



Feminist Theory and Music

3

Negotiating
the
Faultlines

Department of Music
Center for Ideas and Society
University of California, Riverside

SCHEDULE

Thursday, June 15

11:00-7:00—Registration, Highlander 140

1:00-2:30—Session 1

Trespassing Mediums, Highlander 152

Andrew Dell'Antonio (Bedford, Massachusetts), Chair

Bruce Holsinger (Columbia University): "Plainchant and the Everyday: The Liturgical Somatics of Mechtild of Hackeborn"

Jennifer Shaw (State University of New York, Stony Brook): "Moon Tides and Male Poets: (En)gendering Identity in Miriam Gideon's *Nocturnes*"

Lydia Hamessley (Hamilton College): "'What I Done to That Pretty Gal o' Mine': Women in the New Bluegrass"

Music and AIDS, Highlander 200

Paul Attinello (University of California, Los Angeles), Chair

Sherri Wilcauskas (University of Pennsylvania): "'A Different Kind of Romance': Incorporal Sexuality in Madonna's Oeuvre"

Lori Burns (University of Ottawa): "So in Love with Cole Porter and k. d. lang"

Robert Garcia (University of Cincinnati): "The Spiritual in the Performance Art of Diamanda Galas"

2:45-3:00—Welcoming remarks, Highlander 130

Sharon V. Salinger, Interim Director, Center for Ideas and Society
Philip Brett, Chair, Department of Music

3:00-4:30—Panel Discussion: Negotiating the Faultlines, Highlander 130

Philip Brett (University of California, Riverside), Chair; Paul Attinello (University of California, Los Angeles), Joanna Bosse (Cincinnati, Ohio), Geraldine Finn (Carleton University, Ottawa), Marianne Kielian-Gilbert (Indiana University), Elizabeth Tolbert (Johns Hopkins University),
Panelists

Silvan McCann

4:30-5:30—Study Sessions:

(1) GRIME (Gender Research in Music Education), Highlander 200

(2) Queer Group, Highlander 152

5:30-6:30—Reception, Highlander Lobby

6:30-8:00—Performance and Panel Discussion, Olmsted 421

Women in New Music at UC San Diego (Kitty Pappas and Pamela A. Madsen, Organizers); Works by Marita Bolles, Renée Coulombe, Deborah Kavasch, Anne La Berge, Pamela A. Madsen, and Kitty Pappas

Friday, June 16

8:00-6:00—Registration & Book Exhibit,
Highlander 140

8:30-10:00—Session 2

Renaissance Women's "Self-fashioning," *Highlander 130*

Margaret Murata (University of California, Irvine), Chair

Cynthia J. Cyrus (Vanderbilt University):
"Rereading Absence: Women in Music
During the Renaissance"

Robin Armstrong (Western Maryland College):
"Creator versus Author: Redefining
Creativity"

Anne MacNeil (University of Chicago): "The
Virtue of Gender"

Romantic Binarisms, *Highlander 200*

William Meredith (Center for Beethoven
Studies, San Jose State University), Chair

James Parsons (University of Missouri,
Columbia): "Homosexual Revelation or
Nachtstück of Romantic Irony? Two Ways of
Reading Schubert's *Der Wanderer*, D. 649"

Julia Moore (Santa Barbara, California):
"Subversive Sonatas: Lesbian Narrative
Space"

Leslie Hiers (University of Virginia): "Clara
Wieck and Motivic Metamorphosis in
Robert Schumann's Piano Music: A
'Creative Partnership' Reconsidered"

Gender Tensions in Musical Voice,
Highlander 152

Ethan Nasreddin-Longo (University of Cali-
fornia, Riverside), Chair

Fred Maus (University of Virginia):
"Performance and Heterosexuality"

Ellie Hisama (City University of New York):
"Reading Race, Gender, and Modernism in
Ruth Crawford's 'Chinaman, Laundry-
man'"

William DeFotis (College of William and
Mary): "My Settings of e. e. cummings and
of Original Texts: Satire and Heterosexual-
ity"

10:30-12:00—Session 3

Service, Rights, and the Bourgeoise's
Exercise of Power, *Highlander 152*

Rae Linda Brown (University of California,
Irvine), Chair

Maryann McCabe (New York University):
"Interrelating Historiography and Feminist
Theory in Musicology: The Case of the Bos-
ton Composer Mabel Wheeler Daniels
(1878-1971)"

Elizabeth L. Keathley (State University of New
York, Stony Brook): "Lieser, Mahler,
Schoenberg: The Sexual Politics of Modern
Musical Patronage"

Jeanice Brooks (University of Southampton,
England): "Noble et grande seroante de la
musique: Telling the Story of Nadia Bou-
langer's Conducting Career"

Fragile Femininities, *Highlander 200*

Judith Tsou (University of California, Ber-
keley), Chair

Dana Gooley (Princeton University):
"Ophelia's Daughters: The 'Mad Song' in
Restoration Drama"

Heather Hadlock (Princeton University):
"Woman and Instrument, Woman as In-
strument: The Glass Harmonica"

Sanna Pederson (Minneapolis, Minnesota):
"Musical Romanticism and the Return of
the Feminine Repressed"

Technology, Oliveros, and the New Music Listener, *Highlander 130*

Jennifer Rycenga (San Jose State University), Chair

Linda Dusman (Clark University): "The Representational Versus the Non-Representational in the Ear of the Feminist Listener"

Andra McCartney (York University, Toronto): "'The Dear and the Dangerous': Technology and Feminism in Hildegard Westerkamp's *Breathing Room*"

Martha Mockus (University of Minnesota): "Lesbian Skin and Musical Fascination"

12:00-1:00 – Lunch

1:00-2:30 – Session 4

Representation of Women in Early Modern Europe, *Highlander 152*

Susan McClary (University of California, Los Angeles), Chair

Elizabeth Randell (University of North Carolina, Chapel Hill): "When Susanna Speaks"

Suzanne Cusick (University of Virginia): "'Who Is This Woman... Who Moves... as if Equal to the Sun?': The Performance of Gender in Francesca Caccini's *Primo Libro delle Musiche* (1618)"

Wendy Heller (Brandeis University): "Messalina and Operatic Eroticism in Seventeenth-Century Venice"

Engendered Pedagogies: Theoretical and Historical Perspectives, *Highlander 200*

Judy Lochhead (State University of New York, Stony Brook), Chair

Virginia Caputo (York University, Toronto): "Engendering Knowledge: Musical Places and the Politics of Childhood"

Rosemary Killam (University of North Texas): "Nadia Boulanger: Theoretical Mother to a Diverse Musical Family"

Riitta Valkeila (Sibelius Academy, Helsinki, Finland): "Men and Women at the Sibelius Academy: Questions of Equality"

3:00-4:30 – Panel Discussion: Myths and Methods of Music Education, *Highlander 130*

Roberta Lamb (Queen's University, Kingston), Chair; David Loberg Code (Western Michigan University), Barbara Coeyman (West Virginia University), Claire Detels (University of Arkansas), Judy Lochhead (State University of New York, Stony Brook), Panelists

4:45-6:15 – Keynote Address and Deep Listening Session, *Highlander 130*

Pauline Oliveros

6:30 – Dinner Break

8:00 – Concert: Two Polish Women Composers, *Watkins 1000*

Maria Szymanowska (1789-1831) and Grazyna Bacewicz (1913-1969)
Monica Jakuc (Smith College), piano

Saturday, June 17

8:00-6:00—Registration & Book Exhibit, *Highlander*

8:30-10:00—Session 5

Difference and Reception in Early Twentieth-Century America, *High- lander* 152

Judith Tick (Northeastern University), Chair

J. Michele Edwards (MacAlester College):
“Helen May Butler and her Ladies’ Military
Band: Gender and Image”

Catherine Parsons Smith (University of
Nevada, Reno): “Ethnicity, Class, Gender,
and Genre in the Work of Verna Arvey and
William Grant Still”

Anne Lineback Seshadri (University of Mary-
land): “*Salome* and the Reconstruction of the
‘Other’”

Ethel Smyth, *Highlander* 130

Elizabeth Wood (New York University), Chair

Margaret Lucia (Grinnell College): “Ethel
Smyth’s Early Works: Style versus
Substance?”

Elizabeth Kertesz (University of Melbourne,
Australia): “The Changing Importance of
Gender in Critical Perceptions of Ethel
Smyth”

Jennifer Hughes (University of Virginia):
“Listening from a Butch-Femme Perspec-
tive: Ethel Smyth’s String Quartet in E
minor”

Reading Pop, *Highlander* 200

Robert Walser (University of California, Los
Angeles), Chair

Karen Pegley (York University, Toronto):
“Justify Whose Love? Queer(y)ing the Re-
ception of Madonna”

Sam McBride (University of California, River-
side): “Fem-Pop: Laurie Anderson’s Stylistic
Appropriation”

Jeff Schwartz (Bowling Green State
University): “Sister Ray: Some Pleasures of
a Musical Text”

10:30-12:00—Session 6

Freedom, Power, and Music in Willa Cather’s America, *Highlander* 152

Ruth Solie (Smith College), Chair

Shannon L. Green (Madison, Wisconsin):
“Women, Music, and Settlements: Nurtur-
ing Social Reform, or Implementing Social
Control?”

Cristina Ruotolo (Yale University): “‘The Un-
guarded Ear’: Music, Consumerism, and
Femininity at the turn of the Century”

Romy Kozak (Stanford University): “Not Just
Another Pretty Voice: Dragging Music into
The Song of the Lark”

Women of the Piano, *Highlander* 130

William Fitzgerald (University of California,
San Diego), Chair

Kevin Kopelson (University of Iowa): “Music
Lessons”

Karissa Krenz (Bucknell University): “She Was
the Perfect Woman Because She Played
Like a Man: The Reception of Teresa
Carreño in the American Press at the
Beginning of the Twentieth Century”

Ivan Raycoff (University of California, San
Diego): “Piano Women, Forte Women”

Rowdy Females and *Écriture féminine*, *Highlander* 200

Sue-Ellen Case (University of California,
Riverside), Chair

Renée Coulombe (University of California, San
Diego): “Insatiable Banshee: Voracious
Vocalizing, Riot Grrrl, and the Blues”

Maria Johnson (Stanford University):
 “Unleash the Queen’: The Performance of
 Black Female Sexuality”
 Theo Cateforis (State University of New York,
 Stony Brook): “Gendered Sounds: Alter-
 native Rock and the Masculine/Feminine
 Divide”

12:00-1:00 – Lunch

1:00-2:30 – Session 7

**Negotiating Power: Egalitarianism
 Across Cultures, *Highlander 152***

Sue Carole DeVale (Los Angeles), Chair

Michelle Kisliuk (University of California,
 Santa Barbara): “Musical Performance
 Among BaAka Women: A Closer Look at
 the Mystique of Egalitarian Foragers in the
 Rainforest”

Su Zheng (Wesleyan University): “Gender,
 Sexuality, Westernization, Modernization:
 Transformations of Chinese Music Aesthet-
 ics and Representations”

Christina Baade (Evanston, Illinois): “Women
 Musicians and American Orchestras: A
 History and Contemporary Ethnography of
 Women Musicians in the Chicago Metro-
 politan Area”

**Gender Dysphoria and Male Fantasy,
*Highlander 130***

Maria Luisa Vilar-Payá (University of Cali-
 fornia, Berkeley), Chair

Bob Fink (Eastman School of Music, University
 of Rochester): “Sex, Violence, and the
 Reception of Beethoven’s Ninth Sym-
 phony”

Thomas Nelson (University of Minnesota):
 “Absolute Music as Male Fantasy: Max
 Klinger’s Peep Under the Skirts of Roman-
 tic Musical Metaphysics”

Eva Rieger (University of Bremen, Germany):
 “Jean-Jacques Nattiez’s *Wagner
 Androgyne*”

**3:00-4:30 – Panel Discussion:
 Feminisms Across Generations,
*Highlander 130***

Jann Pasler (University of California, San
 Diego), Chair; Elaine Barkin (University of
 California, Los Angeles), Lydia Hamessley
 (Hamilton College), Judith Tick
 (Northeastern University), Elizabeth Wood
 (New York University), Panelists

**4:45-5:45 – Study Session: Women-in-
 Music Courses, *Highlander 200***

Nanette Lunde (University of Wisconsin, Eau
 Claire), Chair

5:30-6:30 – Reception

6:30-8:00 – Concert, *Watkins 1000*

Voices

Works by Elaine Barkin, Janice Frey, and Tildy
 Bayar

Sunday, June 18

**8:00-11:00 – Registration & Book
 Exhibit, *Highlander***

8:30-10:00 – Session 8

**Music on the Couch: The Dialectics of
 Desire, *Highlander 200***

Janika Vandervelde (University of Minnesota),
 Chair

Christine Bezat (University of Minnesota):
 “Desire is Based on Lack, but NOT Mine!”
 Joke Dame (University of Amsterdam, Nether-
 lands): “The Singing Body: Meanings of the
 Voice in Western Vocal Art Music”

Judith Peraino (University of California, Berkeley): "Excavating the Love Song"

Queer Effects, *Highlander* 130

Mitchell Morris (University of California, San Diego), Chair

Milton Schlosser (Augustana University College, Alberta): "Queer Effects, Wilde Behaviour: Frederic Rzewski's *De Profundis*"

Raphael Atlas (Pomona College): "Music and Management of Homoeroticism in *Top Gun*"

Nadine Hubbs (Wayne State University): "Morrissey and the Sexual Politics of Melodic Contour"

Race and Nostalgia – Some American Musical Crossovers, *Highlander* 152

Katherine A. Kinney (University of California, Riverside), Chair

Peter Antelyes (Vassar College): "'I'm an Indian': Placing the Jewish-American Woman in American Popular Song"

Brian Currid (University of Chicago): "'Ain' t I People?'"

Brian Hyer (University of Wisconsin, Madison) and James Buhler (University of Pennsylvania): "Jazz and the Seduction of Musicology in *A Song is Born*"

10:30-12:00 – Session 9

Interiority and the Other, *Highlander* 152

Katherine Bergeron (University of California, Berkeley), Chair

Leslie Dunn (Vassar College): "Inner Voices: Music and the Construction of Feminine Subjectivity in early Modern England"

Prateeti Punja Ballal (University of Maryland): "Dismembering and (Re)membering the Fugue: A 'Flight' into 'Other' Realms"

Melina Esse (University of Virginia): "Blurring Boundaries: Voice, Music, and Subjectivity in *M. Butterfly*"

Virtuosities of Gender, *Highlander* 130

Susan L. Foster (University of California, Riverside), Chair

Elisabeth Le Guin (San Francisco Conservatory of Music): "European Composers Who Wrote for Themselves as Virtuoso Performers"

Sonnet Retman (University of California, Los Angeles): "Loser Masculinity: Genre and Gender in Alternative Rock and Hip Hop"

Daphne Brooks (University of California, Los Angeles): "Doll Parts: Performing Gender in Alternative Rock and Hip Hop"

Women in Film, *Highlander* 200

Anahid Kassabian (Redwood City, California), Chair

Marcia Citron (Rice University): "Cinema, Opera, Representation: Desdemona and the Feminine in Zeffirelli's Film *Otello*"

Nancy Newman (Brown University): "The Maternal Superego and the Determination of Musical Culture in *The 5000 Fingers of Dr. T*"

Renée Cox Lorraine (University of Tennessee, Chattanooga): "Narrative and Musical Closure in *Thelma and Louise* and *The Piano*"

ABSTRACTS

edited by Lea Appleton and Philip Brett

THURSDAY, JUNE 15

1:00-2:30 – Session 1A, *Highlander 152*

TRESPASSING MEDIUMS

Andrew Dell'Antonio, *Bedford, Massachusetts, Chair*

Plainchant and the Everyday: The Liturgical Somatics of Mechtild of Hackeborn

Bruce Holsinger, *Columbia University*

This paper will examine the *Liber spetialis gratiae* of Mechtild of Hackeborn, a thirteenth-century German nun and visionary, as a performative meditation on the sexual politics of Christian liturgy. After a broad reconsideration of the role of liturgy in the daily lives of medieval women that will draw on hagiography, visionary literature, *Nonnenbücher*, and other records of liturgical experience, I will argue that Mechtild's *Liber* radically undermines traditional notions of liturgical practice as the imposition of centralized religious authority from above (e.g., Geoffrey Wainwright's contention that the mass "was offered for the people, not celebrated by the people"). Drawing on Michel de Certeau's *The Practice of Everyday Life*, I will argue that for Mechtild (as for thousands of women religious), the liturgy was instead open to what Certeau terms "poaching," or appropriative refashioning, as an embodied and implicitly homosocial practice. Mechtild ties many of her visions and ecstasies to specific liturgical moments, recording her somatic reactions to (and highly idiosyncratic interpretations of) individual feasts, masses, hours, chants, and even, in a few cases, single melismatic syllables within a chant. The *Liber spetialis gratiae*, in other words, is a remarkable record of how one woman received and interpreted individual pieces of medieval plainchant. In claiming the right to perform and interpret the liturgy for herself and her religious community, Mechtild in effect usurped the traditionally male roles of priest and glossator: liturgical practice and visionary authority were for her one and the same. In conclusion, I will explore the implications of Mechtild's and other women's writings on liturgy both for the study of historical women "composers" as well as for current methodological debates over the proper "object" of musicological inquiry.

Moon Tides and Male Poets: (En)gendering Identity in Miriam Gideon's *Nocturnes*

Jennifer Shaw, *State University of New York, Buffalo*

"But really, I didn't know I was a woman composer until the women's movement in the 60's," wrote Miriam Gideon in response to a questionnaire sent by Elaine Barkin. Most scholars and concert reviewers, aligning Gideon's atonal language with the Expressionism of Schoenberg and Berg and alerting readers to interesting pitch-class and intervallic relationships in her scores, also continue to ignore the issue of Gideon's sex. Yet

the same scholars are unable to account for her music's intensely personal, idiosyncratic stamp—an aspect that Gideon herself touches upon in her letter to Barkin when she argues that a woman composer can have "something special to say" since "there is a very particular woman's way of responding to the world" that is "quite different [from] and no less important than a man's."

Tracing issues of poetic and compositional identities, my listener-based, intertextual approach offers alternative routes through the sound-world of Gideon's *Nocturnes* (1975). Gideon's musical settings of poems by Percy Bysshe Shelley (*To the Moon*), Jean Starr Untermeyer (*High Tide*), and Frank Dempster Sherman (*Witchery*), understood as "a very particular woman's way of responding to the world," suggest that we might interpret the deliberate ambiguity of subject position in the *Nocturnes* as reflections of the composer's diverse responses to her poets and to her situation.

"What I done to that pretty gal o' mine": Women in the New Bluegrass

Lydia Hamessley, Hamilton College

Free associate on the word *bluegrass*: hillbilly, Appalachia, *Deliverance*, rednecks, twangy, men. Imagine a bluegrass band: four or five men playing acoustic string instruments and singing in that "high lonesome sound" of tight harmonies. Conjure up some bluegrass lyrics: trains, coal mines, river banks, whiskey, guns, murder. Picture a woman in bluegrass: little darlin', "Pretty Polly," murdered.

Why is bluegrass, like rap and heavy-metal, viewed as a male arena? The sociological reasons for women's relative absence (public versus private spheres, the insistence on traditional roles for women in the southeastern states, the fiddle as the "Devil's instrument") need no elaboration. Furthermore, bluegrass music is defined by its players as a hard-driving, aggressive, competitive genre. With its virtuosic instrumentals and its dependence on the high, nasal male voice, bluegrass will not be welcoming women to its jam sessions with the boys. Although they have some limited validity, these essentialist reasons alone do not explain why women apparently do not thrive in bluegrass. Women's participation in early country, mountain, and old-time music is well-documented, as is their ability to "master" a virtuosic technique and to compete with male musicians. Rather the subject matter of bluegrass music plays a role in keeping women out of the picking parlor and off the stage.

Murder ballads sung by men to men are a staple of the bluegrass repertoire, with one of the most chilling being "River Bottom" ("Let me sit on that stump where she took that long jump/With my clothes line tied around her knees, boys,/Her cheatin' hands a-clutching at the breeze"). After a brief exploration of the effect of such tunes, I will elaborate the ways that women are currently redefining and revitalizing bluegrass. Groups such as Alison Krauss & Union Station, Laurie Lewis & Grant Street, The All-Girl Boys, The Dixie Chicks, Sweethearts of the Rodeo, Good Ol' Persons, Petticoat Junction and The Lyn Morris Band have garnered many awards from the International Bluegrass Music Association. Nevertheless, their new approaches, particularly non-tradi

tional musical arrangements, a reliance on country, pop and jazz, and their new repertoire, leave the conservative faction of the bluegrass music establishment uneasy, bewildered, and at times unwilling to recognize their music as bluegrass.

1:00-2:30— Session 1B, Highlander 200

MUSIC AND AIDS

Paul Attinello, University of California, Los Angeles, Chair

“A Different Kind of Romance”: Incorporeal Sexuality in Madonna’s Oeuvre

Sherri Wilcauskas, University of Pennsylvania

Although Dr. Ruth has been telling us for years that the brain is the most important sexual organ, too many academic theories of sexuality and sexual meaning have been constructed in a far more limited corporeal space. The interpretation of sexual meaning is thus often concerned only with physical actions and sensations, or their evocation within aural and visual frameworks. Yet it is also necessary to consider and examine sexual meaning as the evocation of purely aural, visual, or mental sensation. The inclusion of “out-of-body” or incorporeal sexuality then allows for a richer interpretive field which adds voyeurism and fantasy to the range of sexual meanings in music.

For example, although much has been made of the sexualities expressed in both Madonna’s music and her career as pop diva, no one has sufficiently examined the manners in which Madonna’s work since 1992 has explored the realm of incorporeal sexuality. I will interpret this aspect of some of Madonna’s present oeuvre, and also demonstrate how it must be placed within the AIDS context. My main focus will be on the lesser-known “Supernatural,” Madonna’s contribution to the AIDS fund-raising album *Red Hot + Dance*, which details the singer/narrator’s love affair with a ghost. Elements of nostalgia, the ethereal, and romantic idealization within the song all contribute to an argument for the exquisite pleasures of incorporeal sexuality. That this argument has explicitly been placed in the context of *Red Hot + Dance* makes the AIDS pandemic an essential interpretive layer in this expression of sex. After all, despite the Religious Right’s misapprehensions, no known STD’s can be communicated incorporeally.

My work here with Madonna’s music is intended to show how incorporeal sexuality can be a valuable *topos* for the interpretation of sexual meaning within works of art, one that can be profitably utilized in the examination of many other sorts of texts.

So in Love with Cole Porter and k. d. lang

Lori Burns, University of Ottawa

With her 1990 performance of Cole Porter’s song “So in Love,” k. d. lang critically revises the torch song genre. The song was originally written for *Kiss Me Kate* (1953), a grand Hollywood musical based on Shakespeare’s *The Taming of the Shrew*. In this context, the song symbolizes a woman’s continuing plight as the bearer of a torch in an un-

equal love match. lang reinterprets the original song to convey a new meaning of unrequited love—she is not crying over a man who has been cruel to her, but rather is lamenting the death of her female lover from AIDS. Through the video images (directed by Percy Adlon) lang disclaims the sexual stereotyping of the traditional love song and redefines the role of the female singer. In this performance, lang is not objectified as an alluring but fragile woman who appeals to a male gaze by confirming her sexual subordination. As an alternative, lang exploits unpleasant visual imagery, presenting herself in the painful activity of cleaning up after the death of her lover. It is not merely through the medium of film that lang develops a new meaning for this song. Indeed, her musical performance contributes to the message via subtle but significant alterations to the original musical score.

The Spiritual in the Performance Art of Diamanda Galas

Robert Garcia, University of Cincinnati

In his review of *The AIDS Quilt Songbook*, Michael Anthony contends:

It is possible that the AIDS epidemic, whether it continues to expand throughout the world or is halted, will be looked upon by future generations as the major event of the late twentieth century. It is possible, too, that the epidemic will be remembered not only in dry accounts in history books but in the artifacts that have risen in response to the disease: paintings, plays, films, sculpture, literature, and music. (*The Minneapolis Star Tribune*, 2 December 1992)

These musical artifacts—specifically original compositions written in direct response to the AIDS pandemic—are extremely diverse in style and genre, ranging from John Rutter's Anglican anthem, "The Lord is My Light and my Salvation," to John Corigliano's much heralded first symphony. Among the earliest and most compelling AIDS-related compositions are those of Diamanda Galas, whom Susan McClary has described as "a contemporary performance artist/composer who takes onto herself the musical signs of the madwoman and uses them aggressively in political pieces...."

One of these aggressively political pieces is Galas's *Plague Mass*, perhaps the first AIDS-related composition. Although this has been a "work in progress" for most of its existence, portions were composed and performed as early as 1983, almost a decade before Corigliano's symphony. Combining strong musical elements with striking theatrical components into a highly referential style, Galas attempts to express the intense rage, fear, and sorrow of AIDS. Moreover, the effect is heightened by her appropriation of certain religious symbols.

Musically, Galas draws from her diverse past, employing African-American Spirituals, as well as aspects of Blues, Rock, Gospel, Gregorian Chant, Eastern European Women's Laments, and the sung-sermons and speaking in tongues of the Pentecostal Church. This paper will examine one of the most disconcerting elements of Galas's work, her use of Spirituals, which are imbued with additional power and meaning when she appropriates them for the modern plague of AIDS.

6:30-8:00 – Performance and Panel Discussion, *Olmsted 421*
WOMEN IN NEW MUSIC AT UC SAN DIEGO
Composers, Collaborators, Improvisors, Scholars

<i>Bee! I'm expecting You!</i> (1986) (Emily Dickinson)		Deborah Kavasch
<i>The Crow and the Pitcher</i> (1984) (Linda Bunney-Sarhad)	Deborah Kavasch, voice	
<i>revamper</i> (1992)	Elizabeth McNutt, flute	Anne La Berge
<i>The Egg of Being Speaks:</i> (1995) (Judy Grahn-from part 2 of <i>A Dream of Helen</i>)	Kitty Pappas, voice & percussion	Kitty Pappas
<i>Vessel</i> (1993-94) Movement Étude 1a for two pianos four hands	Sandra Brown & Eric Dries, pianos	Pamela A. Madsen
<i>Banshee</i> (1995)	Kitty Pappas, voice	Renée Coulombe
<i>I'm All for You, Body and Soul</i> (1995)	Sandra Brown, piano Dancers	Marita Bolles
<i>Soliloquy</i> (1981)	Deborah Kavasch, voice	Deborah Kavasch

FRIDAY, JUNE 16**8:30-10:00— Session 2A, Highlander 130****RENAISSANCE WOMEN'S "SELF-FASHIONING"***Margaret Murata, University of California, Irvine, Chair***Rereading Absence: Women in Music during the Renaissance***Cynthia J. Cyrus, Vanderbilt University*

Feminist history involves not only a recovery but also a reinterpretation of the past. Using the paradigms of feminist historical inquiry developed by Peggy McIntosh and by Joan Scott, I explore a feminist music history for the Renaissance—a period in which women composers are not merely under-represented but are nearly entirely absent. In a brief historiographical survey, I show how various scholars have helped to fill that gap by identifying female composers, by examining the historical exclusion of women from musical roles, or by turning attention to songs in a women's voice. Studies by Beatrice Pescerelli, Anthony Newcomb, Howard Mayer Brown, and Paula Higgins have helped to redress the imbalance in presentation of male and female accomplishments.

Yet if we merely integrate a discussion of the presence or absence of the female composer in the Renaissance into our mainstream music history classes, we do a disservice to our understanding of the past. Renaissance women performed both composed and improvised music; they maintained a flourishing musical culture at convents; they participated in the elite audiences which shaped musical tastes; and they served as patrons for the efflorescence of secular music during the period. The feminist challenge, then, is not only to identify the heroines to match our composer-heroes of the past, but to ask new questions that will enable us to understand the place of their sisters and brothers in the panorama of music history.

Creator versus Author: Redefining Creativity*Robin Armstrong, Western Maryland College*

For over a decade feminist scholars have deconstructed the position of women in the arts and have tried to return them to their rightful places in history; but we are still tied strongly to the dominant culture's concept of achievement. By accepting the traditional definition of a work of art as a performance, text, or composition, we have equated creativity with authorship. We have not yet questioned enough our received notions of author and object, and have thus ignored as many creations as we have identified. An examination of the life and works of one of history's most creative people, Isabella d'Este, suggests that we have defined creativity too narrowly and have overlooked at least one of its manifestations: patronage.

Isabella d'Este, a voracious patron and collector, took great personal interest in the products of the artists she employed. Her desire for all the newest works influenced the course of music history, and her repeated requests for new compositions contributed to the development of a musical genre. Her penchant for complete control, expressed in an

exchange of hundreds of letters with artists to insure that they painted according to her program, produced paintings of her own design. She created one of the richest art collections of her day, and in doing so created her own world over which she ruled completely. Her many volumes of letters, in which she specified the precise details of each commission, prove her to have been not only knowledgeable and powerful, but also a strong creative force. While she may not have composed or painted the works produced with her money, she did in a certain sense create them.

The Virtue of Gender

Anne MacNeil, University of Chicago

The *commedia dell'arte* actress Isabella Andreini bequeathed to posterity evidence of an extraordinary conscientious and expertly-crafted case of women's self-fashioning from the late Renaissance. Witness of her image-making provides a strong counterfoil to Stephen Greenblatt's patricentric study of the phenomenon by yielding an example of a women's redefinition of self and, more importantly, by offering clear insight into the formulation of a specifically feminist practice of social and professional masking. Moreover, it shows how Isabella Andreini employed not only literary composition in the task of self-fashioning, but also musical and theatrical performance. Overcoming social and economic boundaries meant casting off the limitations of gender and implications of sexuality embedded in the literary and performing arts. In doing so, Isabella highlighted both her feminine physical characteristics and the masculine attributes of her craft.

This unique duality in Isabella's self-imaging makes explicit the dichotomy between nature and culture depicted by Sherry Ortner in her essay "Is Female to Male as Nature is to Culture?" Ortner's anthropological study, proceeding from the established dictum that women in all known societies occupy a status secondary to that of men, demonstrates that the universal subordination of women is a learned, cultural habit rather than a fact of nature. Trading on similar associations of femininity with nature and masculinity with culture, Isabella Andreini's masking contrasts the masculine concepts of virtue, value, and eloquence in the arts, with the feminine traits of childbearing, motherhood, chastity, and modesty. Features of this dual-gendered self-image include the constant juxtaposition of sharply-defined male and female attributes, rather than a melding of the two into an androgynous unity, and the construction of a highly developed scheme of Neoclassical morality within which the two images function simultaneously. In this paper, I shall examine the nature/feminine and culture/masculine associations in Isabella's self-fashioning and elucidate some of the ways that musical and theatrical performance contributed to her definitions of gender.

8:30-10:00 – Session 2B, Highlander 200**ROMANTIC BINARISMS***William Meredith, Center for Beethoven Studies, San Jose State University, Chair***Homosexual Revelation or *Nachtstück* of Romantic Irony? Two Ways of Reading****Schubert's *Der Wanderer*, D. 649***James Parsons, University of Missouri, Columbia*

"If Schubert was homosexual," as James Webster asks in the summer 1993 issue of *19th-Century Music* devoted to Franz Schubert's sexuality, then "what difference does it make for his music?" Aware of the problems attending the nexus of (1) a musical work, (2) a composer's sexuality, and (3) the ways in which criticism might intersect in a meaningful way with (1) and (2), I propose to attempt a move in the direction of partially answering this question by looking at Schubert's *Der Wanderer*, D. 649, with an eye and ear to the issues of sexuality and cultural practice. Specifically, I shall interrogate the Lied from the dual perspective of Romantic irony advanced by Friedrich Schlegel (as it happens the poet of D. 649) — "an absolute synthesis of absolute antitheses" — and the seemingly unresolved tension sounded in Schubert's Lied wherein two curiously parallel yet nonparallel formal sections may or may not spell out the divided self of the homosexual forced to live a dual and unresolved existence. Rather than providing unduly provocative or easy-to-package answers, my analysis will focus instead on the asking of questions. Those questions will converge in a critical reading of D. 649 and a consideration of the relative strengths and weaknesses of viewing the Lied from the vantage point of Schlegel's concept of Romantic irony and the recently-advanced suggestion of Schubert's homosexuality.

Subversive Sonatas: Lesbian Narrative Space*Julia Moore, Santa Barbara, California*

In a series of papers, I have been attempting to define the characteristics of the different, subversive aesthetic practiced by women composers versus men composers in first-movement sonata form from Beethoven through the end of the nineteenth century. Of course, the very notion of women and men composing sonatas differently is a highly controversial one, despite inarguable evidence that gendered genres of literature and painting were subverted by women — as a group — with respect to the dominant masculine aesthetic.

In the present paper, I update my musical examples with newly recorded and newly published first-movement sonatas by women to uphold my contention that women's sonata aesthetic ("lesbian narrative space") is indeed consistent, no matter how many examples one examines. I also add further theoretical support from recent queer theory and feminist theory.

"Lesbian narrative space" is a name taken over from literary criticism describing an aesthetic of truly non-binary "sameness," in contrast to the dramatic aesthetic of binary conflict that defines canonical works throughout the arts since the Enlightenment. Its

name derives from rare literary works in which lesbian identity and experience manage not to be tragic. It is as commonplace in the sonata as it is rare in novels by women. Lesbian narrative space represents a perhaps “fatal” (to some critics) undermining of sonata form’s defining characteristics. Thus women’s sonatas have frequently been viewed as misconceived or incompetent, and they have appeared to be lacking in canonical qualities – an accurate observation. However, women’s subversive sonatas are in many ways far less predictable and more interesting than the familiar sonatas of the masculine canon.

Clara Wieck and Motivic Metamorphosis in Robert Schumann’s Piano Music: A “Creative Partnership” Reconsidered

Leslie Hiers, University of Virginia

Traditionally, biographers have celebrated the marriage of Robert and Clara Schumann as the ideal artistic union. According to Anna Burton and Nancy Reich, Clara complemented Robert’s genius with her art in a “creative partnership.” In 1838, Robert articulated clearly defined roles for himself and Clara: “Between the two of us we have...the brains and hands to earn...as much as we need.” In most biographies, Clara is content to be the “hands” and Robert is glorified as a pre-destined creative genius who obeyed fate, defied Clara’s father, and married the only woman who could understand his genius.

Re-examining diary entries and letters, I will argue that in the 1830s Robert and Clara experienced shifting relations of dominance rather than playing consistent complementary roles. Schumann envisioned his marriage to Clara as a way to channel his sexual and creative energies into a focused, disciplined vocation and life, conforming to a mid-nineteenth-century capitalist model of marriage as a way of conserving resources. In creating a “Clara motive,” and in borrowing themes from Clara’s early compositions, Robert used the idea of Clara as disciplined music to focus his own abundant and disorganized ideas. Studying two of Schumann’s piano works from this decade, his Op. 11, Sonata in f# minor, and *Novelletten*, Op. 21, I will propose that Robert’s treatment of musical material associated with Clara can be understood as a parallel narrative to his changing perception of her as his creative partner.

8:30-10:00 – Session 2C, Highlander 152

GENDER TENSIONS IN MUSICAL VOICE

Ethan Nasreddin-Longo, University of California, Riverside, Chair

Performance and Heterosexuality

Fred Maus, University of Virginia

The relation between performer and audience, in conventional performance formats, is strikingly analogous to the structuring of sexuality by compulsory heterosexuality. In both cases, individuals take distinct, relatively fixed roles, conventionally understood in

terms of the opposition active/passive. The active position (male or performer) is associated with power, prestige, and the public realm. Since I believe the institution of compulsory heterosexuality is destructive, I am troubled by the parallel with musical institutions that have long been important to me.

In exploring the issue, the first task is to state the analogy clearly, the second to indicate its consequences. To state the analogy, I consider a passage from Pauline Oliveros's text "Rags and Patches," and some work by Suzanne Cusick, especially "On a Lesbian Relation with Music." Both writers recognize the possible association between listening and a femme or bottom sexual role, though they also qualify the association by noting the possibility of choice or activity in listening. I argue that the notion of active listening does not adequately counter the differences of power between performer and audience; that is, active listening is not sufficient to promote the listener to a status equal to that of the performer.

What are the consequences of the analogy, and how should one respond? One might accept a negative evaluation of the restrictive roles of traditional performance formats, and try to adopt a different musical practice. Oliveros has found many imaginative ways to do this: especially in the *Deep Listening Pieces*, she provides scores for interactions in which all participants fluctuate between active and receptive positions. (Everyone present is a participant; there is no distinct audience role.) But – not surprisingly – the results will not fully satisfy musical tastes habituated to classical music. Someone who wants or needs to defend standard performance formats must argue, somehow, that the structuring of musicality by the performer/audience opposition is not harmful. However, I am not sure that such an argument can be made.

Reading Race, Gender, and Modernism in Ruth Crawford's "Chinaman, Laundryman"

Ellie Hisama, City University of New York

In a 1934 essay, Charles Seeger proposes the possibility of what he calls proletarian music." Theorizing music to be a cultural medium through which a dehumanized society might become more compassionate, Seeger argues that music composed specifically for the proletariat, whom he defines as the propertyless members of modern industrial society, would make possible such humanizing of society.

This paper will argue that Ruth Crawford's 1932 song, "Chinaman, Laundryman," which was composed before she decided to forego modernist composition in the mid-1930s, elucidates this notion that music may express revolutionary content through experimental compositional techniques. My analysis will focus on three aspects of the song's structure – pitch, rhythm, and register; it will present a map of both the voice and piano and relate them to the text, which describes the harsh working conditions of a male Chinese launderer. I shall introduce the possibility of reading two personae projected by the body of the vocalist – a male persona who narrates the text and a female persona who sings in a relatively high register typically marked as "female" – in order to explore how Crawford's particular use of register enables a listener to experience the gender tensions borne by Asian-American men in the early twentieth century.

My Settings of e. e. cummings and of Original Texts: Satire and Heterosexuality*William DeFotis, College of William and Mary*

In my *e. e. cummings bagatelles* for mezzo/pianist (one performer), the text's "I" and "you" can be satirical (i.e., purposefully not quite right) *within* the assumption of "I" = male/"you" = female—since even though a woman delivers the poems here, she doesn't cast any suspicion upon them. In my settings of original texts, however, satire's not-quite-right-ness reaches the point of problematizing heterosexuality itself, in various ways. In *Against that time*—ten songs for soprano, mezzo-soprano, and orchestra—the unmistakably male texts (e.g., the report of a missing person, a real estate ad, and two sonnets of Shakespeare) make the female voices starkly awkward and distancing—not by the women being mocking, but rather by their earnestly attempting to represent the (male) implied authors. My tape piece, *Breaking Up Immediately Recognizable Units of Significance Is Hard to Do*, is satirical by ellipsis—making the female voice enormous by its absence from all the men's love-ballad talk. "Some of My Best Friends Are Women" is quite plainly a satirical song, in C major. Its rhetorical strategy is to let a male voice earnestly proclaim his feelings, but in a suspiciously boastful way.

When I talk about "heterosexuality" in my music, I can easily fall into two traps: (1) it is much easier here for me to talk about texts and to ignore their musical settings; (2) I could, in compensation, go on an essentialist search for "heterosexuality" in the music irrespective of its texts. My way out is to try to understand text and music not as parallels, analogies, or metaphors for each other, but as inseparable—sometimes even indistinguishable—parts of gesticulations. Then the question of "text-music relationships" becomes one of rhetorical strategies—of what "voice" emerges from the way an utterance is inflected, timed, framed, etc. Whether I mean "voice" literally or figuratively, I am interested in the social meanings that male and female voices are loaded with, and in composing contexts that illuminate or even subvert those meanings.

10:30-12:00 – Session 3A, Highlander 152**SERVICE, RIGHTS, AND THE BOURGEOISE'S EXERCISE OF POWER***Rae Linda Brown (University of California, Irvine), Chair***Interrelating Historiography and Feminist Theory in Musicology: The Case of the****Boston Composer Mabel Wheeler Daniels (1878-1971)***Maryann McCabe, New York University*

Although musicology can be animated by interdisciplinary approaches, still the application of theoretical concepts from other fields poses problems when musicologists do historical work. Removed from their original environment, theoretical concepts require reappraisal in their new contexts. This paper illustrates how sources pertinent to the composer Mabel Wheeler Daniels (Radcliffe College, Class of 1900) suggest application of concepts from feminist theory: the notion of a separate women's culture, dichotomous

social and hence cultural spaces for men and women, and a transitional female public sphere for women. Radcliffe College, in which Daniels discovered and developed her professional identity, exemplifies such a sphere. This paper also demonstrates that gender is not the only variable that must be considered in pursuing the historiography of America's female composers. Other sociological components contribute to historical specification. Mabel Daniels's access to Radcliffe College, her professional preparation within it, and her unique role as a patron composer, were contingent on her class and ethnicity as well as on her gender. Regarding Daniels as a well-to-do, upper-middle-class, Anglo-American woman also permits a more comprehensive understanding of both her music and her autobiographical writings from the period.

Lieser, Mahler, Schoenberg: The Sexual Politics of Modern Musical Patronage

Elizabeth L. Keathley, State University of New York, Stony Brook

Women's patronage has filled an important niche in the ecology of modern music and has exhibited motivations and consequences laden with ideologies of gender: it is a significant yet insufficiently examined phenomenon. Drawing on correspondence from the period 1911-1918, the present study considers the manifold forms of patronage extended by Alma Mahler and Lilly Lieser to composers Arnold Schoenberg and Alban Berg, forms that ranged from direct payments, accommodations, and the subvention of projects to artistic counsel, moral support, and opportunities to forge crucial connections.

The growth of feminist consciousness and agitation for women's legal, professional, and property rights that marked the turn of the century contributed directly to the increase of personal and economic freedom that permitted bourgeois women to exercise patronage. Yet gender-inflected tensions recorded in the correspondence suggest the composers' discomfort with the influence exerted by their female patrons, and this may have contributed to the denigration of the "feminine" in modernist gender ideologies. These circumstances illustrate the irony of women's relation to modernism: progressive Viennese women at the turn of the century embraced the "modern" as a means to cultural equity, and many used their power and prestige to support modern arts, yet "modernism," as it has been conveyed in canonized musical works, the statements of composers, and the narratives of music history, has resisted the participation and influence of women.

Noble et grande servante de la musique: Telling the Story of Nadia Boulanger's Conducting Career

Jeanice Brooks, University of Southampton, England

Recent studies of women's biography have revealed that the absence of appropriate narrative traditions poses problems in telling the stories of extraordinary women. Writers attempting to describe Nadia Boulanger's conducting career in the pre-war era were confronted with difficulties similar to those faced by biographers of female authors. The most frequently repeated solution to these problems (adopted by critics and biographers as well as by Boulanger herself) involved a reworking of the prevailing

narrative model for women. The model relies on traditions of romance, framed in spiritual or religious biography so that the subject is presented as chosen for his or her life work by a divine power to whose service the subject's life is then consecrated. In Boulanger's story, music figured as the divine power she served, replacing the male hero of romance and the deity of spiritual biography. This reworking was dependent for its success, however, on the ideology of the autonomous musical work and the conviction that music exists independently of its interpretation. Boulanger and her critics can thus be seen as exploiting the possibility for gendered discourse latent in an ongoing debate over the relationship between conductors, composers and musical texts. This conceptualization of Boulanger's conducting career and its compatibility with a broad range of widely-held beliefs about the nature both of women and of music provide a convincing context for understanding her success.

10:30-12:00 – Session 3B, Highlander 200

FRAGILE FEMININITIES

Judith Tsou, University of California, Berkeley, Chair

Ophelia's Daughters: The "Mad Song" in Restoration Drama

Dana Gooley, Princeton University

Elaine Showalter has argued that, in contrast to madwomen of Restoration plays, "Augustan types of female love melancholy were sentimentalized versions which minimized the force of female sexuality, and made female insanity a pretty stimulant to male sensibility." The presence of female sexuality in Restoration mad scenes was magnified when they included so-called "mad songs," a small genre developed by Henry Purcell and John Eccles, and realized by the musical skills and acting innovations of the actresses, notably Anne Bracegirdle. The new mad songs – which feature rapid, strong contrasts and unusually passionate recitatives – offered actresses an opportunity for extravagant vocal and gestural assertion, accompanied by a colorful musical language that augmented their emotional intensity and physical presence.

This paper explores three factors that make female sexuality central to the meaning of mad songs during the Restoration. (1) Almost all Restoration mad songs are sung by characters modeled on Ophelia, and they thereby acquire some of the feminine, erotic, and subversive meanings associated with Ophelia's singing. (2) In *The Anatomy of Melancholy*, the main source for Restoration ideas about madness, Robert Burton gives the name "love melancholy" to madness that is caused by unrequited or unsummated love. In his extended discussion of love melancholy, Burton makes no secret of its feminine nature ("it turns a man into a woman") and erotic essence ("[it] deserves rather to be called burning lust"); these erotic feelings are accented in the speeches and songs of Restoration mad scenes. (3) The feminine and erotic characteristics of love melancholy took on heightened significance at the onset of the Restoration, when women

for the first time acted on the public stage. As Elizabeth Howe has shown, the presence of women on stage led to a new theatrical climate in which the actresses' roles and bodies were highly eroticized.

Woman and Instrument, Woman as Instrument: The Glass Harmonica

Heather Hadlock, Princeton University

This paper considers the glass harmonica, which enjoyed a brief vogue in late-eighteenth-century Vienna, as a case study of the multivalent associations between women and musical instruments in European culture. Freia Hoffmann has documented the socio-historical connections between the "ladylike" harmonica and its female *virtuose*, amateurs, and audiences (1991). The instrument's sound was also equated with the female voice, as I will discuss with reference to Hasse's cantata *L'Armonica* for soprano and glass harmonica.

Medical science and popular wisdom specifically linked the harmonica and the feminine nervous system. Dr. Franz Mesmer used it in his "magnetic" therapies; E. T. A. Hoffmann, remarking on the swoons its tones inspired, noted satirically, "Of the use made of the instruments by Mesmer I prefer not to think!" Amateur and professional players also suffered from "permanent nerve damage" from contact with the harmonica, a vague malady that resonated with emerging Romantic notions about the dangers music could have for women.

The affinity of woman and instrument intensified in the Romantic era, when the harmonica's popularity faded and its sound was appropriated for metaphors and metaphysics: in literature, the harmonica's timbre, like the idealized soprano voice, invokes uncanny or transcendent effects. Both harmonica and soprano are credited with a primitive (and threatening) magic, the product of their sonorous *bodies* rather than the "rational content" of the music they articulate. I interpret these magical women/instruments according to feminist theories of *écriture féminine* and the pre-Symbolic qualities of the female voice.

Musical Romanticism and the Return of the Feminine Repressed

Sanna Pederson, Minneapolis, Minnesota

Hegel's views on music in his *Aesthetics* have always been considered problematic, usually because of his professed ignorance of the topic. But Hegel's difficulty in dealing with music can more fruitfully be connected to his profound ambivalence about romanticism. As a historical period, the Romantic era was associated by Hegel with a retreat of the spirit into itself. While this inwardness did mark a form of progress of the spirit, Hegel also systematically associated it with subjective feeling, disease, and the feminine.

I am interested in pursuing Hegelian assumptions that music is quintessentially romantic, and how these assumptions underlie a strenuous effort to repress what is presumed to be music's feminine nature. I propose to do this by investigating the history of musical anti-romanticism.

This paper focuses on the first time musical romanticism was clearly articulated in gendered language as politically abhorrent. German music critics, inspired by radical Young Hegelian philosophy and the bold actions of men fighting for the right to govern themselves, lashed out against musical romanticism as passive, sick, weak, and, above all, feminine. Disgusted by music that “did” nothing in the real world, these critics tried to negotiate a space within Hegelian aesthetics for a manly non-romantic music, which was designated “democratic” music. In spite of their efforts, however, critics could not allay the suspicion that music and romanticism came from the same feminine, diseased, inner place.

10:30-12:00 – Session 3C, Highlander 130

TECHNOLOGY, OLIVEROS, AND THE NEW MUSIC LISTENER

Jennifer Rycenga, San Jose State University, Chair

The Representational versus the Non-Representational in the Ear of the Feminist Listener

Linda Dusman, Clark University

The field of Performance Studies is relatively new in music scholarship, particularly as it applies to what has been traditionally called “absolute music,” or music that has no text or narrative subtext. In an article in *Perspectives of New Music* (Summer, 1994), I used arguments developed by Judith Butler in *Gender Trouble* and Peggy Phelan in *Unmarked* to make a case for a non-representational reception of new music, music that has not been created to fit within the historic hegemony of Euro-American classical music.

In this paper I will summarize my previous position and propose strategies for listening designed to create non-representational feminist hearings of new works. Included will be excerpts of performances of contemporary electronic works by Iannis Xenakis, one of the most influential composers working immediately after World War II, Pauline Oliveros, an American experimental composer much revered by cultural feminists, and Thomas DeLio, a composer whose work is often considered to be in the category of “sound art” rather than “music.”

These examples of “tape music” or “acousmatic” music are particularly interesting in that they constitute a genre of “performer-less” performance, a genre that is controversial in the music world primarily because of its format. I will argue that these works and their performance are on many levels designed to subvert historic representational listening, and I will use them as models to develop strategies based on recent writings in feminist epistemology for listening in performance. How do we come to “know” what we are experiencing in music performance, and how has that traditional knowledge been dominated by masculinist historical and theoretical thought? I will propose a feminist counterpoint to this experience: the possibility of listening non-representationally, subversively, physically, and via the “imaginary Real.”

**“The Dear and the Dangerous”: Technology and Feminism in Hildegard
Westerkamp’s *Breathing Room***

Andra McCartney, York University, Toronto

My recent research with Canadian women composers of electroacoustic music indicates a “doubled” response to technology, in which it is experienced as both pleasurable and dangerous. Teresa de Lauretis (1991) uses the phrase “two-fold pressure” to describe the pull towards both affirmative action and radical critique found in feminist thinking and artistic practice. Because women composers of electroacoustic music involve themselves in (at least) two strongly gendered domains of technology and composition, this pressure is particularly intense. My paper discusses the work of Hildegard Westerkamp, a Vancouver soundscape composer influenced by Pauline Oliveros in her approaches to technology and the body. To describe her piece *Breathing Room* and its relationships to her work as a whole, I draw on and integrate several perspectives: feminist theory about technology elaborated by Donna Haraway (1991); its extension into musical discourse by Susan McClary (1991); gestalt music analysis as described by James Tenney in *Meta+Hodos* (1992); and a discussion of listener responses informed by reception theory.

Lesbian Skin and Musical Fascination

Martha Mockus, University of Minnesota

Skin (1991), a collaborative performance by Pauline Oliveros and choreographer Paula Josa-Jones, and Dorothy Allison's recent collection of essays, also entitled *Skin* (1993), pose a new and intriguing set of texts for theorizing lesbian creativity, identity, and musicality. This performative presentation will build upon recent work on Oliveros (criticism and interviews), placing her music and political convictions in an explicit *lesbian* cultural context. I will explore the connections between body and instrument, skin and timbre as they circulate in the work of Allison and Oliveros—lesbians for whom luscious physicality is inherent in words, sounds, and ideas.

1:00-2:30 – Session 4A, Highlander 152

REPRESENTATION OF WOMEN IN EARLY MODERN EUROPE

Susan McClary, University of California, Los Angeles, Chair

When Susanna Speaks

Elizabeth Randell, University of North Carolina, Chapel Hill

The most popular Renaissance chanson text by far was *Susanne un jour*, a *chanson spirituelle* written by Guillaume Guérault. This version of the Apochryphal story of a woman who would rather die than offend God was first set to music in 1548 by Didier Lupi, and reset vocally thirty-seven times during the sixteenth and seventeenth centuries. Kenneth Levy, in his 1953 article on these settings, noticed that large numbers of Catholic

composers set this Protestant poem and speculated that Susanna may have been taken as a royalist symbol, in effect using some of the Huguenot's own music against them. But new vocal settings were published for almost a century, and the poem was translated into other languages six times. Surely a joke on the mid-century religious situation in France would not have had such widespread appeal.

During the same period, the story of Susanna and the Elders was enjoying a vogue among painters as well. Feminist art historical scholarship on the significance of the female nude and film theory ideas about the Male Gaze help us to understand the appeal of this subject for painters and their audiences. Susanna is innocent, and suffers in silence until saved by the prophet Daniel: she is a pure and moral feminine figure. Yet if a painter depicts the Elders spying on the bathing Susanna, she must be naked. The dissonance between the pure Susanna and her nakedness, usually symbolic of sin in Northern Renaissance art, must have been irresistible.

The situation in music is somewhat different in that, while her nakedness is understood in Guérault's poem, Susanna herself speaks in protest. In this paper, I bring ideas developed by feminist scholars in art history and film to bear on the analysis of the music, most notably Lassus's celebrated 1560 setting. A focus on the figure of Susanna and what her naked body might have signified to its Renaissance audience provides insight into Lassus's musical rhetoric, and suggests an understanding of the extraordinary popularity of Guérault's *chanson spirituelle*.

“Who Is This Woman...Who Moves...as if Equal to the Sun?”: The Performance of Gender in Francesca Caccini's *Primo Libro delle Musiche* (1618)
Suzanne Cusick, University of Virginia

“Who is this woman ...who moves ...as if equal to the Sun?”, asks the singer of the first song in Francesca Caccini's 1618 collection of monody. She is the Virgin Mary, the feast of whose bodily “assumption” into heaven coincided with the date Caccini chose for her book's dedication to Cardinal Carlo de' Medici. Celebrating the lifting of a woman's body into paradisaical grace, the feast of the Assumption sanctions and sanctifies a distinctively feminine way of both overcoming and celebrating the limitations of embodiment: as the opening song's poem and tonal organization make clear, an early modern woman inspired by the image of the Assumption could, too, move “as if equal to the Sun”, so long as she constructed her performances of bodily transcendence as, like the Virgin's, submissions to a higher power that lay outside her self.

This paper will argue that the careful construction of a feminine self who, though humble, can move “as if equal to the Sun” was part of what Francesca Caccini meant to teach when she collected 36 of her songs into a didactic collection aimed at a largely female market. Further, it will use some elements of the “embodied music criticism” for which I argued in 1992 to suggest that the strategy sanctioned by the metaphor of the Assumption is a strategy that Caccini's songs *require* the singer's body to perform, over and over again.

Messalina and Operatic Eroticism in Seventeenth-Century Venice

Wendy Heller, Brandeis University

In 1628, Francesco Pona, member of the Venetian *Accademia degli Incogniti*, published *La Messalina*, a travesty on Tacitus's writings on the Emperor Claudius and his adulterous wife Messalina. The stated purpose of this work was to warn readers—men and women alike—of the dangers of female sexuality; actually, this notorious novella was one of the most pornographic works of the century—a graphic description of Messalina's seemingly endless debaucheries. This image of a voracious female sexuality was not restricted to Pona's *Messalina* or other such libidinous *novelle*; Messalina and many of her more promiscuous sisters were awarded vivid aural and visual representations on Venice's operatic stage in the latter half of the seventeenth century.

In the context of contemporary writings on Messalina as an exemplum of unrestrained sexuality, my paper examines the uses of eroticism in Piccioli/Pallavicino's *Messalina* (Venice, 1679). The contradiction between seduction and moral instruction implicit in Pona's novella is a critical factor in the construction of sexually dangerous women in mid-seventeenth-century Venetian opera. The librettist and composer created an atmosphere of eroticism—using such devices as transvestism, disguise and deception, and homoerotic innuendo—which were then sabotaged by a prominent moral and misogynist tone. This same double message is vividly portrayed in Messalina's musical representation, which controls her dangerous sexuality by suppressing her eloquence and appeal, thus compelling her—almost unwillingly—to instruct on the nature of female virtue.

1:00-2:30—Session 4B, Highlander 200

ENGENDERED PEDAGOGIES: THEORETICAL AND HISTORICAL PERSPECTIVES

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

Engendering Knowledge: Musical Places and the Politics of Childhood.

Virginia Caputo, York University, Toronto

During the past decade, scholars working to understand children's lives in a more dynamic way have focussed on the deconstruction and reconstruction of the concept of childhood (Ambert 1986; James and Prout 1990). The concept, anchored by notions of safety, protection, passivity, and innocence, is a patriarchal myth that is problematic because of its exclusionary and oppressive force.

This paper examines the implications of this critique of the social spaces of childhood for the musical places of classrooms. Along with gender and age, a rethinking of the ways in which adults conceive of and order the category "children" poses significant questions for the content and process of music education. This paper, based on ethnographic research with children over the past several years, extends the notions of the

music classroom as a dynamic space and children as actively engaged social actors. I argue that feminist music educators must examine the current critical understandings of childhood as a social institution situated within the discourses of critical pedagogies.

Nadia Boulanger: Theoretical Mother to a Diverse Musical Family

Rosemary Killam, University of North Texas

Nadia Boulanger's teaching of composition is acknowledged as central to many developments in twentieth-century music. Various aspects of her life and work have been well documented and explored by musicologists such as Brooks, Campbell, Click, Kendall, Rosenstiel and Spyket. Boulanger's role in shaping twentieth-century music theory now needs detailed examination by music theorists equivalent to this work by musicologists and composers. The significance of her music theory teaching and of her analytical methods have been acknowledged, and can profit from more careful consideration.

This paper offers preliminary exploration of Nadia Boulanger's theories and her pedagogical methods, including the following areas: the importance ascribed by Boulanger to oral tradition and her related refusal to write texts (in contrast to her male composer/theorist contemporaries such as Schenker and Schoenberg); her influence on the theoretical approaches and writings of her students, including Walter Piston, Helen Hosmer, Helen Hewitt, Joan Groom-Thornton and Patrick McCreless; the foreshadowing of these influences in Boulanger's 1925 Rice Institute "Lectures on Modern Music"; and the implications of Boulanger's insisting on the personal loyalty of her students (modeled on her concepts of mother-child relationships) while simultaneously encouraging their individual musical creativity and development.

The metaphor of motherhood, as Boulanger defined it through her relationship with her own mother and her assumption of parental responsibilities for her younger sister, Lili, offers expanded understanding of Boulanger as music theorist. Grounding metaphors of motherhood in feminist explications such as those of Treblicot, Rich and Rudick augments our understanding of Boulanger's work. Exploration of these issues through interviews with her students and further research will benefit the feminist theory and musical communities.

Men and Women at the Sibelius Academy: Questions of Equality

Riitta Valkeila, Sibelius Academy, Helsinki, Finland

The possibility of equal opportunity and equal participation in musical life has been among the central themes in both political and theoretical discussions about women's and men's positions in music culture. The concept, "equality," has been mostly used in unproblematic, statistical ways. This paper tries to problematize the concept and its use by asking what dimensions it has in the daily routines of the Sibelius Academy. Empirical data comes from a survey that was made in January 1995 among students, teachers, and other staff of the Academy. In this study, these groups were asked questions about attitudes, work climate, study programs, sexual harassment, and personal experiences of equality, etc. The paper presents the preliminary results of the study, which

was made as part of the evaluation process of the Academy. The paper, however, goes beyond the statistics to discuss on a philosophical level both equality and the gendered nature of making music, educating musicians, and music research.

8:00— Concert, *Watkins 1000*

WOMEN COMPOSERS

Monica Jakuc, Smith College, piano

Four Piano Pieces, Op. 21 (1930)

Etudes (1820)

Nocturne in B-flat Major (c. 1830)

Etudes (1957)

Out of the Depths (Psalm 130), Op. 130 (1928)

Five Improvisations, Op. 148 (1934, 1937)

A Hermit Thrush at Eve, Op. 92, No. 1 (1921)

A Humming-bird, Op. 128, No. 3 (1928)

Piano Sonata No. 2 (1955)

Marion Bauer
(1887-1955)

Maria Szymanowska
(1789-1831)

Grazyna Bacewicz
(1913-1969)

Amy Beach
(1867-1944)

Louise Talma
(b. 1906)

SATURDAY, JUNE 17

8:30-10:00— Session 5A, *Highlander 152*

DIFFERENCE AND RECEPTION IN EARLY TWENTIETH-CENTURY AMERICA

Judith Tick, Northeastern University, Chair

Helen May Butler and her Ladies' Military Band: Gender and Image

J. Michele Edwards, Macalester College

Using hundreds of primary documents from the Smithsonian Institution and numerous other collections, I have explored the activities of Helen May Butler (1867-1957) and her Ladies' Military Band with special attention to issues of gender. Butler's Ladies' Military Band was highly successful and especially active from 1899 until 1911, with many parallels to Sousa's band. Under the direction of Butler, one of the first women band leaders in the U.S., the band played hundreds of concerts across the country (theaters, parks, resorts, Chautauqua circuit, fairs) and performed at such visible events as the Pan-American Exposition (Buffalo, 1901), the Women's Exhibition at Madison Square Garden (1902), and the St. Louis World's Fair (1904). Among her compositions is *Cosmopolitan America*, the official campaign march for the Republican Convention in 1904.

The paper (with accompanying slides of archival photographs) summarizes the activities of Helen May Butler and her Ladies' Military Band, analyzes the significance of

this women's band within the context of turn-of-the-century musical and cultural life in the U.S., and examines the impact of gender on audience reception and journalists' evaluations, as well as on the image Butler and the band projected through publicity materials and photographs. Marketing as well as musicianship contributed to Butler's success, and the band connected with audiences through the representation of shared values, especially in terms of gender ideology and national identity.

Ethnicity, Class, Gender, and Genre in the Work of Verna Arvey and William Grant Still

Catherine Parsons Smith, University of Nevada, Reno

Los Angeles-born Verna Arvey (1911-1986), daughter of working-class Russian Jewish immigrants, met William Grant Still (1895-1978), Mississippi-born Presbyterian son of an elite African American couple, in 1930. Arvey accompanied modernist dancers for a living and became Still's secretary, publicist, political spokesperson, librettist, and archivist, as well as spouse and co-parent. Still played in and arranged for Black bands from Memphis to New York City to Los Angeles in theaters, night clubs, and radio, then emerged as a composer of concert music, especially symphonies and operas.

In their society, racial discrimination was overt and pervasive. Distinctions of gender and class were also sharply drawn. Secondary conflicts are suggested by the continuum involving folk, commercial, popular, concert, and modernist music. Complex interaction among these polarities affected Still and Arvey's growth as individuals; to some degree it determined many aspects of their artistic production. Controversies around these matters influenced the reception of their work during their lives and continues to affect the way we see them today.

The purpose of this paper is to frame some of the major questions arising from the vortex of cultural issues embodied in the Stills's careers, to point out some of the specific ways they reacted to this multidimensional web of conflicts, and, perhaps, to illustrate my points with a music example. The paper is an offshoot of a book in process honoring the centennial of Still's birth.

***Salome* and the Reconstruction of the "Other"**

Anne Lineback Seshadri, University of Maryland

The presentation of Richard Strauss's opera *Salome* served as a point of disruption that opened debates about sensitive cultural issues. In this essay I discuss the American première at the Metropolitan Opera in New York (January 22, 1907) and the ensuing public controversy that led to the withdrawal of the opera. I further explore how categories of difference are manifest in Strauss's opera and the debate surrounding its presentation. A close reading of this debate reveals intense ideological struggles surrounding fin-de-siècle cultural constructions of gender, sexuality, and difference.

At the turn of the century, the anxieties of middle-class heterosexual men were projected on to a number of groups, called by critical theorists the "Other," including hysterical girls/women, homosexuals and Jews (also "Orientals"), which are all located in the vivid image of Strauss's *Salome*. As Bidy Martin notes (in "Feminism, Criticism and

Foucault”), “The question of woman was posed...in ways that situated the identity of woman at the center of racist and imperialist demographic politics.”

Working under the assumption that *Salome* relies on the interplay of verbal, musical, and visual signifying practices, I emphasize the heterogeneous nature of opera, and approach the performance from the varying perspectives of the composer, musicologists, critics, and audiences. Further insight is provided by a comparison of the reception of *Salome* with the contemporary public reaction to Madonna’s video, “Justify My Love” (1990).

My examination of the debate surrounding the New York première of *Salome* provides a greater awareness of how musical performance, in particular opera, challenges cultural stereotypes. As a significant document in the history of gender, sexuality, and notions of difference, Strauss’s opera is crucial to the understanding of aesthetic, social, and political structures of the twentieth century.

8:30-10:00 – Session 5B, Highlander 130

ETHEL SMYTH

Elizabeth Wood, New York University, Chair

Ethel Smyth’s Early Works: Style versus Substance?

Margaret Lucia, Grinnell College

Of Dame Ethel Smyth (1858-1944), Nicolas Slonimsky writes “...her music never overcame the strong German characteristics, in the general idiom, as well as in the treatment of dramatic situations on the stage.” Herein lies the irony of the reception of the music of this composer, who went to Germany to learn her craft at the seat of the canon-makers, so to speak, only to be assigned to a lesser status later on for having learned that tradition too well. How do we assess her music today, or, for that matter, the music of any woman who has been relegated to semi-oblivion for reason of being labeled derivative, conservative or, perhaps, “confined” by predilection or experience to certain geographical or stylistic boundaries?

Smyth’s early instrumental works for piano and/or chamber ensemble, written while the composer was a student of Heinrich von Herzogenberg in Leipzig and Berlin, provoke such questions in that they pay obvious homage to Brahms, yet (if one examines them further) introduce the witticisms and imagery of a strong emerging personality. I propose to present two of these works (as yet unpublished), Smyth’s Variations in D-flat Major (“on a theme of an exceedingly dismal nature”) for solo piano, written in 1878, and her Trio in D minor for violin, cello and piano, written in 1880, as examples which I believe reveal a positive tension between the style which Smyth assimilated so well and the originality of her ideas.

The Changing Importance of Gender in Critical Perceptions of Ethel Smyth
Elizabeth Kertesz, University of Melbourne, Australia

Recent years have witnessed a revival of interest in Ethel Smyth, which has produced reappraisals of her life and work. Prior to this, references to Smyth in secondary sources revealed little of her outstanding personality and contributions to music. What lived on beyond her death was not her achievement as a composer, but memories of an eccentric battler who fought vociferously for women's rights and was somewhat marginal to contemporary musical life. Examining the critical reception of her major works in the contemporary English press reveals changing perceptions of Smyth as composer. Reviewers of the *Mass in D* (1893) were amazed that it had been written by a "young lady," and many judged it accordingly. Gender remained an issue in critiques of *Der Wald* (1902), but from this time on it was less common for considerations of gender to be made explicit as Smyth was increasingly accepted as a public figure. Awareness of her powerful persona and her readiness to engage in public debate replaced gender issues in critical perceptions of the composer behind the music. This evolution in perception of Smyth does not necessarily suggest great progress in attitudes to women composers. It demonstrates, however, that she became an English "character," and an accepted part of the musical scene. It is this perception that lingered on, rather than the accolades accorded her early in her career as a great woman composer, or the praise for her important contribution to British opera.

Listening from a Butch-Femme Perspective: Ethel Smyth's String Quartet in E minor
Jennifer Hughes, University of Virginia

In her *String Quartet in E minor* (1902-1912), Ethel Smyth uses devices such as melodic and harmonic development, instrumentation, and manipulation of form to subvert traditional notions of musical content in the post-Romantic string quartet. Yet traditional analysis is inadequate for describing my experience with this piece, for it does not offer explanations of its most effective moments or reveal its subtexts of feminism and sexuality.

The paper offers an additional way to hear and understand Smyth's Quartet by providing a butch-femme perspective. My analysis is based on the work of Sue-Ellen Case, specifically her 1988 article "Toward a Butch-Femme Aesthetic." With this essay, Case suggests the butch-femme partnership as a possible feminist subject position, thus opening the door for feminist critics interested in interpreting literary art from a perspective that allows women subjects the power to change and affect their artistic surroundings and to carve out their own space in an oppressive environment. While feminist film and literary critics have provided new and fascinating interpretations of literary art based on Case's notion, music critics have not yet fully developed this notion into a possible listening strategy or analytical perspective, especially with regard to instrumental works. By shifting the emphasis between traditional or "butch" analyses and less traditional ones, but needing both perspectives to explain the piece, this paper tries to exemplify a butch-femme approach to writing about music. Smyth's quartet is

an ideal piece to consider from this point of view: an acknowledged “sexual invert,” she finished writing it while she was involved in the suffrage movement, and letters of hers indicate that she intended part of the piece to represent a victorious suffragette.

8:30-10:00 – Session 5C, Highlander 200

READING POP

Robert Walser, University of California, Los Angeles, Chair

Justify Whose Love? Queer(y)ing the Reception of Madonna

Karen Pegley, York University, Toronto

Cultural studies recently has acknowledged the plurality of meanings inherent within any single text and the critical role of the television viewer in explicating these messages. This body of scholarship has been informed by the work of Stuart Hall (1973a), who has posited several approaches which may be adopted by a viewer when interpreting a text: the “preferred” reading, the “oppositional” reading, or a combination of the two, resulting in a “negotiative” strategy.

Current scholarship on Madonna has pointed to the plethora of meanings encoded in both her public persona and her music videos (Sexton, 1993; Schwichtenberg, 1993). Lisa Henderson (1993) has suggested that Madonna’s banned video “Justify My Love” – which includes images of bisexual intimacy and sadomasochism – is read “oppositionally” by many lesbian fans who appropriate these images for their own usage. Several questions subsequently are raised by this statement: are interpretations of “Justify My Love” consistently read “oppositionally” by lesbians? or, in light of Judith Butler’s analysis (1990), are readings as multiple as there are female genders?

To address these questions I borrow the methodology employed by Loulan (1989) in her study of butch, femme, and androgynous lesbian energies. By highlighting the responses provided by my lesbian consultants, I will explore how these genders may function as lenses when they interpret the video’s visual and sonic texts. I will attempt to give voice to their concerns as I examine the range of their acceptance of – or resistance to – Madonna’s sexual imagery.

Fem-Pop: Laurie Anderson’s Stylistic Appropriation

Sam McBride, University of California, Riverside

Laurie Anderson’s music is feminist in two ways (according to Susan McClary): it can perform a social critique, and it can develop new models of (feminine) pleasure. However, not all of Anderson’s music functions in one of these two ways. Some pieces, in fact, resemble conventional pop songs, a resemblance which has caused some critics to label Anderson’s music derivative of (or seeking to assimilate) pop culture.

One such song is “Babydoll,” from the 1989 album *Strange Angels*. The song’s lyrics do have feminist implications (the narrator speaks of her brain using masculine pronouns), yet musically it is based on pop clichés. The chorus employs a I-V-IV-V chord

structure (which is also the basis for most of the verses). The instrumentation, arrangement, and backing vocals would not seem out of place on an AM pop radio station. Anderson even sings most of the song (in contrast to the speaking style for which she is best known).

The combination of "Babydoll's" lyrics and music, however, suggests a third way in which Anderson's music can be considered feminist: as appropriation of pop musical style. The "catchy" melody of the chorus, its "cliché-ness," underscores yet undermines the verbal cliché that women need men to think for them; the melody keeps the ideas in the listener's head, while simultaneously making them absurd. The danger Anderson faces in implementing this strategy is that the pop style could overpower the feminist content.

Sister Ray: Some Pleasures of a Musical Text

Jeff Schwartz, Bowling Green State University

The song "Sister Ray" is the longest work recorded by The Velvet Underground and their finest synthesis of the influences of early rock, free jazz, academic minimalism, and the various approaches of their patron Andy Warhol. Like many of Warhol's early films, "Sister Ray" mixes popular media and avant-garde aesthetics with subject matter from New York's decadent nightlife. Specifically, the lyrics of "Sister Ray," though vague, describe an orgy involving sailors and transvestites at which a murder takes place. The narrator of the song nonchalantly reports the events, since he is preoccupied "searching for his mainline" to inject drugs.

In this paper, I am opposing the current overwhelming preeminence of lyric analysis in popular music studies. Inspired by Barthes's *The Pleasure of the Text*, I offer instead a series of readings of "Sister Ray," showing how the theme of transgression of gender, self, and body structures every aspect of the text. I am not arguing that this unity is an aesthetic standard by which every musical text should be judged. Many of the most interesting popular songs, from "Teen Angel" to the works of Sonic Youth, derive their power from conflicts among what is signified by the harmony, rhythm, lyrics, melody, recording technique, vocal stance, etc. The thematic unity of "Sister Ray," however, makes it a good example to demonstrate my approach.

Sections cover harmony, rhythm, recording and rehearsal practices, instrumentation, improvisation, relevant biographical information on the band members, and the band's influences.

10:30-12:00 – Session 6A, Highlander 152**FREEDOM, POWER, AND MUSIC IN WILLA CATHER'S AMERICA***Ruth Solie, Smith College, Chair***Women, Music and Settlements: Nurturing Social Reform, or Implementing Social Control?***Shannon L. Green, Madison, Wisconsin*

In the late nineteenth century, middle-class philanthropists established Settlement Houses in tenement neighborhoods throughout the United States. Many Settlements offered musical activities, including regular concerts, ensembles, and private instruction. In 1892, the first Settlement Music School opened at Jane Addams's Hull-House in Chicago. Hull-House's Music School was typical of Settlement music departments in having a female director (Eleanor Smith), and in the popularity and variety of its activities.

Settlement music departments did not claim to be teaching future professional musicians; they asserted that music's value for the working-class lay in how it "enhanced the returns from group activities," and in how it brought about "social adjustments desirable for the individual."

By combining the arts and social work, Settlement music departments attracted many middle-class women, by providing a viable employment alternative. In addition, the women involved in Settlement music programs firmly believed they were bringing culture into tenement neighborhoods, and raising the level of working-class tastes and lifestyles. Why did so many women choose to work in the Settlement music departments? Did their activities constitute a genuine act of social reform, aimed at improving lives? Or was it one tactic, used by Settlement workers, to form the tastes of the working-class and recent immigrants residing in Settlement neighborhoods into copies of middle-class white society? An examination of heretofore unexplored archival sources such as letters, diaries, and records from the National Federation of Settlements and Hull-House shows a complicated range of answers to these questions.

"The Unguarded Ear": Music, Consumerism, and Femininity at the turn of the Century*Cristina Ruotolo, Yale University*

This paper attempts to bring recent musicological analyses of gender and sexuality to bear on the historical questions currently engaging American Studies (a field generally content to ignore music, especially "classical" music) by focusing on several turn-of-the-century fictional and nonfictional texts that articulate American women's responses to music. My primary exhibit will be Kate Chopin's *The Awakening* (1899), a novel highly conscious of the effects of music on a leisure-class woman bored with her circumscribed existence as wife and mother, who "awakens" to a kind of feminist consciousness in part through hearing a performance of a (Frédéric) Chopin Prelude. Drawing on Joseph Horowitz's discussion of the "New Woman" Wagnerites (*Wagner Nights*, 1994), I examine the terms of this music-inflected feminism, as it inhabits Kate Chopin's ultimately

pessimistic novel, and in its range of expression in several other turn-of-the-century accounts of women's responses to music generally, or to the music of Chopin and Wagner in particular.

I argue that music's association with freedom and power for both fictional and real women remains inextricably bound up with their emerging identifications as consumers in what is increasingly a consumer society at the turn of the century. Indeed, accounts of music's effect, across these several texts, oscillate between the rhetoric of freedom and self-discovery and metaphors of submission and vulnerability to a musical force at once emancipatory and manipulative. Itself a consumable commodity, music inspires feminist consciousness, I suggest, only to remain painfully (and/or happily) circumscribed by a consumer economy, arousing the self less to political mobilization than to an inarticulate, inexhaustible, and isolated desire for new experience and acquisitions.

Not Just Another Pretty Voice: Dragging Music into *The Song of the Lark*
Romy Kozak, Stanford University

Part of a larger project of understanding how music functions within cultural imaginaries, and specifically, how the use of music in verbal texts relates to their negotiation of the linguistically entrenched heterosexual binary, this paper traces the "textual trouble" music enacts in Willa Cather's *The Song of the Lark*. The verbal representation of music is not an unproblematic transcription of "the speech of the soul," but rather in effect a drag performance: words dressed up as music refusing to adhere to a straight division of discursive possibilities and playing havoc with "fabricated notions about the ineffable interiority of...identity" to which music supposedly has privileged access. Key episodes in the novel, as well as Cather's difficulties forming her semi-autobiographical material to the demands of "conventional design," relate these aspects of textual performance to thematics of gender and sexuality, offering a queerly complex articulation of aesthetically and sexually troublesome desires.

10:30-12:00 – Session 6B, Highlander 130

WOMEN OF THE PIANO

William Fitzgerald, University of California, San Diego, Chair

Music Lessons

Kevin Kopelson, University of Iowa

The gender, sexual, and class positionings of the "maiden" piano teacher are quite complicated, as can be seen in texts (interviews, memoirs, short stories, novels, films) that either speak about her or purport to speak for her. By examining these texts, I try to come to terms with her stereotypical femininity, her stereotypical virginity, and her problematic middle-class status. The maiden piano teacher, even if impoverished, is

thought to have a great deal of cultural capital, and to be capable of enabling gifted female students to “perform” bourgeois identity. I also try to demystify the notion that these women try to, and usually manage to, “homosexualize” gifted male students.

She Was the Perfect Woman Because She Played Like a Man: The Reception of Teresa Carreño in the American Press at the Beginning of the Twentieth Century

Karissa Krenz, Bucknell University

Teresa Carreño (1853-1917) was considered one of the greatest pianists of her time, and was successful as a professional woman pianist, vocalist, composer, and conductor in a male-dominated Victorian concert world. The press followed her concert and personal life very intently as a female celebrity, but her gender was a visual aspect of her performance; critics often discussed her clothing and hair more than her playing. Despite her acknowledged talent, she was treated differently than other female musicians; some critics attributed her ability to her “masculine” qualities, while others refused to class her as a woman pianist because she was “too good.” Discussions about how her gender did not “limit” her abilities were also published. Some went so far as to say “Of all the men who play the piano, Carreño is the most electrifying” (*Musical Leader*, 1908).

She achieved some kind of equality with her male counterparts, but the reception she received in the press as a female pianist always kept her at a different level. Most men of the time considered and spoke of Teresa Carreño, the pianist, as a man, rather than as the successful, talented woman she was. It is rare to find an article on Carreño that does not attribute her talent to her “masculinity,” and it is even more difficult to find an article that does not mention her gender and comment about it.

It seems that she was the “perfect woman” because she played like a man.

Piano Women, Forte Women

Ivan Raycoff, University of California, San Diego

The past two centuries have witnessed two parallel trends in women’s relation to the piano as enacted through their roles as concert performers, teachers, and amateur players. The dichotomy between pianistic ability as amateur social accomplishment versus the role of high priestess or fiery Amazon of the concert stage demonstrates, first of all, how women have been variously enabled, and sometimes successful, in asserting an identity and voice via the piano, and, secondly, how these personae have been fostered and critiqued by the patriarchal audience.

Historically, an ability to play the piano was considered an essential achievement for a young woman in genteel society, and the piano served as the musical locus of family life. Paradoxically, music could also be perceived as a threat to female virtue, for it involved the body and emotions; the female pianist must not aspire to too advanced a talent, either, as a public career on stage might be unseemly and could detract from domestic priorities.

The dichotomy of *piano* (quiet, beautiful) and *forte* (forceful, flamboyant) – characteristics of the instrument itself – offers a useful paradigm for these perceptions. How have certain women been “piano” women in terms of aspirations and performing personae,

while others could be regarded as “forte”? Among the former might be salon-pianists or amateurs who “took piano” for its social appeal. Women professionals, however, have often moved beyond ideals of domesticity and propriety; such “forte” figures include Teresa Carreño (1853-1917), with her tempestuous life, or “sexy” Martha Argerich, well known for her flamboyantly energetic style. Questions of identity performance and performativity are relevant to this inquiry, which also includes interviews with more than ten professional pianists to provide a contemporary point of view.

10:30-12:00— Session 6C, Highlander 200

ROWDY FEMALES AND ÉCRITURE FÉMININE

Sue-Ellen Case, University of California, Riverside, Chair

Insatiable Banshee: Voracious Vocalizing, Riot Grrrl, and the Blues

Renée Coulombe, University of California, San Diego

While it is common for popular female vocalists to express sexuality through music, that sexuality is often regimented to fit the psycho-social role that the female body plays in the larger context: submissive, male-dependent, non-threatening. Not only are alternative female sexualities and postures downplayed by the censorious music industry, but alternative body-types, vocal styles, and musical subjects are often dismissed. (One need only look at a Wilson Phillips video to witness the music industry’s response to a “woman of substance.”) But what happens when the music women create, perform, and enjoy is not preoccupied with the sanctioned croonings of the sexually submissive female? And perhaps more crucially, what role does the non-commodifiable body play in the reception and perception of the music it produces?

This paper will center on two examples of women-produced music that challenges not only traditional notions of “women’s music,” but also the common practice of dismissing the musical body when it does not lend itself well to a marketable image. I will trace the ancestry shared by several of today’s female Blues artists (including Candy Kayne, a local Southern California artist) and the current incarnation of Punk music in the United States, Riot Grrrl, showing how they challenge perceptions of the relationships between sound and body, performer and audience, and perhaps most profoundly, music and sexuality. Using work by Suzanne Cusick, Elizabeth Wood, and others, I will suggest the radical position of this music in today’s all-too-often stagnant cosmology of sexual discourse, and attempt to place these artists and their works in the broader context of a feminist musical aesthetic.

“Unleash the Queen”: The Performance of Black Female Sexuality

Maria Johnson, Stanford University

Stimulated by the feminist theory embedded in recent filmic and written critical “performances” of representations of Black (lesbian/ gay) by Cheryl Dunye, Marlon Riggs, Andrea Weiss/Greta Schiller, bell hooks, Kobena Mercer and Hazel Carby, this

paper examines contemporary representations of African American women, particularly filmic presentations of Black women performers and projections of Black female sexuality.

Making a broad sweep from recent films of an older generation of divas (Aretha Franklin, Patti LaBelle, Tina Turner) to the music videos of the younger generation of rap and pop stars (Queen Latifa, Salt 'n' Pepa, TLC, Janet Jackson, Whitney Houston), I wish to begin an analysis which probes questions provoked by the critiques cited above: Are African American female subjectivities to be found on the screen? In what ways has the recent upsurge in popularity of the Black female subject led to further essentializing of African American women's experiences as Carby and hooks suggest? What of the recent shifts and potentially disempowering trends in African American women's expressions of sexuality in popular music? Who's looking at whom? Who's performing whom? What are the relations between authors/performers, "texts" and audiences? And what difference does it make? What of the process of film, the performance of text, the relationships involved in art(icle)-making or music(ology)-making?

Artist-critics like Dunye and Riggs creatively use "traditional" African American techniques to challenge and revise current conventions of cultural, literary, film, gender and queer theoretical discourse, offering bold and provocative self-reflexive analyses. I hope to suggest the significance of the theories, methods, and insights of these artist-critics for studies of music.

Gendered Sounds: Alternative Rock and the Masculine/Feminine Divide *Theo Cateforis, State University of New York, Stony Brook*

In the late 1980s and early 1990s a group of guitar bands emerged in England who became the focus of attention for the British music press. Bands such as My Bloody Valentine, Slowdive and Lush played a similar style of guitar rock, with blurry and ethereal guitar textures wrapped around hushed vocals and hazy pop melodies. As a matter of convenience, journalists lumped these bands together under the genre of "shoegazing" or "dream-pop." As Simon Reynolds has noted, the sound of these bands suggests an open feminine spatiality, far removed from rock's traditional masculine structures and symbols. For him their sound suggests a musical equivalent of Cixous's broad conception of *écriture féminine*. This paper explores why such a genre as shoegazing would invite feminine associations which ultimately relate less to the performers' gender and more to the music's sound itself. I will survey the feminine metaphors and imagery that Reynolds and other writers use to describe shoegazing bands and note how they perpetuate recognized gender typologies and socio-musical values. Lastly, I will propose that shoegazing's stylistic features lend themselves most readily to phenomenological, or listener-based, considerations which traverse the faultlines between literary or journalistic criticism and musical analysis.

1:00-2:30 – Session 7A, Highlander 152

NEGOTIATING POWER: EGALITARIANISM ACROSS CULTURES

Sue Carole DeVale, Los Angeles, Chair

Musical Performance Among BaAka Women: A Closer Look at the Mystique of Egalitarian Foragers in the Rainforest

Michelle Kisiuk, University of California, Santa Barbara

BaAka forest people (or “pygmies”) of Central Africa are often characterized as “egalitarian” in their daily lives and expressive culture (see for example Lomax, 1972). A focus on gender relations during performances by BaAka women highlights how BaAka negotiate power within dynamic circumstances. Addressing feminist theory both in form and content, this paper integrates reflexive, narrative description and theoretical discussion to shed light on culturally comparative notions of gender egalitarianism in the context of music and dance performance.

The concept of egalitarianism can imply a static state of affairs, whereas real life is in constant motion and defies such categories. My research in the Central African Republic over the past nine years interrogates blanket notions of “egalitarianism” by focusing on specific circumstances and processes.

Informal arguments and disputed expectations are a consistent part of BaAka social dynamics and are highlighted in performance. An “egalitarian” sensibility, coupled with individual autonomy, makes for a climate of constant negotiation, and in the context of BaAka women’s performances, gendered wills intensify the social fray. This case study can provide a basis for discussing and refining a relativistic concept of egalitarian aesthetics in musical performance while offering a feminist approach to research and writing.

Gender, Sexuality, Westernization, Modernization: Transformations of Chinese Music Aesthetics and Representations

Su Zheng, Wesleyan University

The paper focuses on the issues of gender ideology and sexuality as played out in Chinese music aesthetics and representations in the twentieth century under the changing influence of westernization and modernization. In late imperial China a tradition of theatrical fantasy, dominating the Chinese opera (*xi*) repertory, presented – through music, voice, lyric, costume, makeup, and body movement – a gendered ideal of “cross-sexual mirroring characteristics.” This tradition was fundamentally challenged by the appropriation of colonialist categories of binary sex in the early twentieth century as part of the process of constructing a new, scientific, and modern China. Influenced by imported Western art music, new genres were created, in which exclusionary gender binary and female sexualities began to be represented in musical narrative. The male/female essentialist notion was further appropriated in the musical aesthetics and representations produced under the Chinese communist party’s cultural policy.

Three trends can be discerned over the times. One is to eliminate women's sexual identity so that they could be elevated to men's status and possess men's power, as in the model operas of the Cultural Revolution. The second one, a more common practice, is to construct women musically as the subordinated "other," representing the traditional rural China, the peasants, the abused, the supporters of revolution, the mass being led, and the students being instructed – in contrast to patriarchal men, represented as the urban progressive, the workers, the savior, the revolutionaries, the party leader, and the teacher. The last trend, dating from the post-Mao era, is to elaborate both male and female sexual identities in music representations, and thus to reassert the binary.

Women Musicians and American Orchestras: A History and Contemporary Ethnography of Women Musicians in the Chicago Metropolitan Area

Christina Baade, Evanston, Illinois

In the past twenty years, the involvement of women in orchestral music-making has dramatically increased. How have these women negotiated their goals and their circumstances? What are their attitudes about the impact of their gender upon their careers? Are there lines along which their experiences and attitudes vary? The paper explores the involvement of women in orchestral music-making using historical and ethnographic approaches.

The historical survey documents the changing ways women instrumentalists negotiated professionalism, focusing on the nineteenth century. Using social contract theory, Carl Dahlhaus's discussion of absolute music, middle class ideologies of masculinity and femininity, and Griselda Pollock's concept of the *flaneur's* gaze, it advances the thesis that middle class women were discouraged from public performance and from playing orchestral instruments because of professional, class, and visual forces. It then explores the erosion of these restrictions in the ladies' and women's orchestra movement.

Contextualized by the historical discussion, the ethnography discusses findings from interviews with twenty-two women musicians spanning a wide range of ages and ensemble affiliations in Chicago. The interviewees' instrument choices, training, audition and career experiences, attitudes about gender, and relationships with friends, family, and the larger community are examined.

Women musicians are concentrated in lower-ranked orchestras, and musical communities have interlocking hierarchies of prestige which reinforce this situation. I argue that research which focuses on women in top-ranked orchestras presents a skewed picture of women instrumentalists, and demonstrate that they cannot be examined as a single class.

1:00-2:30—Session 7B, Highlander 130

GENDER DYSPHORIA AND MALE FANTASY

Maria Luisa Vilar-Payá, University of California, Berkeley, Chair

Sex, Violence, and the Reception of Beethoven's Ninth Symphony

Bob Fink, Eastman School of Music

Susan McClary's readings of canonical works seem inevitably to cause astonishment—and none more so than the controversial aside that catapulted her into mainstream musicological politics: her characterization of the moment of recapitulation in the first movement of Beethoven's Ninth as "the throttling, murderous rage of a rapist incapable of attaining release." Attempts to repulse McClary's "attack" have proceeded from and reinforced the belief that this type of highly charged, physicalized description, redolent of sex and violence, is simply out of the bounds of scholarly discourse.

But the actual reception history of this passage shows McClary squarely in the mainstream. Her rape imagery is the latest and most vibrant example of a strategy of *marginalizing* description that goes back to such central musical figures as Kretschmar, Riemann, Marx, and Wagner. Specific patterns of imagery—storm metaphors, eschatological incantations, sexualized references to *Faust*, evocations of spectral figures, wrestling and civil unrest—link these marginalizers to each other, and to McClary.

Arrayed against the marginalizing approach is the *normalizing* tendency of formalist music theory, exemplified by Heinrich Schenker—and, most recently, Pieter van den Toorn. Both use analysis to "correct" the passage, to deny any extremity or failure. This leads van den Toorn to construct a defensive web of motivic "connections" whose function (as he freely admits) is to "dampen" any threatening hermeneutic reverberations.

In response, I will adumbrate an analytical context that seeks not to neutralize, but to *systematize* marginalizing description. At the moment of recapitulation, at the movement's end, and at the end of the symphony, violent melodic failures followed by equally violent melodic successes trace the seductive and familiar linear narrative of physical release through violence—a narrative in which this moment of "murderous rage...unable to attain release" plays the pivotal role.

Absolute Music as Male Fantasy: Max Klinger's Peep Under the Skirts of Romantic Musical Metaphysics

Thomas Nelson, University of Minnesota

In 1894 the Symbolist artist Max Klinger presented a homage to Johannes Brahms, the composer he esteemed to the point of worship. The *Brahmsphantasie*, Klinger's most ambitious graphic work, supplements a selection of Brahms's musical interpretations of romantic poetry with visual fantasies. The frontispiece, "Accorde" (the focus of this paper), provides a pictorial allegory of the Musical Absolute. Utilizing an iconography of traditional archetypes overdetermined with cultural and psychological associations, Klinger has applied the uncanny logic of the dream to their formal unfolding.

“Accorde” does not depict the specifics of any one composition but the discursive pathways of romantic musical subjectivity on an archeological level.

Many in Brahms’s Viennese circle were dismayed by Klinger’s bold representation of the unrepresentable. Nor does his phantasmagoria correspond to our received view of Brahms, the austere master of Absolute Music. Klinger’s libidinal fantasy shows the ecstasies of a mind-meld between composer and pianist, facilitated by women, chaste and carnal. What emerges is a symbolic rendering of the primordial act of procreation itself: a storm-tossed seaman struggles to cross the swelling ocean from the phallic harp to the maternal cave.

Klinger’s erotic vision of musical experience cannot be so easily dismissed. It won full approval from the composer who considered himself a connoisseur of art and high culture. Perhaps there is more “content” to Brahmsian absolute music than we have been led to believe.

Jean-Jacques Nattiez’s *Wagner Androgyne*
Eva Rieger, University of Bremen, Germany

In 1990 Jean-Jacques Nattiez published *Wagner Androgyne* (translated 1993). He explores Wagner’s theories of music drama through his writings and his music, and finds Wagner’s dream of an androgynous utopia fulfilled in his work, especially in *The Ring of the Nibelung*. In the light of feminist theory, the study contains flaws. Nattiez avoids a definition of androgyny, although it has been critically regarded in the past by feminists (Amrain 1985, Bock 1988), and mostly implies enhancing the male by appropriating and subsuming the female. In addition he omits a third type of textual reality, namely Wagner’s letters to his first wife Minna, to whom he was married for fifteen years; Cosima Wagner’s revealing diaries are quoted only when applying to Wagner’s work or his dreams, but Nattiez ignores the nature of the relationship between the two. Both these sources give insight into Wagner’s problematic relationship with women. I will outline a feminist critique of Nattiez’s book which includes looking at the nature of the themes in *The Ring*, based on the tradition of musical rhetoric and affect, and ask whether they reveal something about the characters, including male phallic imagery and fantasies of the nineteenth century. Finally the question arises as to whether in the light of postmodern theory the music offers in Brünnhilde a positive role model in spite of the fact that she, like nearly all Wagnerian heroines, lives and dies for men.

6:30-8:00 – Concert, Watkins 1000**VOICES**

Elaine Barkin : past is part of (tape) 1985
 Janice Frey : Breaking the Cycle (tape) 1993
 Elaine Barkin : "...for my friends' pleasure..." 1995
 (texts by Sappho, Sue DeVale, Emily Dickinson, bell hooks)
 Amy Catlin, soprano
 Sue Carole DeVale, harp
 Tildy Bayar : Not to Descend (tape) 1995

SUNDAY, JUNE 18**8:30-10:00 – Session 8A, Highlander 200****MUSIC ON THE COUCH: THE DIALECTICS OF DESIRE**

Janika Vandervelde, University of Minnesota, Chair

Desire is Based in Lack, but NOT mine!

Christine Bezat, University of Minnesota

Two aspects of Lacan's dialectics of desire – "desire is the desire for desire" and "desire is the desire of the Other" – point to its emergence in an oscillation between excess and lack. Desire traverses an ongoing circuit around a lost object, either falling short or exceeding the demands of the Other. Man both realizes and (mis)recognizes his desire only at the level of the (m)Other, and desire is "aimed to miss" so as to guarantee the continuous presence of an open, infinite state of desire and the phantasmagorical sense of a unified self. Woman, in her relationship with *the* phallus (the signifier of desire) and the symbolic order, is "not-all" – woman is an exception to the universal order of language which determines all subjects not only because she experiences *jouissance* beyond the phallus, but because part of her escapes signification. In this sense, music is also not-all.

By occupying and transforming the zone of the not-all, this paper shows how music calls into question the presupposition that desire universally emerges from lack. It argues that music *produces* different modes of desire. One mode manufactures lack, which functions to enable "group fantasies" seeking to control desire. This structure drives the Beethovenian symphony and Pink Floyd's *The Wall*. But a different, and very threatening, mode of desire is produced when the rhythms of time, sonic forces, bodies, and words encounter one another, as in the Mahlerian symphony, or the music of Liz Phair and The Breeders.

The Singing Body: Meanings of the Voice in Western Vocal Art Music

Joke Dame, University of Amsterdam, Netherlands

The voice is a powerful metaphor. Quite a few recent publications feature the word in their titles. Such works are often concerned with the new audibility and visibility of groups that until recently were neither seen nor heard within our culture. The notion of the female voice in literature in such cases refers to the having or acquiring of an authorial voice by female writers; think of, for instance, the practitioners of the so-called *écriture féminine*. Even in the context of music, the notion of voice need not be confined to actual singers (male or female) and their utterances. "Voice" can refer to the composers's intentions, as in Edward T. Cone's *The Composer's Voice* (1974). It can also be used to designate the musical representation of a particular character's point of view in opera, as in Carolyn Abbate's "Elektra's Voice: Music and Language in Strauss's Opera" (1989).

The paper outlines the results of an extensive inquiry into the "real" voice, the human voice that produces sound, or perhaps even *is* sound. It is the product of an investigation of something that is not even a thing. More specifically, it proceeds from a study of the singing voice and the ways in which this particular voice generates or attributes meaning in western vocal art music. However, by operating as object for the speaking subject, and by being part of that subject at the same time, the figurative connotations of the singing voice cannot but play a critical part in this inquiry.

Excavating the Love Song

Judith Peraino, University of California, Berkeley

Women musicologists today find themselves in the peculiar position of being self-conscious subjects of their listening experience, but the objects of centuries of songs. In her monograph *Histoires d'amour*, Julia Kristeva explores the development of Western subjectivity and epistemology through ever fluctuating and redoubling discourses on Love from Plato's dialogues to poststructuralist theory. Using Kristeva's work as a model, this paper explores the formation of women's objectification in one primary mode of discourse on Love, namely the "love song."

Whether the lover is unrequited, abandoned, or well-met by the beloved, all love songs express psychic rupture. This experience of rupture compares to Kristeva's notion of the "semiotic" as the disruptive dimension of language – the slippage in the signifying processes that allows for heterogeneous meanings. The semiotic encompasses both rupture and rapture in the guise of the irreducible aesthetic experience of poet language and, by extension, other arts. Thus love songs appertain to the semiotic as manifestations of both psychic rupture and physical, aesthetic rapture.

This paper argues that the male subjectivity associated with love songs originated as a female subjectivity. The originating female subject-position came to "signify" the semiotic in the guise of the objectified woman, and was thus incorporated into a male-centered epistemology. Examples of love songs drawn from the middle ages to the present will illustrate the complex epistemology embedded in this tenacious genre.

8:30-10:00 – Session 8B, Highlander 130**QUEER EFFECTS***Mitchell Morris, University of California, San Diego, Chair***Queer Effects, Wilde Behavior: Frederic Rzewski's *De Profundis****Milton Schlosser, Augustana University College, Alberta*

1885 marks the centenary of Oscar Wilde's imprisonment in Reading Gaol for "homosexual offenses." The cultural, social, and political forces implicated in Wilde's incarceration are represented in American composer Frederic Rzewski's piano composition *De Profundis: For Speaking Pianist* (1992). A work in which the pianist recites selected passages from Wilde's letter from prison to Lord Alfred Douglas, *De Profundis* situates music as a socio-political text; Rzewski's social conscience interacts and combines with European compositional techniques, his interest in "popular" idioms, and his keyboard virtuosity to create an eclectic style which pianist David Burge has described as "human realism." Such a style is in direct opposition to discursive constructions of classical piano music as devoid of the political, the sexual, and the "popular." In composing a work for "speaking pianist," Rzewski further transgresses musical norms, thereby revealing the extent to which silences and regulations are imposed on the classical pianist's body. *De Profundis* employs a series of what may first seem odd, if not embarrassing, effects: singing; breathing; grunting; playing the piano and pianist's body as percussion instruments, honking a "Harpo" horn; imitating dogs, chickens, and tubas. Queer effects, combined with Wilde behavior (the speaking of a text written by a gay man for another gay man), serve to destabilize the category of "concert pianist" and, through the conflation of "pianist" and "pansy," to expose it as a creation of discursive networks rooted in nineteenth-century notions of "respectability" and "manliness."

Music and Management of Homoeroticism in *Top Gun**Raphael Atlas, Pomona College*

Released in 1986 shortly after the bombing of Libya, *Top Gun* became the top-grossing film of the year. The movie and its popularity reflect the "endemic crisis of [male] homo/heterosexual definition" Sedgwick identifies as a point of departure for *Epistemology of the Closet* (1990). The plot is a cliché; likewise familiar is the circumambient field of homoerotic tension within which the action/romance is negotiated. For the men of the film, on whose even features the camera spends most of its time, sexuality and aggression are identical. Vanquishing a rival is an erotic act, and since the young pilots' exhibit a ceaseless drive to vanquish each other, their instructors, and pilots from the (cannily unnamed) "other side," the film is perhaps more about the generation and management of homoerotic energy than anything else. One of the primary catalysts for and regulators of this energy is the popular soundtrack.

Extradiegetic music eroticizes the competition among the pilots in the air and on the ground in musical language typical of the disco dance floor. The two vocal numbers, "Highway to the Danger Zone" (which galvanizes flight sequences) and "Playing with

Boys" (set to an all-out volleyball contest) are cut from the same cloth. Moments of affection between men are also marked: Maverick and his archrival Iceman finally embrace during the "Top Gun Anthem" as a shimmering crescendo in the full (synthesized) orchestra culminates in a climactic tonic. The idea that young men need other men in order to be men is also reinforced in two scenes by the diegetic music, which unites males in the face of a female presence.

One week after *Top Gun* opened, Madonna's "Live to Tell" rose to the top of the charts. As far as homoeroticism is concerned, *Top Gun* may as well be nicknamed "Live Not to Tell." "Don't ask, don't tell," of course, is not very far removed at all.

Morrissey and the Sexual Politics of Melodic Contour

Nadine Hubbs, Wayne State University

Since Morrissey's 1983 debut with the Smiths, critical treatment of the British singer and songwriter has focused on his sexual and gender identity. Press sources report variously that Morrissey is admittedly gay, that he denies rumors that he's gay, and simply that he evinces an "ambiguous sexual point of view." Sex-gender ambiguity, resistance to definition, is not merely an aspect of style with Morrissey, but an essential substantive element of his stated artistic project.

With the Smiths and in solo work, Morrissey presents an idiosyncratic melodic idiom characterized by static contour. Rock criticism, faulted for its neglect of the music, does supply references to Morrissey's putatively "dronish" vocal style, and the complaint – inaccurate but telling – that he "doesn't really sing so much as he speaks the lyrics." I read such comments as proof-inadvertent that Morrissey's melodic difference is perceived and noted by listeners.

Further, this inactive melody is readable as a gendered trope. Morrissey's use of such "feminine" melody inflects and intensifies layers of ironic, gendered, and ambiguous meaning projected through lyrics and visual images. I examine conventions of subject performativity in song and give close readings of several Smiths songs. My object is to illuminate Morrissey's use of language, queer codes, and musical rhetoric, and to distinguish these from other pop stars' "gender bending" and "flexible subjectivities." Conclusions point generally to the ways in which music may construct gender and sexuality, and specifically to such constructions in Morrissey's work – where their meanings ultimately resist univocal interpretation.

8:30-10:00 – Session 8C, Highlander 152

RACE AND NOSTALGIA – SOME AMERICAN MUSICAL CROSSOVERS

Katherine A. Kinney, University of California, Riverside, Chair

“I’m an Indian”: Placing the Jewish-American Woman in American Popular Song

Peter Antelyes, Vassar College

The vaudeville stage was one of the few public arenas where immigrant women could explore the social and cultural forces that defined them. Such performers as Fanny Brice and Sophie Tucker modified the conventions of vaudeville song, which were themselves responses to late Victorian song, to bring Jewish women’s perspectives to the myths and social processes of Americanization. Fanny Brice’s “I’m an Indian,” for instance, both mimics and parodies the classic American captivity narrative. In the traditional version a white person, usually a woman, is kidnapped by a tribe of Indians and, through a series of gruelling “tests,” becomes transformed into a “true” American. In Brice’s version, the woman is a Jew, and the Indians are, implicitly, the American men who capture, and captivate her; her Americanization is represented by her transformation into a different kind of true American, a “squaw.” Through the music, lyrics, and performance, “I’m an Indian” not only explores the position allotted to Jewish women in American society, but also critiques the role played by race and gender in the process of Americanization. In my paper, I place this song and Brice’s performance in a variety of contexts: late Victorian popular song, particularly the Indian laments that drew upon Longfellow’s *Hiawatha*, as well as the musical legacies of the Pocahontas myth; the songs of Tin Pan Alley; the captivity narrative form, which defined much of the myth of Americanization; and the conventions of redface, close cousin to blackface, by which Jewish entertainers located themselves within that myth by playing with the myth’s prescriptive boundaries of race and gender.

“Ain’ t I People?”

Brian Currid, University of Chicago

A Star is Born and *Singin’ in the Rain*, two American film musicals from the early 1950s, thematized the historic constitution of sound film and its relationship to a national affect of “authenticity” by coupling, in a nostalgic gesture, classical sound-film practice and vaudeville. In this paper, I will endeavor to show how the narration of this history was made intelligible by the deployment of “race” in blackface as constitutive of “American” national fantasy, and further, that race was activated in these two films through a strategic displacement onto a cinematic portrayal of gender.

By exploring the constitutive relationship between forms of sonic drag and racial impersonation, and by relating historically the forms of nostalgia evoked in these two films with the revival of Al Jolson in the late 1940s, I hope to suggest that any rethinking of the history of sound film needs to critique the hegemonic articulation of the materiality of “race” and gender and its relationship to the production of “Americanness” that this nationalizing history—at a very specific historical juncture—served to secure.

Jazz and the Seduction of Musicology in *A Song is Born*

Brian Hyer, *University of Wisconsin, Madison*, and James Buhler, *University of Pennsylvania*

Goldwyn's *A Song is Born* (1948) takes place in New York at the fictitious Totten Foundation of Music, where seven celibate musicologists are hard at work writing a comprehensive history of western music. Their serene lives are plunged into turmoil when Honey Swanson (Virginia Mayo), a sultry nightclub singer on the lam, decides to hide out in the Foundation, where she has been invited to participate in a seminar on jazz and popular music. Events reach a crisis when, in order to remain in the inner musicological sanctum of the Foundation, Honey resorts to a series of deliberate performances—both musical and sexual—to seduce the institute's chairman, Prof. Hobart Frisby (Danny Kaye), a sort of Curt Sachs, Oliver Strunk, and Paul Henry Lang all rolled up into one. Our discussion will concentrate on three crucial musicological scenes: a remarkable ethnomusicological performance of a Micronesian mating ritual, the jazz seminar (which features a musical rendition of positivist historiography), and the scene in which Honey is finally denied "tenure" at the Totten Foundation: "unfortunately," explains Prof. Frisby, Honey's "keen mind" is "inseparable from an extremely disturbing body." A recurring motive in all three scenes is the identification of jazz with low culture and the feminine, and of absolute music with high culture and the masculine. *A Song is Born* makes it clear that the sterile positivism of the Totten Foundation cannot withstand the feminizing threat of popular music, a threat it nevertheless succeeds in domesticating: in the final scene, the film aborts its scathing attack on the hegemonic music-historical mainstream, forcing Honey to abandon her performing career and become a faculty wife.

10:30-12:00—Session 9A, Highlander 152

INTERIORITY AND THE OTHER

Katherine Bergeron, *University of California, Berkeley*, Chair

Inner Voices: Music and the Construction of Feminine Subjectivity in early Modern England

Leslie Dunn, *Vassar College*

In *The Acoustic Mirror* Kaja Silverman argues that the apparatus of classical Hollywood cinema relegates the female voice to an "inner" narrative space in order to maintain the male auditor's "exterior" position of discursive authority. Among the devices used to effect this diegetic interiority is the song-and-dance performance; thus music implicitly becomes one of the "*mise-en-abyme* of framing devices" through which, according to Silverman, the female voice is "sequestered...so far from the site of enunciation as to be beyond articulation or meaning." This paper extends Silverman's theoretical paradigm by asserting the particularity of music as a signifier of feminine interiority, namely its deployment as a kind of textual "inner voice." My argument is that this re-

presentational strategy depends upon a nexus of cultural associations between musical performance and the performance of gender. Specifically, the interior “scenes” of women's music-making evoke the various kinds of interiority to which women and their sexual difference have historically been confined; music thus becomes a trope for the otherness of feminine subjectivity as imagined by (and for) a male audience. I also complicate Silverman's model by suggesting that this sequestering of women's subjectivity in music is not always absolute: the very framing devices that serve to enclose women can also open a different kind of “inner space,” one in which women's music can be represented as something other than a projection of masculine desire or anxiety. My examples will be three English Renaissance texts—*Othello*, *The Roaring Girl*, and the Burwell Lute Tutor—in which textual “framing” licenses allusions to aspects of women's subjective musical experience that are almost unrepresented, if not unrepresentable, in the dominant early modern discourse of music and gender.

Dismembering and (Re)membering the Fugue: A “Flight” into “Other” Realms
Prateeti Punja Ballal, University of Maryland

By imposing a highly articulated and formal system of conventions of contrapuntal style, the fugue resolves (represses?) its multiple “voices” and recapitulates the consonance of its opening, or so the language of baroque musicology would have us believe. This paper proposes that the antithetical, binary oppositions of resolution/dissonance based on contrapuntal conventions point to the “constructedness” of all systems of meaning, and that they can be “deconstructed” through certain recurrent smaller units that form the “pulse” and energy. These micro units speak to organic rhythms that are closer to the nature of the music and of the human body and information-processing system than the cultural conventions of fugal resolution which attempt to impose a spatial, Apollonian closure and almost semantic content on the Dionysian temporality of the music. In ignoring this pulse, which Duke Ellington dubbed “swing,” with the pretense of unity, subject and answer, and cheerful comedic resolution, the traditional baroque model of the “fugue” is, in a sense, a “flight” from the “trace” of the other.

By focusing on the playful weaving of rhythmic units, we may partake of *jouissance*, a pleasure in the continual construction and destruction of meaning reminiscent of the carnivalism and dismemberment of the Dionysian festivals, or that ascribed by Cixous and Clément to the sorceress and the hysteric. Bach's composition is a “writerly text,” that cannot be reduced to a “langue,” a “discourse of mastery” which disguises culture as nature. By asserting that “Other” space of the repressed, liminalized rhythms in the fugue, this paper in turn creates a positive space. However, this is an end in itself. As “the Enlightened One,” the Buddha said in the Gandavyuhasutra: “Know that this world is like a dream. Know that all the Buddhas are illusions.”

Blurring Boundaries: Voice, Music, and Subjectivity in *M. Butterfly*
Melina Esse, University of Virginia

In David Hwang's play *M. Butterfly*, Puccini's “exotic Oriental romance” is turned on its head; Gallimard, a French diplomat, discovers his lover Song, a Chinese opera

star, is both a spy and a man. Hwang's intention was to use this startling role reversal (Western man as Butterfly, Asian woman as Pinkerton) to explore racist and sexist stereotypes. Performed as a play, *M. Butterfly* took apart the notion of male protagonist-centered narrative by not allowing Gallimard narrative control. Song is constantly interrupting his flashbacks to offer her own sarcastic observations. When Hwang adapted *M. Butterfly* for the screen, however, this innovative narrative structure was smoothed into a chronological story that focused on Gallimard. Song seemed to be reduced to a fascinating spectacle, her former transgressive subjectivity absent. Why, then, do I still find this film effective in its portrayal of gender ambiguity and shifting subject/object positions?

I propose that *M. Butterfly's* new focus on Gallimard is simply a way for the film to pass as a straight narrative. Using my own listening and viewing experience, as well as borrowing from Wayne Koestenbaum and Kaja Silverman, I will demonstrate that although Song appears to be the object of Gallimard's obsession, fragments of her subjectivity remain. The many ways that Song's voice sounds throughout the film can be heard as disruptive echoes of her former incarnation, and allow an approach to the narrative that isn't solely from Gallimard's perspective. Intersections between Song's voice, Puccini's *Madame Butterfly* and original music by Howard Shore are often sonic moments that articulate the gap between image and sound, blurring the boundaries separating subject from object, West from Orient, man from woman.

10:30-12:00 – Session 9B, Highlander 130

VIRTUOSITIES OF GENDER

Susan L. Foster, University of California, Riverside, Chair

European Composers Who Wrote for Themselves as Virtuoso Performers

Elisabeth Le Guin, San Francisco Conservatory of Music

Composers who wrote for themselves as virtuosi present a special invitation and challenge to feminist scholars who write about performance.

Performance as an act of representation is joined, in virtuoso music, by a strange ghost: the dead composer's physical presence, summoned in how it feels to play his music; the tactile and proprioceptive experiences of making certain sounds. Does the tactile – so largely contained in the performer's experience of her own body – qualify as a medium of presence rather than representation? Rousseau would certainly have said so, and perhaps also Aristotle: authenticity has long been equated with the essentially invisible experience of embodiment.

But difficult questions arise. Performance is also enacted visibility. The dead male composer and living female performer enjoy an oddly intimate dialogue, the visible sensuality of which can be a source of gratification to audiences. Is the performer being inhabited or directed by her dead textual partner? Is the audience's pleasure always voyeuristic as well as sympathetic? Who is a vehicle for whom?

This presentation uses my experience as a cellist, and the music of the eighteenth-century cellist Boccherini, to explore one female performer's experience of literally stepping into a composer's body, as she shapes her hands, gestures and responses to those he tailored to himself; and will suggest, following Rousseau, that *il sentito* – the heard/felt – is a possible feminist resolution to the tension between the authenticity of invisibility, and performance's visible loss of self.

Loser Masculinity: Genre and Gender in Alternative Rock and Hip Hop
Sonnet Retman, University of California, Los Angeles

In a *Rolling Stone* special issue devoted to "Women in Rock" (October 6, 1994), Kim Gordon of the band Sonic Youth states, "I have always thought if you wanted to find out about female sexuality in rock, you had to first look at male sexuality in rock (p. 50). Furthermore, Gordon calls for "a semiotic overview of masculinity." Her assertions reveal two assumptions implicit in most current discussion about gender and popular music: the primacy of the masculine term; and the all too tidy (and marketable) dialectical posing of this topic, "women in rock" as opposed to "men in rock." While Gordon astutely suggests that the "women in rock" question must be examined in relation to the performance of masculinity, her comment also signals the troubling potential for feminist cultural critics to reify the very categories they mean to interrogate. In other words, we focus (once again) on men.

Using Gordon's charge as a cautionary point of departure, I will examine competing constructions of masculinity within the mutable genres of "alternative" rock and hip hop. Even though many artists, mostly women, decry the conflation of genre with gender, alternative rock and hip hop's masculine conventions deserve scrutiny precisely because of their implicit appeal to a state of gender neutrality (an "if you can play, Babe, you can play" stance). I will examine each genre's established system of masculine codes and the way that some artists are able to simultaneously reproduce and subvert these male iconographies. As these representations negotiate and renegotiate shifting sites of identity such as sexuality and race, new and not-so-new masculinities emerge. I will examine the parameters of these masculine codes in the audio and visual work of such performers as Nirvana, Beck, Snoop Doggy-Dog, and Warren G, relying upon work in cultural studies, feminist theory and popular music studies as well as recent reviews in the popular press.

Doll Parts: Performing Gender in Alternative Rock and Hip Hop
Daphne Brooks, University of California, Los Angeles

Outspoken activist and musician Jennifer Finch, bassist for the all-female band L7, recently responded to music industry and media attempts at labeling and marketing artists according to gender. Waxing philosophical on an episode of MTV's alternative rock program *120 Minutes*, Finch declared, "To make a genre out of gender is absolutely horrible to me." Although Finch's comments serve a cautionary note to those who continue to conflate and reduce the diversity of popular female performers, the current work of a number of women artists in both the alternative rock and hip hop music

worlds suggests that an increasing array of female artists are enacting projects which strikingly interrogate, negotiate, and occasionally re-invent categories of race, gender, and sexuality. One is compelled to ask why it is that two “fringe” genres currently experiencing mainstream popularity have become the site for radical interrogation and experimentation regarding identity politics?

In my project, I intend to explore how and why gender and genre collide to produce and participate in re-making and performing identity in the work of female popular performers. How do alternative rockers such as Liz Phair, Veruca Salt, PJ Harvey, Courtney Love and her band Hole produce, perform, and subvert constructions of whiteness, femininity, and sexuality in their musical and performative discourses? Furthermore, where might we mark certain convergences and divergences between the work of these Anglo-American female rock artists with that of current African-American hip-hop/rock artists such as Me-Shell NdegeOcello, Dionne Farris, and Neneh Cherry? What kinds of feminist discourse(s) do each of these artists deploy and how do race, sexuality, genre, and audience politics shape and alter the nature of their work?

10:30-12:00— Session 9C, Highlander 200

WOMEN IN FILM

Anahid Kassabian, Redwood City, California, Chair

Cinema, Opera, Representation: Desdemona and the Feminine in Zeffirelli’s Film *Otello*

Marcia Citron, Rice University

Cinematic treatments of opera form a fascinating and powerful genre in their own right. Franco Zeffirelli’s film *Otello* (1986) is an important exemplar in the history of the genre, reaching millions through worldwide distribution. Desdemona, played by soprano Katia Ricciarelli, appears as beauty incarnate in this visually luscious interpretation of the Verdi-Boito opera. This paper will discuss the effects of her representation as excess, especially in terms of reduction and regression.

Musically, Desdemona suffers from damaging cuts that curb subjectivity and agency, and also isolate her in the context of the formidable male bond Otello-Iago. Her depiction as “body” and as reminder of the lost maternal object reinforces negative notions of woman. In interpreting visual representation, however, we have to recognize the complexities and contradictions of cinematic spectatorship.

The Maternal Superego and the Determination of Musical Culture in *The 5000 Fingers of Dr. T*

Nancy Newman, Brown University

Critically acclaimed at the time of its release, *The 5000 Fingers of Dr. T* is attracting attention once again, mainly due to its 1991 reissue on video. This 1952 film musical—with story concept, screenplay, and lyrics by Dr. Suess—is ostensibly children’s enter-

tainment. However, as with much of Dr. Seuss' work, the tale (and its telling) is of interest to adults as well. The film enacts a familiar tension in American musical life, that between the disciplined, exclusionary musical culture of Europe, and the accessible, participatory activity that constitutes American popular song. As presented on screen, the relationship between these two types of musical behaviors is complex, and the Mother stands as the pivotal figure in the determination of which cultural practice will endure.

The narrative presents a post-WWII version of the Oedipal drama. A young boy has the opportunity (in his dreams) to play an active role in procuring a new husband for his widowed mother. Two adult figures vie for the woman's affection. The aggressive male is the boy's fussy, Victorian piano teacher, Dr. Terwilliker. The opposing male is an ordinary plumber, untrained musically, but (naturally) gifted in song. Although the drama is staged in terms of the usual battle between good and evil, the mother's choice is also between the elaborate musical artifice of the piano teacher and the unself-conscious musical activities of the plumber.

The 5000 Fingers of Dr. T thus stages a persistent American fantasy of an effortless musical language, as natural as speech and as democratic as conversation. This wish is fundamental to the genre of the musical itself, of course, but it is also an unexamined premise of much recent scholarship on popular music. I will show how this charming film creates an imaginary space where this quintessential American fantasy can be both represented and critiqued.

Narrative and Musical Closure in *Thelma and Louise* and *The Piano* Renée Cox Lorraine, University of Tennessee, Chattanooga

In some dramatic music of the nineteenth century, socially unacceptable female characters are treated with unstable music that resolves when the character is destroyed. Yet some contemporary opera studies suggest that the tragic nature of such characters is compromised by their powerful or beautiful music. Similarly in films made and/or scored by women, the narrative and musical closure ordinarily associated with the death of a socially unacceptable female character is resisted or revised to the character's advantage. In the film *Thelma and Louise*, two socially unacceptable women choose death over submission to what is to them an oppressive system. Yet the appealing and unresolving nature of the music accompanying their deaths, as well as the increasing dynamism of the music throughout the film as the women become more liberated, helps to subvert the narrative closure represented by their destruction, a closure necessary for social norms to prevail. In *The Piano* (1993), the heroine Ada is rebellious and refuses to speak, expressing herself through the beautiful but unstable piano-playing. She eventually finds happiness in domestic life and is learning to speak; Ada's music in the final scene provides closure to the unresolving music Ada plays throughout the film. Yet among the most memorable aspects of the film are not Ada's final attempts to speak and the resolution of her music, but the rebelliousness of Ada's silence and her unstable music. The power of this silence and this music subverts the film's musical and narrative closure.

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