiate images of gender and the gendering of images in the aesthetic object calls for careful attention to the individual differences among the authors of the imagery as well as to the archetypal levels of the fantasy. The paper reports on research undertaken in a regular seventh grade classroom in a suburban school. Imagery evoked through drawing, writing, and verbal comments in response to fantasy journey exercises is analyzed with respect both to collective levels of imagination and individual differences among students. Individual differences were measured through psychological type (Murphy-Mesigeier Type Indicator for Children) and the various intelligences, including imaginal intelligence. The paper will be illustrated with slides of the students' work.

Session 12 Female Voices and Visions of Death

Chair: Suzanne G. Cusick, University of Virginia

The Female Voice as Fetish: Occurrences in the Practice of Psychoanalysis and Music

Joke Dame, University of Amsterdam, The Netherlands

Researching the ways the singing voice produces meaning in music I became fascinated by two classical Freudian articles in which the female voice is compared to the phallus. Both articles are based on reports from the clinical practice of psychoanalysis. Henry Alden Bunker describes in "The Voice as (Female) Phallus" (1934) the case of a man with a boot fetishism, whose secondary fetish involved collecting the voices of actresses and female singers on gramophone records. The fetish—interpreted by classical Freudian theory as defense against woman's putative castration—makes it possible, in Bunker's opinion, to view the recordings of the female voice as the representation of the imaginary female penis. In "The Phallic Representation of the Voice" (1963) Alvin Suslick presents fragments of an actress's psychoanalysis who unconsciously equates her own voice with the phallus, making it, as a result, susceptible for castration threat.

A number of questions and objections are provoked by these articles' simple diagnoses and the psychoanalysts' implicit judgment that the man is "just" a voice fetishist, and that the woman is suffering from a masculinity complex and is consequently crippled by the fear of castration. But these reports also prompt me to re-read the voice-phallus equation on the basis of recent psychoanalytical theory.

In this paper I intend to demonstrate, by referring to Elizabeth Grosz's "Lesbian Fetishism?" (1991) and to Teresa De Lauretis' "Perverse Desire: the Lure of the Mannish Lesbian" (1991), that the female analysand, as described in Suslick's text, is able to deploy her own voice as a fetish and thereby to experience not only a form of castration anxiety, but also and more in particular of power and *jouissance*. In Freudian fetishism the notion 'disavowal' is crucial. This notion underwent such a change with both Grosz and De Lauretis that a different—more pos-

itive—view on the relation of women (actresses and singers) to their own voices could be developed. Finally, the question will be raised whether this more positive relation of female singers to their own voices is audible and actually heard by listeners when listening to vocal music.

Opera's Lost and Obliterated Voices

Mary Ann Smart, Cornell University

In his Lacanian-inflected history of opera, Michel Poizat writes that opera prizes most dearly the voices of the past, voices that survive in memory alone. For Poizat, the quest for these lost voices, in particular for the extreme high notes of the soprano's "cry," must end in the deaths of female characters—for the primal significance of the cry is such that it can only be a prelude to death.

This refinement of Catherine Clement's assertion that opera "undoes" women by endlessly repeating their deaths is a theory of opera's plots, but it also provides an intriguing framework for exploring the lives of opera's female singers. Before the advent of recording, singers' voices were far more ephemeral than those of the characters they impersonated, evaporating at the moment of performance. Further, the details of their careers are often irretrievable, so that their lives can be apprehended only as plots that often uncannily resemble operas, narratives shaped to fit familiar societal or historiographical molds.

Clement names Maria Malibran among the women silenced and killed by the murderous force of opera, a real-life counterpart to opera's dead heroines. Just as Malibran's "voice" has been obliterated by a Freudian narrative obsessed by her relationship with her father, the voice of Malibran's near-contemporary, Rosine Stoltz (1815-1909), has been silenced by a plot that identifies her with the characteristics of the French grand opera of which she was one of the most famous interpreters. The few biographical fragments that exist are concerned with power relationships, focusing particularly on Stoltz's place in the convoluted institutional workings of the Paris Opera. Power invades the personal dimension as well: her success in Paris was rumored to be due only to her liaison with Leon Pillel, the Opera's director.

Stoltz herself was aware of a need to "plot" her life: she continually fictionalized her biography, often casting her experiences as parallels to those of the heroines she impersonated. Thus, in addition to the usual newspaper reports and biographical pamphlets, a biography of Stoltz must consider her roles, especially her most famous part as Leonore in Donizetti's *La favorite* and also the copious visual material—which is in a way our most tangible trace of the singer—in the form of engravings depicting her in elaborate costumes. In all these texts, Stoltz has been frozen as a symbol of French opera, a vessel for its twin obsessions—visual splendor and institutional power. Using Rosine Stoltz as an example, this paper aims to uncover the ways female singers' stories have been plotted, to explore the biases they have absorbed from their tellers, but it also has a larger theoretical concern: to explore the place of women's voices in opera, the thrills provoked by their highest notes and the resistance they might offer to plots that would kill them.

Amor Mortis: Death and Femininity in Verdi's Operas*Michal Grover-Friedlander, Brandeis University & Hebrew University, Jerusalem*

Extravagant killings of women are immanent to the dramatization of operatic heroines. These deaths are uncannily predicted throughout the operas, they are inescapable outcomes, for they function as the closure of the operatic narrative.

In my paper I provide an elaborate analysis of the many facets of the feminine death-figure. I discuss one early and one late opera of Verdi's as two unique, yet provocatively complementary cases; Lady Macbeth (1847 *Macbeth*) and Desdemona (1887 *Otello*). These singular readings are meant to resonate in their multifarious, even ambivalent or seemingly contradictory meanings as they participate in a conversation about femininity and death.

With *Macbeth*, Verdi has difficulties finding a soprano who would be ugly enough, a prima donna who would convey evil; a singer who would be able not to sing beautifully, or not sing *at all*. Forty years later, with *Otello*, he has difficulties finding a perfect soprano, a prima donna who would never stop the melodic line from the first to the last note. I take these conceptions of the heroines to be central in the making of the operas, and as crucial to the understanding of the portrayal of women and their death.

My approach is psychoanalytically oriented. Femininity and death are a privileged trope within psychoanalytic discourse for what is enigmatic. Freud shows how in many mythical narratives the preoccupation with beauty and its opposite ugliness is an ambivalent substitute for the acknowledgment of death. His discussion boars on the archetypal treatment of heroines in Verdi's operas of which Lady Macbeth and Desdemona are extreme exemplifications. Their excessively "ugly" or excessively "beautiful" voices represent a "below" and a "beyond" in music that manifest most poignantly a mythical embodiment of Death.

3:30-4:45

Session 13 Women and Issues of Patronage*Chair: Bonna Boettcher, Bowling Green State University***Paradoxes of Patronage: Gender, Class, and Unpaid Labor in America's Musical Life***Ralph P. Locke, Eastman School of Music, University of Rochester*

The patron of music in the nineteenth and twentieth centuries, whether man or (especially) woman, has been relatively neglected by scholarship. Musicology, blinded by the Great Man ideology, has tended until recently to ignore or downplay any aspect of music history that lies in the organizational and financial realm (and hence is perhaps thought to be sullied by material considerations) rather than in the more strictly compositional realm of style and genre

(viewed presumably as aesthetic/intellectual/transcendent). Women's history, for its part, has not until very recently shown much willingness to explore patronage and other forms of voluntarism associated with women's exclusion from the world of "real" (money-making) work; it has certainly avoided serious discussion of patronage in the arts (as opposed to the founding of health clinics and the like, which, in a different way, seem more "real"—more crucial—than piano recitals and opera).

Patronage of music, I would argue, should be viewed as socially useful and even necessary work, no less than other forms of philanthropy and community service, and should be explored from various historical and theoretical perspectives. Fortunately, a study of music patronage can now draw on (or also take issue with) arguments developed and trends noted in several newly published historical studies of philanthropy and art patronage (e.g., Kathleen D. McCarthy's *Women's Culture*) and of women's clubs and other women's associations (e.g., Anne Firor Scott's *Natural Allies*), as well as in books of the last few years stressing the conflicts and cross-currents in women's lives today (such as Wendy Kaminer's *Women Volunteering*).

My paper focuses on various Americans (mostly women but also some men) of the past century, including certain women whose stories are told and interpreted in a forthcoming book edited by Cyrilla Barr and myself. Here my primary concern will be not factual but interpretive. How, I ask, has patronage changed over the past century? How did/does women's patronage interact with (differ from) that of men? For the bourgeois women, was/is patronage a pallid substitute for the (desired, but forbidden or discouraged) musical career or, rather, a valid expression of her devotion to the art? Did/does it signal her capitulation and collusion within patriarchal society or her resistive quest for a role of public influence and authority? (The complex relationship between the performing arts and the cult of domesticity and nurture will need to be addressed here, at least briefly.) And, then and now, were/are patrons, whether female or male, fighting (admirably) for cultural excellence and sophistication or—as Charles Hamm has recently argued regarding the years around 1900—constructing a (regrettable) "ritual mystification" aimed at unifying the upper classes and excluding the less privileged?

John Cage at Mary Carr Moore's: Theorizing a Feminist Avant-Garde *Catherine Parsons Smith, University of Nevada, Reno*

On two occasions in spring 1933, John Cage attended and presented his music at the Mary Carr Moore Manuscript Club, where Moore's students and other composers gathered periodically to perform and discuss their work. His first visit was cordial, but his second ended badly, as a recently unearthed account of this incident confirms.

For the brief period of these two encounters, Moore assumed the role of patron to Cage similar to the role played by a number of women with musical training in relation to younger male modernist or avant-garde composers. Moore, however, never abandoned her career or her persona as a composer, as many woman patrons did. From a perspective that views both Moore and Cage as composers, this transitory juxtaposition at the Manuscript Club presents oppositions less usual and apparently quite extreme—the most radical experimentalist of the coming

decades, performing his latest work in the living room of a genteel, aesthetically conservative composer regularly heard at the area's music clubs. The aesthetic contrast was confirmed by differences of age, gender and sexuality.

These apparent contrasts offer an opportunity to speculate about gender and the avant-garde in 20th-century music, specifically, what characteristics might one find in the work of a female avant-garde composer of Moore's generation? Borrowing from current feminist art and literary criticism, I shall argue that the commonly constructed oppositions illustrated by Cage and Moore as composers may be viewed quite differently. The two composers had more in common than either of them might have been willing to admit then, certainly more than would later acknowledge.

Session 14 Theories of Tonally-Encoded Gender

Chair: Mary Hunter, Bates College

Musical Voyeurism and the Feminine Tonic in Rameau's *Pigmalion*

Brian Hyer, University of Wisconsin, Madison

I will argue that Rameau's operatic ballet *Pigmalion* allegorizes the relation between the dominant and tonic in his theoretical writings, the relation being one of desire, where the dominant "sighs" for the tonic. Seen in this light, the dramatic narrative suggests that the tonic, like Pigmalion's Galatea, is gendered feminine, a notion consistent with the rhetoric of Rameau's discourse, where the tonic, "*la tonique*," is feminine in gender. For Rameau, the dominant desires the tonic, as does the listener: the tonic is the one "to which all our wishes tend," or, after the tonic "one desires nothing further," or, "the tonic can become whatever one wants" in acquiescence to the transgressive attentions of a figural male listener, so that the tonic, like Galatea, becomes a thing to gaze at. The dramatic role of figural language in the rhetorical engendering of the tonic suggests that the tonic, dominant, and subdominant are more discursive than musical in nature. The result is something of a musical metamorphosis in which our critical language personifies the dominant as well as the tonic, populating the music with sentient, all-too-human beings. Far from being a material circumstance of the music, what Rameau calls the "mode" becomes an elaborate fiction listeners use to structure the relation between themselves and the music. In contrast to some recent theorizing, I will be arguing that gender in music arises more from the narrative behavior of listeners than from the music itself, an idea of far-reaching methodological significance for the critical practices of feminist musicologies, which have been reluctant to acknowledge the narrative status of their musical describings.

Engendering the Triad in Eighteenth-century Music Theory

Rebecca Green, Trent University

On what basis can Leonard Ratner refer to “a notion held by Riepel (and shared by others) that the minor key is ‘feminine’”? (*Classic Music*, p. 50) This paper explores the way in which the triad is engendered (both created and gendered) in 18th-century treatises by Rameau, Rousseau, Kirnberger, Riepel and Sorge. In order to explain his theory of harmony, it was necessary for Rameau to isolate the triad as the basic musical unit, one that could be demonstrated to be derived from nature. He did this by appealing to the metaphor of generation: the triad is born from the resonating body (*corps sonore*). The trope of reproduction pervades Rameau’s discourse and allows for some insight into the more explicit gender metaphors of Riepel and Sorge. Eighteenth-century concepts of major and minor triads rely on contemporary gender assumptions, summarized by Thomas Laqueur as the paradigm of the one-sex body: a hierarchical notion of sexual difference in which the female body is seen as an incomplete, imperfect deviation of the perfect, natural male prototype. The appeal to gender discourse in music theory (in which major = masculine, minor = feminine) strengthens the claims made for the major triad as an autonomous, perfect, creation of nature with the authority to govern large spans of musical material.

4:45-5:30

Composers on Their Works

Fustina, A Feminist Opera in Progress

Linda Dusman, Clark University

This paper will present, through discussion and audio and video tapes of workshop productions, the feminist conceptual bases and working methodologies involved in the creation of *Fustina*, a chamber opera in one act and a collaboration between composer Linda Dusman and librettist Susan McCully. *Fustina* began as a play with incidental music in a Catholic University production in 1988, and since then the collaborating artists have been involved in revisions and productions of small portions of the work.

At a conceptual level, *Fustina* is an attempt to ask some basic questions about the nature of a “Savior,” and in particular the role that gender plays in our perceptions of a Christ. In Western history, women with spiritual power have been ostracized and burnt as heretics. Basically, *Fustina*’s story is that of a female savior born into a fundamentalist, American culture in the early twentieth century. Similarly to those before her, she is seen by her contemporary society as a witch or a Faustian devil. On another level, *Fustina* is both woman and goddess, a feminine counterpart to Jesus as the Son of man/Son of God. This is achieved in one way by portraying her as the daughter both of a fundamentalist preacher and a white-witch mother (opening up the recently rediscovered richness of Goddess Mythology for exploration in the piece), and in another by retelling some traditional myths (the Creation story and Persephone and Demeter,

for example) from a feminist perspective. The inclusion of excerpts from “Thunder, Perfect Mind,” a section of the gnostic gospels in which a female deity is praised, also contributes to the ambiguity of Fustina’s divine heritage.

Since she is viewed within her society as either a witch or a heretic, there is nothing in the text to define Fustina clearly as messiah. This level of meaning is created via a “Brechtian” visual text which foregrounds a reading of Fustina as a savior. An archetypal image from the life of Jesus as portrayed in a “masterwork” of Western art will be projected over the playing area during each scene, paralleling Fustina’s life. These traditional images will be altered, using various collage and photographic techniques, to create a visual “narrative” designed to heighten the interpretation of Fustina as a savior.

An important musical concept for the piece is to explore the territory between speech and song, using normal speech, parlando, sprechstimme, glissandi, diatonic song, and chromatic song to create an evolutionary continuum that provides a structural frame for the piece. Correlate to these six speech/song types are characteristic melodic, rhythmic, and harmonic properties that are distinct and separate as the piece opens, but become fragmented and interwoven as Fustina’s life seems to break up around her in scene 6. Her aria “Thunder, Perfect Mind” is the culmination of this process, creating a new concept of reality in its wake.

Workshop

L’Appassionata: Music’s Power and Meaning in American Women’s Lives

Jann Pasler, University of California, San Diego

When we think of the great composers, usually men come to mind. Yet, it is women’s voices that most of us identify with our first musical experience, whether our mother’s lullabies or school music classes. What keeps women so active in the musical world when they know they may not be recognized for their contributions? What is the nature of that power, that pleasure, both private and communal?

After exploring the integral nature of Balinese music and life in a previous documentary, in summer 1991 I started a video addressing these questions in American culture. In the U.S., where music’s ritual status and function are limited and its commercial value often blinds us to its real power, I focus on women’s relationship to music because I suspect that recognition, reward, and the power they entail have tended to motivate women’s participation in the musical world far less than more personal issues. In seeking to learn how and why women connect to and through music, I have found that many use it to explore and understand their lives in diverse and creative ways.

This project began at the 1991 Feminist Theory and Music Conference in Minneapolis. There I interviewed a wide range of women including S. McClary, E. Koskoff, S. Cusick, and R. Subotnik. These women and a dozen or so other professionals and amateurs elaborated three primary themes: (1) music as a means of developing a sense of self, challenging assumptions about being female and negotiating different aspects of one’s self; (2) music as a means of losing

the self, of being immersed in something else, which gives music its therapeutic effect, and (3) music as a domain for interacting with others, a model for cooperation, sexuality, giving pleasure and negotiating power, experiencing cultural or communal identity. Other themes included having mixed feelings about the “burden” of talent, the public vs. private world of music, the hilarious, sublime, and spiritual dimensions of music and their meaning in our lives. The embellishing details used to illuminate these points and the rich texture of the women’s stories render these interviews interesting and illuminating even outside the structure of a completed documentary.

In this presentation of my work-in-progress, I will show and discuss particularly provocative video excerpts from these interviews and use them to stimulate further discussion among the audience and a possible panel of some of the 1991 interviewees. I hope this endeavor will contribute in an important way to our understanding about what constitutes a feminine way of composing, performing, teaching, listening—indeed perceiving music.

5:00-6:30

Study Session:

Archival Sources in Europe for Research on Women and Music

Eva Rieger, Elisabeth Bosland, Co-chairs

5:30-6:30

Kilbourn Hall Concert

Selma Epstein, piano

6:30-8:00

Study Session:

Men in (Musicological) Feminism

Philip Brett, Moderator

8:15-10:00

Session 15 Butch-Femmes and femmes fatales: Knowing the Score

Chair: Elizabeth Wood, Sarah Lawrence College

Lesbian Desire in the Music of *Desert Hearts*

Martha Mockus, University of Minnesota

When Jane Rules’ novel of 1964, *Desert of the Heart*, was adapted in 1985 for the film, *Desert Hearts* by Donna Deitch, it was possibly the first American lesbian film that enjoyed a main-

stream distribution. Its concealment of overt lesbian politics and its multilayered appeal to a mass audience were debated in the lesbian community, and in recent years, lesbian film critics Teresa de Lauretis and Judith Roof have launched vigorous critiques against the film for the ways in which it fetishizes lesbian sexuality and capitulates to heterosexual conventions of the representation of lesbians. However, like much film theory and criticism, their arguments rest on psychoanalytic models and do not deal adequately with the sound track.

In this paper, I will offer an alternative mode of reading *Desert Hearts* that will foreground the music—which consists almost entirely of rock and country tunes from the 1950s—and other specific features of the sound track in such a way that will recuperate some of the film's political power for lesbians. The country & western songs sung by Patsy Cline and Kitty Wells convey Vivian as femme, while the up-tempo rock tunes of Buddy Holly, Johnny Cash, and Elvis Presley mark Cay as butch. Second, the major heterosexual events in the film's narrative are sabotaged by the musical sound track. Finally, the images and sounds of transportation—trains, cars, and an airplane—are linked to the sexual passion between Cay and Vivian; these sounds represent the ecstasy that cannot be rendered visible through imagery alone.

I will conclude by arguing for the importance of examining cultural texts, particularly mainstream texts, which claim to name lesbian existence and make visible the issue of visibility, especially if those texts, like *Desert Hearts*, are informed by assimilationist politics. Several short clips from this film will be included in the presentation.

The Blue Angel: Singspiel for a Songbird

Mary Anne Long, *University of Wisconsin-Madison*

The Blue Angel (1930), the film that launched Marlene Dietrich's career, is acknowledged to be one of the greatest early German films. Set within the decadence of the Weimar Republic, the film often is seen by male critics to be a tale of a man destroyed by his passion for a *femme fatale*. More recently, feminist film critics have argued for alternative readings "against the grain" enhanced by the resisting female character. Still others view Dietrich as "returning the look," thus transcending the duality of the male or female gaze. In any case, the above perspectives on *The Blue Angel* ignore the relationship between music and narrative within the film. One of the first German films to use a soundtrack, *The Blue Angel* presents music and visual images that are reminiscent of music, characters, and images in Mozart's *Magic Flute*. Adding to this already rich use of allusion is the derivation of Lola Lola's character from that of Franz Wedekind's Lulu, as well as the adaptation of the plot from Heinrich Mann's novel, *Professor Trash*, which, in itself, is an ironic response to Wedekind's Lulu. Using methods based on intertextuality, film music principles, and feminist film theory, this paper explores gender issues as they encompass other issues within *The Blue Angel*. In particular, this paper uncovers the rich dichotomous relationships of light and dark, reason and superstition, high and low culture, female and male space, as well as gender constructs within the cultural and historical context of the Weimar Republic. Finally, implications of film music research for feminist theory will be elucidated by the interplay between the above gender issues, the film's narrative, and analysis of the film's soundtrack.

The Aesthetics of Music Video: The Relation of Music and Image in Madonna's "Cherish"

Carol Vernallis, University of California, San Diego

When we are engaged with a music video, what draws us in? What constitutes artistry within the genre? Critics of music video have usually addressed these questions from a perspective drawn from sociology, film theory or popular culture studies. Film theory in particular has had a tremendous influence on the analysis of MTV because of the two genres' apparently similar structuring of sound and image. But by the criteria of film theory, MTV's videos tend to come off as failed narratives; the genre's effectiveness eludes explanation.

A more useful approach takes greater account of music's interaction with image. I would suggest that in music videos, images work with music by adopting the phenomenological qualities of sound: these come to the fore and fade away, "stream," surround and even reverberate within us, and mimic timbral qualities. I take as my text the video for Madonna's "Cherish," directed by photographer Herb Ritts. I will examine the ways in which the music and the image are put into relation; for example, I will examine how the contours and shapes of the image move against the contours of the melodies, and how rhythmic patterning in the image plays against rhythmic patterning in the music; how the image delineates itself into sections that speak against the sections of the music, and how motives are developed and transformed. I will look at the way that music and image in this video work together to create beginnings, middles, and ends.

I will be concerned at the same time with questions of sexual orientation, gender, and race as they emerge in this video. By examining the relation between music and image, I will be able to provide a reading of Madonna's work that expands upon interpretations provided by recent feminist theory.



Saturday, June 19

8:00-6:00 Registration and Book Exhibit

8:30-10:15

Session 16 Reversing Images, Queering Discourse

Chair: Philip Brett, University of California, Riverside

"Joanie" Get Angry: k.d. lang's Feminist Revision

Lori Burns, Ohio State University

Joanie Sommers' 1962 hit single "Johnny Get Angry" positions women within a patriarchal society. Defining her role in terms of male dominance, the singer invites her male partner to demonstrate his authority: "Johnny get angry, Johnny get mad/Give me the biggest lecture I ever had. . . Show me that you care, really care for me." Contemporary singer k.d. lang takes that incitation to anger to its logical conclusion—physical abuse. Her 1985 performance (recorded on video tape) casts a feminist eye upon the earlier song and the social values that it represents. Indeed, lang's critical interpretation is intended to problematize the issue of violence against women. She manipulates the original song setting to emphasize the inherent imbalance of power between the female and male roles. Her performance is a musical and dramatic presentation of the violence encouraged by the text.

This paper analyzes text/music relations in the original song and considers how the "feminine" and the "masculine" are constructed within the musical discourse. It then explores how lang develops the original material to reflect the tension in the social question. She retains the original lyrics as well as the basic musical organization, while imposing certain timbral, instrumental, rhythmic, and formal changes. It is precisely with these changes that lang gives voice to her own interpretation—she recasts the music in order to depict the opposing gender roles and to comment on patriarchal values. Feminist music analysts, including Susan McClary, have begun to define an analytic methodology for dealing with the representation of gender roles in music. This analysis is conducted within the context of contemporary approaches to feminist musicology.

k.d. lang's *Harvest of Seven Years*: Gender Play and the Negotiation of Sexual Identity

Zoe Sherinian, Wesleyan University

k.d. lang's video compilation *Harvest of Seven Years (Cropped and Chronicled)* (1991 Sire Records) is a performance autobiography of 19 visual and aural reflections from 1984 to 1991. It includes clips from Canadian Country music shows, independent music videos, the *Red*,

Hot, and Blue AIDS benefit, and joint performances with top country and jazz artists all interpreted by k.d. in “candid” moments at home. This package is a smorgasbord of intertextual vocal, musical, performance, and material codes that demonstrate her use, throughout these seven years, of strategies of gender play.

Using theoretical perspectives of recent gender theorists, particularly Judith Butler (1990), I will explore how k.d. lang and her voice are in dialogue with the mainstream music industry as well as the lesbian subculture, negotiating, through gender play, a more fluid redefinition of feminine subjectivity (or the category Best Female Pop Vocalist, in which she recently won a Grammy). My musical focus is on her ability to play with the hegemonic gender coding of vocal range and texture, her simultaneous intertextual invocation and subversion of male vocal styles, performance gestures and behavior, her performance context of irony and drag, as well as lesbian subcultural coding in her lyrics and video techniques. I will argue that through creating irony and play in musical and performance elements, k.d. lang creates an outlet for a subjectivity that is simultaneously outspokenly female (or feminist), ambiguously gendered and lesbian.

Reclaiming Walt: Marc Blitzstein's Walt Whitman Settings

David Metzger, Yale University

During the 1920s, Marc Blitzstein composed nine songs to texts by Walt Whitman. Several of these radiate with homoerotic sensations. These works defied dominant interpretations of Whitman, which promoted the poet in universalist, asexual readings. Blitzstein and other homosexual readers during the last decades of the nineteenth century and the initial ones of the twentieth reclaimed “the homosexual Whitman,” responding to his celebration of the male body and scraping away the encrusted homophobia surrounding his work.

The setting of “As If a Phantom Caress'd Me” incarnates a forbidden caress and protests social hostility toward homosexuals. It enhances two principal thematics of Whitman's poetry: fluidity and corporeality. The former refers to the dissolution of discursive and social boundaries, particularly the erotic barriers between men. Blitzstein's liquid harmonic language and vocal style, ranging from speech to lyrical melodies, captures this textual fluidity. He also harmonically illustrates corporeal elements, particularly the association of the phantom's evanescent caress with the elusive tonic.

Blitzstein labeled his last four settings “Songs for a Coon Shouter,” linking the works with the “coon song,” a genre infested with offensive African-American stereotypes that was popular from 1880 to the end of World War I. Blitzstein aimed to capture the raw vocal style of “coon shouters.” Moreover, two of these pieces draw upon jazz idioms. This pairing of black styles with Whitman's poetry represents a complex racial transaction, one that simultaneously perpetuates stereotypes and erodes racial barriers. African-American idioms allowed Blitzstein to indulge in the corporeality of Whitman's texts. In particular, he responded to the autoerotic frenzy in the poems, advanced Whitman's efforts to remove stigmas surrounding the body, and reinforced the poet's affirmation of the naturalness of sex.

Session 17 Resisting Voices: Feminist Strategies of Analysis

Chair: Mitchell Morris, University of California, San Diego

Cyclical Songs: Laurie Anderson's *Mister Heartbreak* as Song Cycle *Andrew Dell'Antonio, Bedford, MA*

Laurie Anderson's compositions have been treated gingerly by many critics of contemporary music. Her play with a variety of seemingly fragmented and unrelated signs has bewildered authors such as Mark Dery, who has held up Anderson's music as a sort of paradigm for the purported semiotic emptiness of self-consciously postmodern musical art.

Yet Anderson's purported scatteredness and lack of message is not necessarily so. Her recent *Mister Heartbreak* is a unified album, one which displays unusual continuity: in fact, several traits of this album suggest that Anderson is drawing heavily on the nineteenth-century tradition of the song cycle. While appropriating certain narrative stances and subject positions, Anderson ironically transcends them, in the process redefining not only the (woman) subject's voice/stance but also several master narratives of Western tradition.

This essay will examine how the texts of *Mister Heartbreak* evoke and rework these narratives, and how the music's palindromic/cyclical form also appropriates and breaks down the linear teleological model of the song cycle.

Women's Sonic Strategies: *senza sordini* *J. Michele Edwards, Macalester College*

Sonic exploration—including extended instrumental and vocal techniques, electronics, environmental material, meditation, and sounds conventionally identified as noise—is, if not one of the most pervasive traits in twentieth-century Western music, certainly one of the most interesting. The expansion of sonic resources, emerging from a confluence of musical factors, is part of music's expressive import and can be heard as challenging cultural norms, reformulating gender constructions, and destabilizing musical and social hierarchies. Through challenges to conventional sonority and the creation of alternative musical paths, women are participating extensively in a reevaluation of sound sources and their musical value. This paper explores the sonic material of several women performers and composers, and its significance in redefining “acceptable” musical material, confronting gender identification of specific instruments, and contesting the musical hierarchy of composer-performer-listener. I discuss works challenging the line between sound and noise (Diamanda Galás; Babes in Toyland, an all-women post-punk band; Annea Lockwood); works for percussion and harp which contradict stereotypic gender constructions (Johanna Beyer, Julia Perry, Anne LeBaron); and participatory meditations calling into question composer authority and the supremacy of professional performers (Pauline Oliveros, Lockwood, Heidi Von Gunden, Kay Gardner). Each of these works offers an opportunity to reflect about ways in which ideology is addressed through the sonic materials

of some women's unmuted voices. Drawing on concepts articulated by Rachel Blau DuPlessis in *Writing beyond the Ending*, I suggest how the sonic strategies of these women performers and composers critique social configurations, pose new modes of interaction, and help to create alternative realities.

Hearing *Lulu*: Feminist and Listener-based Analytic Strategies

Judy Lochhead, State University of New York at Stony Brook

Interpretation of the gender implications of music rests on the assumption that music constructs social codes of gender in sound. Such interpretation often avoids the questions of whether music embodies directly these codes or whether the codes are listener-based constructions. If the former, the codes may be said to "exist" in a universal sense: they are ahistorical concepts. If the latter, the historical malleability of musical meaning—the meaning of gendered musical constructions—may be understood to change over time and to respond to conceptual/perceptual changes within the interpretive community.

For example, McClary's critique of sonata form in nineteenth century music implies universal encodings of gendered meaning. This interpretive stance does not allow for the listener in the construction of meaning and further takes no account of the listener as a historical being. Interpretive criticism of music in gendered or other terms must theoretically incorporate the role a listener's conceptual understanding has in the construction of meaning and specifically in perceptual meaning.

In the paper I will argue that listener-based constructions of musical meaning must be formulated as a basis for "feminist" interpretations of music. I will first consider how knowledge of gendered oppositions in music as interpretive categories can affect the hearing of music that responds to such oppositions. In other words, the analyst can not discount the role of the observer in the observational/analytical results.

Second, I consider in some detail how a contemporary hearing, driven by recent theories of gender and cognition, may contradict some historical strands of meaning that surround a given piece. For this purpose, I focus on Berg's *Lulu*. Discussion first summarizes 1) recent critical work on the opera (Perle, Jarman, Pegley) and 2) what can be understood of Berg's attitude to male/female relations and its correlation to gender expectations in early twentieth century Vienna. The evidence from recent reception and from biography suggest a misogynist tone for the opera. But there are equally many analytical observations that drive a feminist interpretation of *Lulu*. These analytic observations derive from the historical uniqueness of the conceptual underpinnings of my hearing of the opera: my historical perspective thematizes gender oppositions giving them a meaning dependent on that thematization, and it allows for alternate perceptual meanings of gender categories.

The paper uses listener-based analysis to demonstrate that pc structures, gestures, and orchestration ambiguously construct Lulu in negative and positive terms as archetypal Woman. Such analysis also indicates passages that clearly project Lulu as protagonist, as victim, of a cruelly patriarchal world and that clearly project Lulu as deadly, amoral seducer. Finally, I argue

that from a perceptual base built of feminist theory, Berg's *Lulu* may be heard as critique of social norms that dictate gender roles and expectations and that it does so by holding these norms up to audiences as caricatures. And, in arguing this position, I further assert that feminist-informed and listener-based analysis may lead to hearings of music which transcend those implied by universalist interpretations.

10:30-12:15

Session 18 Voice, Race, and Sexuality in Popular Musics

Chair: Jane Bowers, University of Wisconsin-Madison

Encoding Gender and Sexual Identity in the Music of Joan Armatrading

Ellie M. Hisama, University of Virginia

Over the past two decades, singer and songwriter Joan Armatrading has made a significant and lasting contribution to western popular music. Her well crafted and moving lyrics often invite listeners into an explicitly female subject position; her voice—low, rich, and supple—and her inventive compositional techniques easily establish the extent of her exceptional musicality.

This paper will argue that Armatrading's songs frequently convey a female experience as it has been shaped by several aspects of Armatrading's *own* identity, including her race, gender, and sexuality; and that these experiences, which she frequently conveys in encoded forms, can be uncovered through a close reading of both her musical structure and lyrics. I will explore compositional techniques in several of Armatrading's songs that seem to be produced by a feminist consciousness, addressing primarily her use of register, rhythm, vocal quality, and the relationship between music and words. These readings will, I hope, demonstrate how elusive or implied meanings in popular music by women might be revealed through feminist modes of musical analysis.

Ho's and Girl Singers (or Just a Little Bit): Gender, Voice, and Body in Hip-Hop and Jazz

Kyra Gaunt, University of Michigan and Travis A. Jackson, Columbia University

Hip-hop music and the improvised music commonly referred to as "jazz" are two genres of African American musical expression with deep roots in African American culture. Each of these genres has its own set of highly developed performance practices and techniques that serve both to distinguish them from other forms of African American expression and to connect them to those other forms. They both draw heavily upon earlier African American musical

and oral traditions, reconceptualizing and reinterpreting them in the process of creation/performance.

At least one further characteristic connects the two genres: they are both primarily “male” in terms of their historical antecedents and their current manifestations. Those who receive the most credit for originating and advancing those respective genres have, for the most part, been male. In those cases where the contributions of female performers have been acknowledged, they have also been marginalized. Despite the emergence of performers like Queen Latifah, MC Lyte, or Bytches with Problems in hip-hop or Billie Holiday, Ella Fitzgerald, or the young pianist Geri Allen in “jazz,” the fact remains that female performers have been few and have largely gone unappreciated.

It is our contention that the small numbers of female performers and their continued marginalization have easily traceable sources in the history of African American culture in general and of African American music in particular. By examining views of black women’s sexuality from the nineteenth century to the present and the various ways in which African American women and men have reacted to those views, we will show that an either/or dichotomy has been constructed, one that labels the female performer—like her male counterpart, but with fewer consequences—as deviant, promiscuous, or morally questionable. Likewise, the exclusion of female performers from the developmental phases of each of these genres has led to the creation of male-centric performance cultures and evaluative criteria that continue to marginalize the works of female performers.

Our paper will draw upon the work of African American feminist historians as well as our own ethnomusicological research on hip-hop and jazz.

Billie Holiday and the Performance of Race and Gender

Susan C. Cook, University of Wisconsin-Madison

Although Billie Holiday routinely lost jazz magazine popularity polls to Ella Fitzgerald and later Sarah Vaughn, jazz historians regularly cite her rhythmic flexibility, melodic recomposition, and emotional affect as features of her performances and recordings against which other singers are judged. Following her death in 1959, Holiday’s life and career became the stuff of sensationalized legend. Many treatments of her life continue to spend more time providing details of her drug addiction than suggesting what her performances and considerable number of recordings contributed to jazz at the time or its subsequent development.

In this paper I will explore Holiday as a performer both black and female within a music defined by the centrality of its performatively improvisation. Drawing on the recent work of African American feminists, I will situate Holiday within the multiple cultural and musical constructions of gender, race, and sexuality that pervade her work. The presence of the male gaze of musical performance as well as jazz’s identity as music of the body makes the issue of female sexuality especially important to Holiday’s stage persona as it affected public notions of her role as a female singer as well as choices she made about her musical repertory. I will argue in particular that Holiday’s self-definition as the elegant “Lady Day” was a way of attaining legitimacy as a black woman both within the male-dominated world of jazz and within a larger racist and patriarchal culture.

Session 19 Homosocial Desire and Musical Appropriations

Chair: Lydia Hamessley, Hamilton College

Janáček's *Jenufa* and the Tyranny of the Domestic

Jenny Kallick, Amherst College

In her introduction to Catherine Clément's *Opera or the Undoing of Women*, Susan McClary proposes that "opera was one of the principal media through which the nineteenth-century bourgeoisie developed and disseminated its new moral codes, values, and normative behavior." As developed by Clément, the ubiquitous "dead women" of the opera stage—Lulu, Violetta, Mimi, Gilda, Norma, Brünnhilde, Senta, Butterfly, and most of all, Carmen—confirm through their demise the consequences of "centuries of oppression and domesticity."

This presentation will investigate the representation of domesticity in opera, concentrating on Janáček's *Jenufa* (1904), whose title character, unlike those mentioned above, does not die, despite her flagrant violation of normative domestic behavior. *Jenufa*'s story, drawn from Gabriela Preissova's play, *Her Step-Daughter* (1890), exposes society's intent to maintain the institutions of marriage and household even in the face of violence against women and infanticide. Remarkably, three generations of women conspire alongside the community's all-powerful male agency to preserve the honor and continuity of family, thereby demonstrating domestic order to be more highly valued than basic tenets of Christian morality. In response to Preissova's morality play of domestic tyranny and its privileging of domestic order, Janáček develops a distinctly ambivalent musical representation. On the one hand, the composer strongly reinforces the values of communal domesticity and its essential supports, namely, power and money; on the other hand, he distances himself from this tyranny by means of an ironic use of folkloric elements.

Contrasting representations of domesticity will be used to sharpen the focus of Janáček's representation, among them, Smetana's *The Bartered Bride*, Strauss's *Elektra*, and Puccini's *Girl of the Golden West*. In addition, the above reading of domesticity in *Jenufa* will be compared with readings by critics Ernest Newman and John Tyrrell who found Janáček's *Jenufa* to be, in Newman's case, a grotesque distortion of peasant life, although it is well known that Preissova derived her depiction of violence against women and infanticide from first hand knowledge of life in Moravia as well as from two specific newspaper accounts; and in Tyrrell's case, a central reading of the story that accepts the horrors of *Jenufa*'s life as part of the ordinary process of a young woman coming of age as she grows from a passionate girl into a mature woman and proper citizen of the domestic community.

In sum, this presentation will hope to suggest the importance of further examinations of domesticity and its influence on genres and musical structures in Western classical music.

Music, Courtliness, and Homosocial Desire in Gottfried von Strassburg's *Tristan and Isolde*

Judith A. Peraino, University of California, Berkeley

Medieval courtly romances of the thirteenth century readily invite readings which unveil anxieties concerning both heterosexual and homosocial relations. These subtexts place women in a paradoxical position of being at once requisite yet untenable. Out of the general ambivalence concerning women flows an anxiety concerning specific traits associated with the feminine, such as artifice, sophistry/poetry, decoration; in sum, the “trappings” of the material world, and the realm of the senses. These traits, however, also describe aspects of courtliness—the code of behavior which governs the hierarchical male homosocial realm of the court. Thus like women, courtliness is often ambivalently portrayed as both desirable and suspect.

In Gottfried von Strassburg's thirteenth-century romance *Tristan and Isolde*, Tristan uses dazzling displays of musical skill to win the admiration of King Mark and to confound the ‘sense’ of his rivals through their senses. However, this same musical prowess which allows Tristan to negotiate his position within the homosocial world of court, also allies him with the subversive professional class of the *jongleur*. Furthermore, because music appeals to the senses, Tristan's powers can also be construed as firmly located in the realm of the feminine.

The relationship between King Mark, Tristan, and Isolde is fertile ground for analysis using Eve Sedgwick's paradigms of homosocial desire and erotic triangles. In his relationship with King Mark, Tristan initially fulfills both the male and female components of the erotic triangle primarily by virtue of his musical talent. The resulting homosexual panic felt by the courtiers creates the immediate need for a real woman at court. Isolde and music thus occupy analogous positions within the erotic triangle; both are commodities or tools with which Tristan negotiates his status in the homosocial economy of power and desire that operates at court.

In Gottfried's romance, music allows Tristan to act as both male courtier and female seducer. Music as an aspect of courtliness, a professional skill, and a sensual art allows Tristan—indeed any enterprising courtier—not only social mobility, but gender mobility as well. This occasions subtexts of anxiety concerning the central role courtliness plays in the male homosocial political structure of the court—a role which simultaneously supports and disrupts boundaries, fortifies and subverts hierarchies.

Pfitzner, *Palestrina*, Nazis, Conservatives: Erasing Women

Paul Attinello, University of California, Berkeley

Hans Pfitzner's most famous work, his 1915 opera *Palestrina*, is embedded with remarkable gestures and characters which outline some of the implicit cultural patterns of the German right-wing bourgeoisie before the second world war. This opera's stated goal of presenting the glorious apex of tradition through the character of the great anti-Reformation composer indicates its productive analytical relationship with German modernism, since it represents the

then conservative Wagnerian background against which composers of the Second Viennese School (and others) were reacting.

One of the most interesting aspects of this beautiful but melancholy opera is the manner in which women have been erased from it. Only three of the numerous soloists are women; of these, one represents the character of a dead (and nearly mute) woman, while the other two are trouser roles that present male children at the ages of nine and fifteen. Such an erasure can be shown, via the analytical techniques of Klaus Thewewleit's 1987 monograph *Male Fantasies*, to reflect the general cultural/political position of conservative Germany as it veered towards Nazism. As Pfitzner was later to become a Nazi, such a discussion can be construed as pertinent to the larger relationship between fascism and misogyny.

This paper presents and analyzes the women in the opera in Thewewleit's terms, and uses that discussion to engage with the concept of the 'grief of conservatives.' It also employs ideas by Catherine Clément (*Opera, or the Undoing of Women*) to extend the discussion of fascism and misogyny back to the original model for this opera, *Die Meistersinger*, showing some of the roots of that relationship.

1:30-3:15

Session 20 Gender and Violence

Chair: Susan McClary, McGill University

"Erotics of/or Violence: The Fauns of Debussy and Mallarmé"

Charles R. Batson, University of Illinois, Urbana-Champaign

Traditional criticism of Claude Debussy's well-known balletic score, *Prélude à L'Après-midi d'un faune*, has focused either on the work's esoteric harmonic structure or the sensual nature of its principal figures. I propose to re-examine these "received" notions, using Stéphane Mallarmé's "L'Après-midi d'un faune" as an intriguing and instructive poetic intertext to the musical work.

In all scholarship devoted to treatment of the sexual thematics of the Mallarmé poem, no specific mention is made of the rape imagery which the poet paints. Amidst a poetic vocabulary known for its obtuseness, a perhaps surprisingly clear picture of violent sex springs forth: "I ravished them," the faun says of the nymphs lying at his feet; adoring the "wrath of the virgins," he claims he is "still drunk" with the sounds of their "sobs." The clarity of this image is seemingly undermined, however, by the poem's structure: the rape is (de)constructed as a dream, as some fleeting presence, noticed only in its later absence.

Consciously inspired from the poetic text and praised by Mallarmé as "prolong[ing] the emotion of the poem," the Debussy piece seems to retain the rape as clear and central to the work. Critics have traditionally noted a sensuality to the flute theme: I propose, however, that

this erotic tone barely cloaks its violent nature in its insisting dominance, one whose power seems to reflect that wielded mythically by Pan in his pursuit of Syrinx.

My analysis of Debussy's work, one intertextually informed by Mallarmé's poem, ultimately perceives the erotics of the piece as one of violence. Recent feminist representation theory, as well as Catherine Clément's personal text *Opera, or the Undoing of Women*, will prove effective in analyzing the musical telling of an eroticized violence, one posited as the creative force of this balletic score.

"Lost Honor and Torn Veils": A Musical Depiction of Rape in Seventeenth-Century Dramatic Song

Lydia Hamessley, Hamilton College

Composers of vocal music in the seventeenth century, in turning away from the multi-voice madrigal to the solo song, were in part striving for a musical form that would better represent the dramatic texts which they were setting. An important element in songs of this era was the use of a ground bass, often the *passacaglia* or the *chaconne*, above which the voice weaves a vocal line in what amounts to endless variations on the ground. It has been suggested that these ground basses were a way of "achieving organizations without interfering with the freedom of the vocal part to express the meaning of the text." (*Grove Dictionary of Music and Musicians*, v. 7, 749-50.) Yet, one may also argue that a substantial conflict arises when a linear narrative text is set to a circular musical form, and that the use of a ground bass does not always provide a kind of structure that allows the vocal line to express the text unproblematically. Such a conflict is present in the cantata "Accenti queruli" by Giovanni Felice Sances, c. 1600-1679.

This piece tells a story on two narrative levels: the man describes unrequited love, the woman reports a rape. However, these two levels are not distinct but rather are embedded in one another, and both levels are actually narrated by the same speaker, the man. Even though he is ostensibly quoting the woman at one point, he is merely assuming her voice and the entire story is told from his perspective. This text is set to a strict *chaconne* pattern, which, I will argue, mirrors the narrator's usurpation of the woman's voice: the *chaconne* proceeds unchanged when the narrator's voice presumably changes. Other musical factors, such as stanzaic structure and the placement of a recitative section, as well as the *chaconne* itself, allow the male narrator's voice to remain unified while the woman's voice and experience is given no weight nor separate identity. Further, the *chaconne* inhibits the narrative flow of the piece by allowing no change of mood as the text proceeds from a cheerful invocation to songbirds to description of torn veils and lost honor. By the time the account of the rape emerges, the listener is invested in the cheerful recurrent pattern of the music and scarcely realizes the change in content. Thus the conflict between a narrative text and a circular musical form that arises in this piece masks the central event in the text, the rape. Finally, I will demonstrate that all of Sances' musical choices allow for a reading of this piece as a metaphoric musical representation of rape while subverting the reality of the rape.

Until Death Do Us Part: Staging the Battle of the Sexes in Expressionist Vienna

Susan L. Cocalis, *University of Massachusetts, Amherst*

In my paper, I compare two short, one-act dramatic texts originating in Vienna in the years 1907-1909, both of which are considered representative of Viennese expressionist drama, both of which were set to music by progressive composers, and both of which received modernist stagings by prominent artists. Both dramatic texts portray the relationship between the sexes as an inherently antagonistic one that explodes in violence; both are set at night on a totally dark stage; and both are cached in an exalted, rhythmic, and lyrical verbal idiom. One of these texts, *Mörder, Hoffnung der Frauen* [*Murderer, Hope of Women*] was written in 1907 by a man, Oskar Kokoschka, who later went on to international fame as a painter, graphic artist, and author, while the other, *Erwartung* [*Expectation*], was written in 1909 by a woman, Marie Pappenheim, who subsequently became a dermatologist in Vienna, a political activist, and a now all but forgotten author. The former was staged repeatedly with sets, costumes, and illustrations provided by Kokoschka and later by Oskar Schlemmer of the Bauhaus, and was set to music by Paul Hindemith in 1919. The latter was set to music in 1909 by Arnold Schoenberg, who also provided the costume and set design for the original production. The similarities of the two texts invite comparison, as do their very real differences, but what can we hope to gain from this? An analysis of Pappenheim's choice of the form of the "monodrama," a monologue with musical accompaniment, when compared to the distribution of voice in Kokoschka's drama might provide us with a vehicle for examining the relationship between modernism and gender. To what extent were the supposedly radical "young savages" like Kokoschka perpetuating traditional notions of gender, albeit in a shockingly violent form? Does sexual violence alone constitute a liberation from bourgeois morality and society? If so, where does a woman writer fit in if she does not share the same underlying presumptions about gender that enable violence directed toward women? By comparing the two works, one notes that the premise of complementarity between the male and the female camps in Kokoschka's work, which is totally lacking in Pappenheim's monodrama, establishes a sense of familiarity and tolerance for the violence in *Murderer* that is lacking in *Expectation*. It is in this latter regard that the musical score and the avant-garde staging, especially concerning the use of tonality, the distribution of primary colors, and the deployment of light [*Lichtregie*], will be of significance for our comparison of the two works.

Session 21 Musical Constructs of Masculinity/Femininity

Chair: Jeffrey Kallberg, *University of Pennsylvania*

Virtuosity as Self-Mastery or Prostitution: Berlioz Between Liszt and Pleyel

Katherine Reeve, *University of Minnesota, Minneapolis*

In 1830, the year of the *Symphonie fantastique*, Berlioz became the passionate admirer, lover, and fiancé of the virtuoso pianist Camille Moke, better remembered by the name Marie Pleyel that she adopted after her marriage, in 1831, to the piano manufacturer Camille Pleyel. During

the year of his liaison with her, Berlioz described in striking terms her extreme emotive bearing at the keyboard and her capacity for identifying herself with the spirit of Beethoven's mesmerizing "adagios"—the slow movements of his piano sonatas, to Berlioz the embodiment of the sublime—at the cost of her peace of mind, her health, and almost her life: "this devouring music kills her." He himself, as audience, was "killed" or "devoured" in turn, doubly seduced by the woman and her artistry. In her role as both "devoured" and "devourer," seduced and seducer, Camille supplied the link between composer (Beethoven) and listener (Berlioz) according to the quintessential Romantic scheme whereby emotion in the performer is the key to producing emotion in others. Yet when Berlioz found himself jilted, soon after the premiere of his symphony, he was faced with an awful suspicion about Camille's love *and* her music: had she merely been "faking it"?

Fortunately for Berlioz, when he was abandoned by Moke in favor of the wealthy Pleyel, another pianist stood by waiting to take the relay. The nineteen-year-old Franz Liszt (Camille was eighteen at the time, Berlioz twenty-seven) had come to the dress rehearsal of the *Symphonie fantastique*, expressed vociferous enthusiasm, and swept the composer off to dinner in the face of Camille herself. It was the beginning of a close, lifelong friendship: Liszt was one of the few with whom Berlioz used the familiar "tu" form of address and with whom he shared, man to man, intimate details of his relations with women. By his own virtuosity both at the keyboard and with women, Liszt was moreover the perfect male counterpart to Camille, capable of providing a new and masculine model of performance with which to exorcise the treacherous female one to which Berlioz had fallen victim. For by 1836, when Berlioz was an established critic commenting publicly on such matters, Liszt had overcome his "feminine" tendencies to emotive, intrusively coquettish embellishments on great masterpieces—again, Beethoven's slow movements provide the touchstone—and settled down to a calm mastery of his art, similar (Berlioz writes) to that of Aeolus, god of winds, looking down dispassionately at the forces of nature he unleashes below. From this point on, Berlioz takes a sternly "classical" approach to performance: emotion is to be carefully controlled, if not eliminated altogether.

By a further coincidence, the year 1830 saw the first publication of Diderot's famous *Paradoxe sur le comédien*, the dialogue in which Diderot argues that the best actor is not the one emotionally caught up in his subject but the one who remains detached, a master of himself and his emotions. Diderot does not shrink from comparing such a calculatedly skilful performer to a courtesan or prostitute. In adopting a similar outlook, Berlioz thus runs the risk of having to acknowledge in the villainous "prostitute" Camille the very mastery he now advocates. Liszt provides a rather tenuous escape: Berlioz grants him a depth of feeling unknown to the artisan-prostitute but tamed by the "virile" force of reason and self-mastery.

“Bis er reift zum Männerkampf”: Masculinity and Musical Realism in Strauss’s Early Tone Poems

Mary Ziskin, University of Minnesota

It is almost a generic prerequisite of Strauss’s tone poems that the narrative present a hero (Macbeth, Don Juan, Till Eulenspiegel) who embodies a familiar conglomeration of masculine paradigms (the conquering general, the Libertine, the witty prankster, etc.). Moreover, the corpus of Strauss’s output proceeds from the portrayal of quintessentially Romantic heroes (*Macbeth* and *Don Juan*) to the translation of these images into the everyday life of the German Family as represented in his own household (*Ein Heldenleben* and *Sinfonia Domestica*). Concomitant with these works, a constellation of historical factors—including a thriving gay emancipation movement and a growing feminist presence—rendered the Romantic prototype irrelevant to the more ambiguous system of gendered identity that arose with the twentieth century. In response to these perceived threats, a revised paradigm of masculinity arose, that relied largely on bourgeois domesticity and the division of labor to maintain and entrench gender distinction in the face of encroaching boundaries. As consciously delineated templates of masculinity, therefore, Strauss’s early tone poems implicitly reflect a transforming concept of manhood that was epistemologically central, if increasingly problematic, in his time. Thus, while Strauss’s output in this period was slightly revisionist of late nineteenth-century *Kunst-musik* conventions, it was nonetheless profoundly affirmative of its cultural milieu.

In this study I will examine how Strauss’s early tone poems provide a forum for the revision of the Romantic hero-myth into a new form that resembles the attributes of domestic Realism more closely than those associated with the traditional Romantic hero. I will argue that in the 1880s and 1890s Strauss’s works move toward a domestic masculine paradigm that: 1) thematizes and thereby universalizes European bourgeois “everyday experience”; 2) addresses the Feminine only as a separate and opposite sphere—rather than, in the Romantic model, as an ancillary “missing piece” of mature, creative masculine identity; 3) celebrates stasis as opposed to the active, dynamic imperative of the Romantic tradition; and 4) thus embraces a Realist vision in terms of both programmatic narrative and musical structure.

Alexander Skryabin, Decadent Style, and the Construction of Effeminacy

Mitchell Morris, University of California, San Diego

In the estimation of his contemporaries, Alexander Skryabin (1872-1915) was a man of strongly effeminate nature. Such a manner could only be condemned or rationalized; consequently, Skryabin’s “womanish” attributes were often explained as the result of his childhood spent entirely in the care of older female relatives, or else were occasionally linked to his Decadent-Symbolist aesthetic. But Skryabin’s effeminacy seemed to carry itself beyond his personal manner and into his compositional practice. In the critical literature developed since his death, effeminacy and its metaphysical equivalents (such as laxness, self-indulgence, shallowness, or

histrionics) serve as grounds for dismissing Skryabin's work altogether; or else they are excused or ignored because of Skryabin's mythological status as a proto-twelve-tone innovator.

This paper examines Skryabin's perceived effeminacy, its relationship to his work, and his place in the history of music in *fin-de-siècle* Europe. As it happens, I believe most of the claims of effeminacy to be justified, but I regard them as a strength of Skryabin's work rather than as a weakness, as I will show through an examination of works such as *The Poem of Ecstasy*. Skryabin's fusion of the categories of masculine and feminine, whether in his persona, his philosophical speculations, or in his music, was a manifestation of the urge to transcendence so typical of most late nineteenth-century art.

3:30-4:45

Session 22 Gender, Ideology, and Historiography

Chair: Karin Pendle, University of Cincinnati

Bach Scholarship and the Image of the Paternal Author

Dana Gooley, Princeton University

Dorothy Dinnerstein has argued that because men do not have the direct physical connection to their children that women have, they cannot know with absolute certainty the provenance of their wives' children. This uncertainty leads to an anxiety over paternity that men deal with by constructing "compensatory fictions," discourses that define the child in terms of the father and conceal the role of the woman in the reproductive process. Through such compensatory discourses, men convince themselves that the sexual lives of women are knowable and controllable, and that they (not other men) are in fact the fathers of their children.

In this paper I explore how the anxiety over paternity surfaces when creative authorship is constructed with metaphors of paternal birth or phallic generation. Scholarly discussions of Bach's creative process are especially rich in paternal metaphors and imagery. But as soon as paternal metaphors are invoked, Susan Gubar has noted, they inadvertently open up the possibility that textuality will be aligned with feminine sexuality or maternity. The concept of paternal authorship, then, relies on the exclusion or erasure of what would be considered, in the context of paternal metaphors, the maternal contribution to the work's identity—its textuality. To facilitate this exclusion, musical works are often defined ontologically as author's intentions, mental objects that transcend their physical embodiments in scores and performances. This ontology ascribes a negative value to the work's textual identity, rather than seeing textuality as a necessary aspect of the work's identity. In light of the metaphors of authorial paternity, the negative valuation of musical texts is comparable to the devaluation of women's role in human reproduction.

Perhaps because Bach is a great father-figure of music history, Bach scholarship manifests these patriarchal attitudes towards authorship and textuality with particular force. Notable

manifestations are the high degree of anxiety that can arise over interpretive and text-critical problems, the intensity of efforts to relieve this anxiety through massive scholarly projects, and the persistence of paternal notions of authorship and musical meaning in the face of strong and visible challenges to such assumptions offered by the textual evidence. I focus here on the text-critical literature concerning Bach's *Musical Offering* and the *Canonic Variations* for organ. Because the text-critical problems for these works are particularly troublesome, they expose the ideologies that usually remain hidden beneath the language of objectivity.

The Canon in Practice: A Place for Women and Their Music

Marcia J. Citron, Shepherd School of Music, Rice University

Music by women has had little if any presence in the canons of Western music. This is not unique to music, and feminists in general have been concerned with proposing ways of negotiating women and their works with existent canons. In this presentation I offer recommendations regarding the teaching canon of the university music-history curriculum, especially in light of historiographic, feminist, and practical factors. The material relates to the last chapter of my forthcoming book, *Gender and the Musical Canon*.

Women's music is often positioned as an either/or in terms of mainstreaming or separatism. While each has advantages and disadvantages, I show how a perspective embracing both provides the best solution. This glorying in duality, affording a mobile subject position for both observer and historical subject, creates a kind of "double vision," as women's works are considered in relation to their own tradition and the mainstream. Among the issues raised are Lillian Robinson's notion of a "counter canon," the power of intertextuality, and the impact of self-other positioning. The inclusion of works by women and the new kinds of historiographic and evaluative questions they imply not only pertain to women, but permeate the canon as a whole and thus affect mainstream traditions. At the same time, canonic works by men need to be subjected to cultural analysis. This will illuminate the social values they represent and highlight their contingency.

In addition, it is important that women are visible as teachers and scholars in order to confirm the presence of historical women. It is also essential that canonicity as a socially constructed concept be taught. As Alice Jardine notes, the "putting into discourse of 'woman'" in and of itself brings her into a more central position in culture. I also discuss the challenges entailed in such strategies.

A guiding premise in the presentation is that while it is very important to theorize about women and their music, we must grapple with the very real challenges in negotiating the concepts women, music, history, and curriculum.

Session 23 Gender and Counter(?)-cultures

Chair: Robert Walser, Dartmouth College

Country Clichés and Comic Contradictions: Birth Control, Beer, and Lesbian Lyrics

Robin Armstrong, University of Michigan-Dearborn

Women's music—specifically lesbian music—comes in different forms and types. Some songs are gender indeterminate love songs, some are gender specific love songs, and some ballads tell coming out stories; many make political and social points. What unites most, though, is that they are about lesbians and lesbian relationships, if not explicitly, then certainly implicitly. The song by the group "Two Nice Girls" entitled "I Spent my Last Ten Dollars" falls outside this norm, for it is about a specific heterosexual relationship and makes a strong point about heterosexual society. Yet the song is still a lesbian-oriented song written and sung by a women's music group. This difference between genre and subject is but one contradiction among many, and it is the humor made by these contradictions that makes the song so appealing, and makes its point so well.

The songwriters of "Last Ten Dollars" made use of many of the musical clichés of country western ballads; the form, the melody, and the harmony all give this song the sounds found in many love songs on country radio. Just how deliberate this gay group's use of this stereotypically straight genre of music is, becomes increasingly obvious when this song is compared to the group's other songs, for their usual musical style is markedly different. Parts of the text also are clichés from country-western love songs, from the idea that the singer loves despite her best intentions, to the pain that love has caused. Yet the basic assumption of the text is quite the opposite of normal country-western fare, for lesbian relationships are set up from the start as the norm, with the heterosexual relationship seen as the aberrant behavior.

This very funny song relies on the old comic device of juxtaposing opposites to produce humor and to make a point. The music of the song is an integral part of this juxtaposition: The cliché-ridden country-western style sets up one set of expectations that are then both supported and contradicted by the text. In this paper, I will analyze the music and text in the context of the style and genre to show what makes this song work so well.

Lying Between the Sheets: Exposing 'Cock'-Rock to the Curriculum

Janika Vandervelde and John Welckle, Minnesota Center for Arts Education

The overt sexual politics of Madonna, Two-Live Crew and Michael Jackson, to name but a few, are made for tabloid news, but how can we justify using their work as topics for study in public school classrooms and institutions of higher learning?

In academic circles, popular music has often been shunned as unworthy of serious consideration. Yet, in today's world, young musicians are more likely to grow up playing an electric guitar than a violin, and listening to Stairway to Heaven than *Eine Kleine Nachtmusik*. A respectful educational institution should accept the experience of the people it serves as a valid and legitimate subject.

The Minnesota Center for Arts Education in Minneapolis has developed a program that accepts jazz, rock, pop, electronic and classical musicians on an equal basis. Naturally, the curriculum includes the study of popular music. Last year, in a music/social studies seminar on the sexual politics of rock, students provided musical examples for discussion. Male hegemonic qualities of 'cock' rock quickly became the focus of attention. Strong emotions—anger, pain, fear, anxiety—were evident in the exchanges between participants. Many misconceptions were considered, which at times created a wide chasm of disbelief between the sexes. It was clear the participants were considering something close to where they were living. The result was an exploration of music composition, personal identity and human relationship.

As students appeared to feel comfortable expressing private ideas and feelings, original work was brought forth for discussion and evaluation. Two of these original works will be presented: Scott Halgrim's "EES," (Early Ejaculation Syndrome), a deconstruction of 'cock' rock, and Nathan Carlton's "Dinner at Nancy's," a seduction fantasy in which an aggressive woman is portrayed as a slut.

4:45-5:30

Lecture Recitals

Women in Jazz: Contemporary Pianists

Laura Caviani and Kari Veblin, University of Wisconsin at Westpoint

The work and lives of several contemporary women jazz musicians are compared through interviews and analysis of their improvisation and compositions. We look at how musicians learn (and teach) jazz, the creative processes, perceptions of gender and thoughts on living the life of a jazz musician.

Laura Caviani, professor of jazz studies, composition and piano, examines how musicians structure improvisation. In this presentation, she compares versions of a given jazz standard, with reference to each woman's compositions. Kari Veblen, professor of music education with interests in ethnomusicology, is concerned with the cultural context of teaching, learning and creating. She seeks to present a portrait of these women through their work and their words.

Women Harpsichordists and 18th-Century Feminist Thought: The Influence of François Couperin

Cécile Desrosiers, *harpsichord*

The presence of numerous women harpsichordists in the music world of the 17th and 18th-century France is attested by the painters and the writers of the time. Sadly, their activities have been more or less forgotten by history. It is important to retrace them so they can be reinstated.

François Poulain de la Barre reopened the debate on women's issues in 1673, with his book *De l'Egalité des Deux Sexes, discours physique et moral, ou l'on voit l'importance de se défaire de ses préjugés*. Subsequently, many writers published works about the education of women. Two among the most important are François de Salignac de La Mothe Fénelon (*Traité de l'Education des Filles*, 1687) and Marie-Anne-Thérèse de Marguenat, Marquise de Lambert (*Avis d'une mère à sa fille, Réflexions nouvelles sur les femmes*).

After being appointed harpsichord teacher to the Dauphin de France, François Couperin worked closely with Fénelon, "Precepteur" (private tutor) to the future king. And from 1710 to 1733, he regularly attended Mme de Lambert's salon, where he met, among others, Fontenelle, La Motte-Houdard, Marivaux, Montesquieu... For all of them, the issue of the education of women was a very important concern. Couperin was of course involved in the discussion and applied some of the principles coming out of these conversations to his pedagogy (with his students as well as with his own daughters). This can be traced up to a certain point, in his treatise *L'Art de toucher le clavecin* (1616). Moreover, it is rather remarkable that most women harpsichordists of renown were associated with Couperin. Not only does this attest to the quality of his teaching but also to his very modern stance on the issue of the equality of the sexes. Quite obviously, Couperin played an essential role in the multiplication of professional opportunities offered to women harpsichordists up to the French Revolution.

My lecture will address the feminist ideas of Mme. de Lambert's salon, which had a very modern position in the "*Querelle des Anciens et des Modernes*," and a few women harpsichordists who were part of Couperin's circle and family. I will play selected musical portraits of these women from his 7th, 10th, 15th, 16th, and 21st orders and *La Flamande* by Elizabeth-Claude Jacquet de la Guerre.

8:00

Kilbourn Hall Concert

Catherine Tait, violin; Margaret Tait and Pamela Frame, violoncello; David Liptak and Robert Weirich, piano



Sunday, June 20

8:30-12:30 Registration (to 10:30) and Book Exhibit

9:00-10:15

Session 24 Mentors and Homophobes: Getting it Straight

Chair: Susan Borwick, Wake Forest University

Women's Perceptions of Mentor/Apprentice Pedagogy in University-level Music Schools: Implications for Feminist Theory in Music Education.

Roberta Lamb, Queen's University, Ontario

I am developing an extensive study of the apprenticeship model of music pedagogy in relation to questions of artistry, power, privilege, race, and gender, and the meanings that can be drawn from these questions with feminist theories. This study is part of my continuing examination of the role of women in, and the contributions of women to, music and music education.

Music institutions, as part of the larger fabric of cultural industries, are uniquely sited for examining the ways in which women experience role models and mentors. Both of these concepts are suggested frequently as partial solutions to women's lesser participation in such diverse fields as engineering or accounting, for example. Since music has a long tradition of role models and mentors as a primary means of transmitting culture and knowledge, it is a logical field in which to launch a critical examination of the sometimes contradictory results of such practices. The results of this study, while specific to music, would be relevant to other social structures, particularly those institutions seeking to encourage and expand women's participation.

The purpose of this research is to examine the mentor/apprentice model of music education as it functions in university music departments, schools, and conservatories. The mentor/apprentice model occurs most commonly in the applied lesson, but also in other areas of instruction, e.g., composition, conducting, and even in teacher education, where learning from the exemplar of a "master teacher" has long been considered the best and most efficient means of music instruction. In addition, the mentor/apprentice mode of instruction is unique in its particular application within music; it becomes the model for such concepts as "artist" or "talent."

The final report of this study will synthesize information in an analysis drawing on feminist theories, postmodern aesthetic theories, and music education theories, addressing the conflicts or contradictions that may exist among theories and data, as well as the consequences of problems women confront within the master/apprentice model. As a result of this study it may be possible to make suggestions for modes of instruction that are more egalitarian than the mentor/apprentice model; creative strategies appropriate to areas other than music will be extrapolated.

Music for Red-Blooded Men: Misogyny and Homophobia in College Choral Methods Texts

Julia Eklund Koza, University of Wisconsin-Madison

Like similar materials from the first quarter of the twentieth century, choral methods texts published between 1982 and 1992 limited nearly all discussion of gender to issues pertaining to boys and men. One topic receiving considerable attention was the absence of males in singing ensembles, which was frequently described as the most serious problem facing choral conductors today. Drawing on socialist feminist theory as articulated by Alison Jaggar, and on a gay/lesbian theory of “gender as performance,” formulated by Judith Butler, I will critique current texts’ explanations for the absence of men and boys in vocal music ensembles and will analyze solutions offered to the “missing males” problem. My contention is that standard discussions of these issues are both misogynistic and homophobic; they are usually grounded on essentialist assumptions and on binary constructions (masculine/feminine, hetero/homo) that represent some groups, notably women and gay men, as deviant, lacking, or substandard. I will take a Gramscian position and argue that “commonsense” discourses in these texts mask links between hegemony and specific constructions of gender and sexual differences. Finally, I will offer inclusive alternatives to exclusionary dominant discourses, alternatives that are consistent with much current socialist feminist thought.

Session 25 Panel: Separations and Integrations

Separations and Integrations: The Consideration of Same Text Settings by Women and Men Composers

Joseph Straus, Queens College; Carol Matthews Whiteman, and Adrienne Fried Block, City University of New York Graduate Center

Gender difference in music continues to interest and evade theorists and musicologists. If it exists, how is it constructed and how might it be identified? Do women, as composers, speak in a different voice? Do they have different musical stories to tell? In an attempt to answer these questions the Study Group on Issues of Gender in Music at the City University of New York Graduate Center initiated a project in comparative analysis. Pairs of art songs—one by a woman composer and one by a man composer—with identical texts and composed at about the same time, were examined by individual members of the group. The texts that were chosen are all love poems in which the narrator is either explicitly or implicitly gendered male and the beloved, female. In asking if women and men might read this familiar story in distinctive ways, giving voice to their different experience, the individual theorists tried to answer with their own close analytical readings of the music.

The three sets of songs discussed in this panel are: "*Ich stand in dunkeln Traumen*," Heinrich Heine, settings by Clara Schumann and Franz Schubert, analysis by Joseph Straus; "*Du bist die Ruh*," Friedrich Rückert, settings by Franz Schubert and Fanny Mendelssohn Hensel, analysis by Carol Matthews Whiteman; and "My Love is Like a Red, Red Rose," settings by Robert Burns, Arthur Foote, and Amy Cheney Beach, analysis by Adrienne Fried Block.

10:30-11:45

Session 26 Gender and the Body in Performance

Chair: Jane C. Sugarman, State University of New York at Stony Brook

Thoughts on the Relationship between Feminist Theory and Musical Performance

Margaret Lucia, Grinnell College

The listener/viewer's musical experience of live performance is filtered through a complex interaction of aural and visual stimuli. It follows that the identity, including the gender, of the person or persons performing will inevitably be a part of the received experience of the performance and that the listener/viewer's response will be affected by the performer's appearance and physical behaviors as well as his/her unique aural shaping and connection of the notes.

An analysis of the physical component and its interaction with the intellectual and emotional components of the activity of performance is necessary in order to uncover differences and similarities of approach to the same music that may be linked to gender. It is natural to hypothesize that performances by men and women are different in many ways and, thus, have a different effect on the listener. (In the process of investigating possible differences, one may also discover underlying assumptions about performance that perpetuate subtle prejudices concerning women performers that surface in reviews, competitions or orchestra auditions, for example.)

Such a process has long been ignored, I believe, because it acknowledges the influence of the body on an art form that, in the traditional view, must be conceived and understood in the abstract, the more "spiritual" realms of thought, in order to remain in its purest or highest form. Yet if we apply the same kind of scrutiny to our performance traditions as is already applied in ethnomusicology or anthropology, many questions inevitably arise. For example, what unwritten rules or "standards" exist for men and women concerning dress or behavior immediately prior to and after a performance? What hand and arm gestures and/or larger body movements are deemed appropriate for particular repertoire? Are the same gestures considered equally appropriate for men and women? How do these gestures and behaviors influence the perceived "success" of the performance?

The questions raised above suggest three areas of study: 1) Examination of the physical and visual elements that precede and follow the actual performance of the music; 2) the movements

of the performer relative to the music itself; and 3) preconceptions concerning repertoire type, character, complexity and size, and the “appropriateness” for one performer or another, for men or for women.

Incorporating Ballet: Ways in Which Individual Women Take Meaning from Ballet Experiences

Jennifer Fisher, Toronto, Ontario

In Western culture, most women have had occasion to be affected by ballet, both because they have studied it at some age and because the profession of ballet dancer has long been an acceptable career choice for women. Girls are sent to ballet class to acquire grace and aplomb, or to have a brush with what we identify as “high” culture. Many parents would think of no more than that before sending their daughters off to ballet classes or performances. But besides a brush with “feminine” and “cultured” movement, what else do women absorb from taking, watching and reading about ballet? In what ways has their relationship to ballet affected them?

This paper explores the ways in which the ballet experiences of a sampling of North American women have affected their lives. The term “ballet experiences” is used to cover a variety of experiences, from taking ballet classes and viewing performances on stage and screen, to reading ballet narratives and ballet biographies.

Much of the work done in this area has been “expert” analysis of ballet’s “texts”: the possible messages in “fairy-tale” plots, and interpretation of physical power relationships in choreography. This is important information, but focus here will be on reflections and connections made by a variety of individual women who have been invited to consider emotional, physical and other effects of their ballet experiences—and discuss their meanings.

Since ballet is arguably the most stereotypically “feminine” profession in the world, what does it mean to identify with it strongly? Is it the strength required in ballet, the “independent successful woman” role models, or the appearance of delicate ease, or a model of self-sacrifice and masochism that are internalized by the dancer and audience member alike? In what way does attachment to ballet affect the ambitions and life choices of women?

By asking women to reflect on their attachment to ballet, I have discovered that several, sometimes contradictory messages have been taken. The realm of ballet is revealed not so much as straightforward territory but as contested terrain.

Session 27 Gender and the Body of Music

Chair: J. Michele Edwards, Macalester College

The Bodies and Desires of the Early Polytextual Motet

Bruce Wood Holsinger, Columbia University

In the early thirteenth century, the polytextual motet began to emerge as one of the pre-eminent forms of vocal polyphony on the Continent. Combining a chant-based *cantus firmus* line with poetic texts in both Latin and French, the motet's musical and textual apparatus signaled a blurring of the boundaries between sacred and secular culture. In this paper, I will locate the emergence of this extraordinary repertory within the context of high medieval discourses on gender, the human body, and sexual desire, demonstrating that the polytextual motet musically and textually reflects and reconstitutes a number of profound cultural anxieties centered around the dynamic between music and body in Christian devotion. Arguing against the conventional number-based approach to the interpretation of medieval music, I will propose that the fundamental affinity between music and fleshliness in the high middle ages suggests new ways of recuperating medieval polyphony as fully embodied and, indeed, polymorphously erotic. After playing a short excerpt from a three-voice motet, I will draw on contemporary work in lesbian, gay, and queer studies (particularly that of Sue-Ellen Case on butch/femme aesthetics, Judith Butler on performativity, and Wayne Koestenbaum on voice and sexuality) in discussing its aural and visual [i.e., manuscript] components. I will conclude by grounding my argument in the motet's medieval performance practice and reception, suggesting that even for its earliest practitioners and audiences the polytextual motet may have been an insistently queer discursive practice.

"*Affecti molesti*" and the Dilemma of Pleasurable Pain

Eva Rieger, University of Bremen, Germany

Whereas in the 18th century the musical affects were used in opera to depict women and men alike (both sexes could be angry/passionate/sad etc.), a gradual change takes place around 1780-1800. Special character traits were allotted to women and men in accordance with the ideological polarisation of gender roles around this time in society, when economic changes caused ideological shifts which helped to shape society's idea of gender. Men and women were no longer regarded solely as individuals; their character traits became an integral part of their gender "nature" ("*natürliche Bestimmung*"). In opera this led to a) the dividing up of women into two main characters, the pure and the wicked woman, b) specific affects being used for specific character traits.

1) I will dwell on story and character traits which were popular with the librettists and audiences in the first half of the 19th century. The female values most highly regarded in "good" women were chastity, passivity, willingness to sacrifice oneself for others (preferably a man),

and faithfulness. The plots were constructed so as to place women in conflicting situations which could not be solved, and which resulted in death by illness or murder, suicides or suicide attempts. “Good” women were usually only allowed to be strong and to fight against fate if they were doing this for men’s sake (Leonore, Tosca, Brünnhilde). Power and love were not compatible (Norma).

2) I will give a survey of some typical musical traits used to describe both types of women. As “good” women are almost always in trouble they are associated with musical expressions of grief, illness and conflict; as “bad” women with the musical expression of wickedness. This leads to the “*affecti molesti*” being allotted to women in general (whether they be bad or good), whereas the “*affecti jucundi*” describe men’s world and character.

Despite this sexist imbalance there is hope for opera lovers: the women on stage have more complex characters, and they have the capacity to love deeply and truly. So it comes that women are simultaneously idealised and denigrated. As feminists we must cope with such ambiguities.