

Introduction

The opening of the ‘Appassionata’ Sonata is almost inaudible in Humphrey Jennings’s *A Diary for Timothy* (1945).¹ About ten minutes into the film, the camera shows a man listening to a radio report on the British forces’ struggle in Arnhem, where an airborne force has been surrounded by the German army. Behind the voice of the newsreader come, almost eerily, the first few notes of Beethoven’s Piano Sonata in F minor, Op. 57, or, as it is more commonly known, the ‘Appassionata’. The music only becomes clearer towards the end of its first theme. When the theme moves to G-flat major with the camera cutting to a close-up of two hands gliding over a Steinway & Sons grand piano, what originally came across as background music turns out to be somebody’s actual performance. The camera slowly zooms out – as the low D-flat and low C in the bass set up the second motif – and we recognize Dame Myra Hess at the piano, dressed completely in black, playing the sonata. It zooms out further and shows a stage surrounded by the audience. In bar 20, the camera zooms in and focuses on Hess’s expression: frowning slightly, she follows the juxtaposition of *fortissimo* and *piano* by lifting her eyebrows every now and then. When the motif re-emerges in E-flat in bar 24, a shot of a concert poster shows that this performance is one of the National Gallery concerts during the Second World War. The billing is ‘5th Birthday Concert, Myra Hess’; the date is Tuesday, 10 October 1944, with Elena Gerhardt’s recital to take place the next day. Before long, we are led back into the Gallery, not towards the stage but into the audience. The camera pans across the rows of listeners, male and female, old and young, military and civilian. Eventually, it stays focused on an attentive young woman just when the A-flat major second theme unfolds its warm lyricism. Yet it does not last long: as the minor key is reimposed in bar 42, the

¹ *A Diary for Timothy*, dir. Humphrey Jennings, in *Humphrey Jennings Collection* (UK: Crown Film Unit, 1945; DVD, Film First, 2005).

camera goes back to the pianist and then her hands. No sooner does Hess start the three trills in bars 44–46 than the same newsreader's voice floats in, reiterating the endurance of the soldiers in Arnhem: 'For the last three days' – his voice has a certain mechanical clarity against the music's downward passage at its *pianissimo* – 'they have had no water, very little but small arms and ammunition, and rations were cut to one sixth. Luckily or unluckily, it rained, and they caught the water in their capes and drank that'. The end of his sentence is interrupted by the A-flat minor explosion in bar 51, with the image cut to a street corner in London: a hose, a small pool of water, a bus, a pedestrian walking by, and incessant rain. Other shots of the city follow – houses in rubble, a man on the rooftop relaying the slates, another group of men busy with more repairs. 'It's the middle of October now', a male voice suddenly emerges, 'and the war certainly won't be over by Christmas, and the weather doesn't suit us. And one third of our houses have been damaged by enemy action'. His voice is low, his pace slow. He starts to comment on the music: 'They do like the music that the lady was playing; some of us think it's the greatest music ever'. The semiquavers of the high treble and the slowly descending bass eventually end on A-flat in the *pianissimo* bar 65. 'It is German music', the commentator continues as the main theme, this time in E major, recurs, 'and we are fighting against the Germans'. His words are accompanied by a montage sequence, during which the shot of urban rubble is overlaid with Hess's hands on the piano. The commentator says: 'There is something you have to think over later on'. The end of his sentence overlaps with the silence in the latter part of bar 70. When the music shortly resumes, it cuts to a shot of heavy rain, the volume of which almost obscures the music. The commentary continues: 'Rain, too much rain, and it's even wetter under the earth'. The camera follows accordingly, showing coal mines, accompanied by the E major cadence in bars 73–75, though the sound of the piano grows dimmer. Just before it can resolve into an E major triad, the sound of drilling bursts out.

This unfolding of the 'Appassionata' Sonata does not just provide a two-and-a-half-minute vignette of wartime London; rather, the interweaving of the music with images, sounds, and human speech highlights a range of political issues – about war and patriotism, as well as about gender, class, and generational differences. While the Britain the documentary is projecting is a sanctuary of art where Myra Hess and Elena Gerhardt, Jewish and German, respectively, can continue their lustrous musical careers, the commentary's emphasis on the German identity of Beethoven's sonata poses questions about the relationship between Britain and Germany

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during and after the war. If the symbolic cultural status of Beethoven and his music as heroic adds volume to the BBC report's championing of the toughness of the soldiers in Arnhem, the commentary's challenge to the continuation of Anglo–German antagonism punctures the victor's glorification of the foreseeable defeat of the enemy. The concept of heroic manliness is particularly problematized by the prominence of Myra Hess in the scene. Her presence as an established woman pianist mastering the work of Beethoven, long hailed, in Romain Roland's words, as 'the most virile of musicians',² exudes authority and makes her an embodiment of characteristics traditionally marked as masculine. Presiding over the attentive audience with her virtuoso performance, Hess underpins the tableau of a unified Home Front. Yet the montage of her hands and the house rubble, the overlapping sounds of the music and the rain, and the sharp cut between the concert and the mining tunnel not only remind us of the conditions beyond the National Gallery, but also form a dialectic between composition and destruction, art and nature, the contained and the exposed. What underlies the documentary's interrogation of the boundary between music and politics is an alertness to the differentiation between classes and their material circumstances, and the commentary that declares that 'some of us think it's the greatest music ever' is one that is deeply aware of the lines demarcating different social groups in Britain. One of these lines is generational: the documentary itself is a dialogue between the avuncular commentator and his young addressee: 'you', the infant Timothy. Though some critics retrospectively characterize the commentary's tone as didactic and condescending,³ one can also argue that it represents an elderly man whose primary aim is to educate upcoming generations and to invite them to 'think over' difficult issues on the horizon instead of making decisions for them. The 'Appassionata' passage thus creates a challenging conversation about the future of the nation, highlighting, in Gill Plain's words, the documentary's 'self-conscious engagement with the process of readjustment demanded by war's end'.⁴

Music is at the very centre of this passage in *A Diary for Timothy*, intersecting with and contributing to all the political debates. Rather than an apolitical artwork detached from its context, Beethoven's 'Appassionata', as presented here, is firmly embedded within and

² Roland Barthes, *Beethoven the Creator*, trans. Ernest Newman (New York: Harper & Brothers, 1929), p. 27.

³ Kevin Jackson, *Humphrey Jennings* (London: Picador, 2004), p. 305.

⁴ Gill Plain, *Literature of the 1940s: War, Postwar and 'Peace'* (Edinburgh: Edinburgh University Press, 2013), p. 214.

evaluative of a specific historical circumstance. While some might argue that the sonata itself is a highly potent signifier, what is important is the documentary's deliberate use of the music to make interventions into topical issues such as war and patriotism. That is, music was understood and employed as politically suggestive by the passage's creators. As the opening credits show, the documentary is a collaboration between the director Humphrey Jennings (film-maker and the author of *Pandemonium 1660–1886*), the producer Basil Wright, the composer Richard Addinsell, the actor Michael Redgrave, the pianist Myra Hess, the cutter Jenny Hutt, and the writer E. M. Forster (1879–1970).⁵ Scarcely acknowledged and rarely commented upon, Forster's involvement in the *Timothy* project – which he described wryly as 'Hollywood' in a letter to Christopher Isherwood – is unknown to most literary scholars.⁶ While it is now difficult to determine in what ways and to what extent Forster contributed to the final presentation of this 'Appassionata' passage, one might argue that there are explicit Forsterian resonances with the famous concert scene in his 1910 novel, *Howards End*, especially in the commentary's caution against Anglo–German antagonism and its celebration of Beethoven's music. More importantly, it is significant that Forster participated in shaping the documentary's contentious use of Beethoven's music to question national identity in wartime Britain. Here, music is unquestionably political.

Illustrating music's vital role in Forster's positioning of his own ideology, this book examines the political significance of his engagement with and representations of music. It challenges previous criticism's formalist approach to music's influence on Forster, shifting the attention from the 'musicality' of Forster's prose, especially the narratological connotations of his notion of 'rhythm' in *Aspects of the Novel* (1927), to his awareness of the contentious relationship between music and politics. It also redresses the tendency of recent assessments of Forster's legacies for later writers by gesturing towards the interpretative possibilities of close-reading Forster's texts and paying attention to their contexts.⁷ Rather than enshrining the

⁵ P. N. Furbank is the only biographer who has recorded, albeit briefly, Forster's participation in the project. P. N. Furbank, *E. M. Forster: A Life*, 2 vols (London: Secker & Warburg, 1977–78), II, p. 256.

⁶ Forster's letter to Christopher Isherwood, 26 August 1945, in *Letters between Forster and Isherwood on Homosexuality and Literature*, ed. Richard E. Zeikowitz (Basingstoke: Palgrave Macmillan, 2008), p. 136.

⁷ See e.g. Alberto Fernández Carbajal, *Compromise and Resistance in Postcolonial Writing: E. M. Forster's Legacy* (Basingstoke: Palgrave Macmillan, 2014), and *Only Connect: E. M. Forster's Legacies in British Fiction*, ed. Elsa Cavalié and Laurent Mellet (Bern: Peter Lang, 2017). Wendy

posthumous influence of Forster's ideas, my study seeks to awaken the ideological potency inherent within the allusive force of Forster's musical representations. Building on Lawrence Kramer's reconfiguration of music as 'a cultural *agency*' to focus on its 'participa[ti]on in . . . discursive and representational practices',⁸ the following chapters tease out the textual nuances of Forster's portraits of musical composition, performance, and consumption as mediated through broader political events and cultural matrices of his time. Through an examination of unobtrusive, often unnoticed, representations of music in a variety of Forster's published and unpublished writings, the book demonstrates how music provided Forster with a means of reflecting on race and epistemology, material culture and colonialism, literary heritage and national character, hero-worship and war, and gender and professionalism. This is not to neglect the literariness of Forster's prose and to identify what is written in his work as straightforward manifestations of his own views; rather, the book stays alert to Forster's ironic voice in its recovery of previously unacknowledged complexities in his musical and political concerns. It seeks to do justice to the scale and scope of Forster's writing, drawing attention to the political charge of the versatility of his musical enthusiasms and the variety of his musical-political emphases. In so doing, the book reveals how Forster's musical politics resonate across his entire oeuvre.

'I love music', Forster declared at the opening of his 1947 lecture at a symposium on music at Harvard University.⁹ An ardent and astute musical amateur, Forster's engagement with music was diverse as well as enduring – from the first decade of his life in the 1880s to the last decade in the 1960s, when his deafness became a major hindrance to his enjoyment of music. He was a listener, a pianist, a concertgoer, an opera enthusiast, an occasional music critic, a librettist, a friend of musical

Moffat's work also participates in confirming Forster's legacies, especially queer ones. Her recent biography, *E. M. Forster: A New Life* (London: Bloomsbury, 2010), pays particular attention to Forster's relationships with and influence on younger gay friends. See, additionally, Wendy Moffat, 'E. M. Forster and the Unpublished "Scrapbook" of Gay History: "Lest We Forget Him!"', *English Literature in Transition*, 55.1 (2012), 19–31, and Wendy Moffat, 'The Narrative Case for Queer Biography', in *Narrative Theory Unbound: Queer and Feminist Interventions*, ed. Robyn Warhol and Susan S. Lanser (Columbus: The Ohio State University Press, 2015), pp. 210–26.

⁸ Lawrence Kramer, 'Culture and Musical Hermeneutics: The Salome Complex', *Cambridge Opera Journal*, 2.3 (1990), 269–94 (p. 270).

⁹ 'The *Raison d'Être* of Criticism' (1947), in *TCD*, pp. 105–18 (p. 105).

professionals, a collaborator with musicians, and, most importantly, a writer who wrote constantly about music.¹⁰ The longevity of his engagement with music, the diversity of his musical activities, the tenacity of music's presence in his daily routine throughout the years – all of these demonstrate that music played an important part in his life. His interest in and knowledge of music were repeatedly noted by his contemporaries; that music influenced his novels was also admitted by Forster himself and noted by many others.¹¹ Whilst some, like Elizabeth Bowen, felt that they possessed inadequate knowledge to comment on it, others did elaborate on the significance of music to Forster's fictional writing.¹² Peter Burra, in 1934, called Forster 'a musician who chose the novel because he had ideas to utter which needed a more distinct articulation than music could make'.¹³ Wilfred Stone, in contrast, describes Forster's work as 'literature turned to music', where abstraction, unworldliness, and idea transcend the existence of human society.¹⁴ Perhaps most famous is Benjamin Britten's tribute to Forster in 1969 as 'our most musical novelist', which can be read as a defining summary of Forster's life in music, not just because Britten recounted and indicated all the extensive musical allusions in Forster's oeuvre.¹⁵ Also, by praising Forster for his understanding of music, Britten professionally and authoritatively endorsed all these musical efforts of a lifelong amateur. Although the tone of Britten's tribute, as Frank Kermode rightly suggests, should always be taken cautiously due to the friendship between the two,¹⁶ Forster's engagement with music, nonetheless, garnered public and professional recognition.

¹⁰ For a detailed biography of Forster's musical taste; piano skills; listening habits; concert, ballet, and opera attendances; and relationships with musicians and composers, see Michelle Fillion, *Difficult Rhythm: Music and the Word in E. M. Forster* (Urbana: University of Illinois Press, 2010), pp. 1–23 and pp. 145–50. Forster's major biographers – including P. N. Furbank, Nicola Beauman, and, more recently, Wendy Moffat – have documented Forster's attachment to music and provided useful records of his musical activities. See e.g. Nicola Beauman, *Morgan: A Biography of E. M. Forster* (London: Hodder & Stoughton, 1993), especially p. 162.

¹¹ In several of his interviews, Forster mentioned music's structural influence on his fiction. See e.g. P. N. Furbank and F. J. H. Haskell, 'E. M. Forster: The Art of Fiction No. 1', *The Paris Review*, 1 (1953), 28–41.

¹² Elizabeth Bowen, 'A Passage to E. M. Forster', in *Aspects of E. M. Forster*, ed. Oliver Stallybrass (London: Edward Arnold, 1969), pp. 1–12 (p. 12).

¹³ Peter Burra, 'Introduction to the Everyman Edition', in *PI*, pp. 315–27 (p. 321). Burra's article originally appeared as 'The Novels of E. M. Forster' in *The Nineteenth Century and After* in November 1934.

¹⁴ Wilfred Stone, *The Cave and the Mountain: A Study of E. M. Forster* (Stanford: Stanford University Press, 1966), p. 118.

¹⁵ Benjamin Britten, 'Some Notes on Forster and Music', in *Aspects of E. M. Forster*, ed. Stallybrass, pp. 81–86 (p. 81).

¹⁶ Frank Kermode, *Concerning E. M. Forster* (London: Weidenfeld & Nicolson, 2009), p. 29.

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Intriguingly, what Britten did not mention in his tribute is Forster's idea of 'rhythm', a point seminal to the majority of modern criticism of Forster and music, especially to the consideration of the 'musicality' of Forster's prose. Forster was among innumerable contemporaries employing the term 'rhythm', one of the key words that cut through multifarious disciplines in early twentieth-century culture and recurred in discourses on art, literature, science, medicine, philosophy, and many other subjects.¹⁷ In the last section of *Aspects of the Novel*, Forster 'edge[s] rather nervously towards' rhythm for something that could lead fictional writing to another dimension.¹⁸ In his definition, there is 'easy' rhythm and there is 'difficult' rhythm: the former can be exemplified by the opening rhythm of Beethoven's Fifth Symphony, which 'we can all hear and tap to', whilst the latter is the effect through which, 'when the orchestra stops', we hear the Symphony 'as a whole', as an 'entity' whose 'three big blocks of sound' have been linked together.¹⁹ For Forster, if practised in the novel, 'easy' rhythm is 'repetition plus variation', exemplified by Vinteuil's *petite phrase* in *À la recherche du temps perdu*: Proust's novel, even though it appears 'ill-constructed', 'hangs together because it is stitched internally'.²⁰ As for 'difficult' rhythm, Forster provides no literary examples, only suggesting that Tolstoy's *War and Peace* is the work closest to producing this 'rhythmic' effect.²¹ Like the end of a symphony when 'the notes and tunes composing it have been liberated', the last page of Tolstoy's novel gives one an impression that 'every item . . . lead[s] a larger existence than was possible at the time'; it is, Forster suggests, '[e]xpansion' rather than 'completion'.²²

Critics have consistently discussed the affinity between Forster's idea of 'rhythm' and his aesthetics of narrative form, and have established that Forster's fictional writing is stylistically inspired by, and comparable to, music. E. K. Brown, David Medalie, Frank Kermode, Judith Scherer Herz, and others have analysed the ways in which Forster employs complicated verbal and thematic repetitions and variations to structure and unfold the narrative of his novels.²³ There has also been a consensus that

¹⁷ For a brief discussion of the topicality of rhythm in the early twentieth century, see Faith Binckes, *Modernism, Magazines, and the British Avant-Garde* (Oxford: Oxford University Press, 2010), pp. 61–64.

¹⁸ *AN*, p. 112. ¹⁹ *AN*, pp. 113 and 115. ²⁰ *AN*, pp. 115 and 113. ²¹ *AN*, p. 116.

²² *AN*, p. 116.

²³ E. K. Brown, 'Rhythm in E. M. Forster's *A Passage to India*', in *E. M. Forster: A Passage to India, A Casebook*, ed. Malcolm Bradbury (London: Macmillan, 1970), pp. 93–113; David Medalie, *E. M. Forster's Modernism* (Basingstoke: Palgrave, 2002), pp. 124–40; Kermode, *Concerning E. M.*

the unnamed example of Forster's 'difficult' rhythm can be found in his last novel, *A Passage to India* (1924).²⁴ This critical trend was partially mobilized by Forster himself when he endorsed Peter Burra's article, 'The Novels of E. M. Forster' (1934), which identifies his notion of rhythm as '*leit-motif*', as a literary device of making 'one passage [call] back to another'.²⁵ Making the article the introduction to the Everyman edition of *A Passage to India* in 1942 and saying in 1957 that 'Burra saw exactly what I was trying to do', Forster directed the focus of critical evaluation of his novels from ideological towards stylistic considerations.²⁶ As Finn Fordham suggests, Forster 'was happiest with [Burra's] formalistic, "musical" non-ideological, non-content-driven reading' perhaps because 'it attends to the presumably conscious intention of formal structures that were being made more visible by the author'; this, for Fordham, indicates Forster's intention to 'modernize' his work.²⁷ Such a reading aligns Forster with contemporary writers who also saw in music the potential to reconfigure the form and elements of literary narrative. As Eric Prieto has demonstrated, Aldous Huxley, James Joyce, Samuel Beckett, and many others 'incorporate[d] musical principles into the construction of the narrative text' and found in music a model for the development of storytelling different from 'the causal and sequential rules that have traditionally governed narrative form in literature'.²⁸ Arguably, then, the 'rhythmicity', or 'musicality', of Forster's fiction becomes an indication of his experiments in form. That is, in exploring the formal aesthetics of 'rhythm', Forster articulates a modernist dissatisfaction with the expressive capabilities of English fiction's narrative conventions.

For all its insights and coherence, this reading of music's influence on Forster has two problems. First, while the direction of the argument is certainly correct in linking Forster's attempt to 'musicalize' his fiction to an aspect of his modernism, there is an almost rushed readiness to place Forster's indebtedness to music within a modernist context of intermedial

Forster, pp. 39–46; and Judith Scherer Herz, 'Forster's Sentences', *English Literature in Transition*, 55.1 (2012), 4–18.

²⁴ This is implicit, for example, in Lionel Trilling's cursory remark that the novel has 'a cohesion and intricacy usually only found in music'. Lionel Trilling, *E. M. Forster: A Study*, 2nd ed. (London: New Directions, 1964), p. 156.

²⁵ Burra, 'Introduction', in *PI*, pp. 319–20.

²⁶ 'Forster's Prefatory Note (1957) to the Everyman Edition', in *PI*, pp. 313–14 (p. 313).

²⁷ Finn Fordham, *I Do I Undo I Redo: The Textual Genesis of Modernist Selves in Hopkins, Yeats, Conrad, Forster, Joyce, and Woolf* (Oxford: Oxford University Press, 2010), p. 204.

²⁸ Eric Prieto, *Listening In: Music, Mind, and the Modernist Narrative* (Lincoln: University of Nebraska Press, 2002), pp. ix and 57.

exchange and genre crossing. Linda Hutcheon, for instance, studies how conceptions of music echo and differ in the critical writings of Forster, Roger Fry, and their mutual friend Charles Mauron. Whilst Hutcheon notes that the mystical quality Forster endows music with suggests a perception different from Fry's emphasis on music's formalist purity, her study nevertheless reinforces the understanding of Forster's attachment to music as an aesthetic and – however partially – formalist enterprise.²⁹ Her reading contextualizes Forster within a specific moment of cultural history during which music was perceived as the paradigm of all arts and viewed, in Daniel Albright's words, as 'the vanguard medium of the Modernist aesthetic'.³⁰ It depicts Forster as deeply invested in what Brad Bucknell defines as music's 'expressive potential [that] go[es] beyond the mere rationality of language' and aligns Forster with many of his contemporary writers who celebrated 'music' as 'an art which transcends referential or lexical meaning' in their representations of modern subjectivities.³¹ No one would deny that music was significant for modernism's literary experimentation, yet this trend of making the unqualified term 'music' speak for Forster's modernist qualities often stems from an anxiety about Forster's status in current modernist scholarship and drives a counterargument against those who agree with evaluations such as Randall Stevenson's 'Forster was scarcely a modernist'.³² While it may secure Forster's place in the literary pedigree of modernism, it reveals more of these critics' attempt to mark Forster as a product of modernist *Zeitgeist* than of Forster's actual engagement with contemporary musical cultures.

This tendency to use music as a springboard to reach the conclusion that Forster is a modernist writer is related to the second, and more pressing, problem. The formalist argument that music provided Forster with a means of reinventing literary form often simplifies music into a purely aesthetic and conceptual presence. Yet, as previously noted, music played a protean role in Forster's domestic and social lives. It was not merely a cultural metaphor, or an aesthetic concept, or a formalist device, but an actual practice of art to which Forster was deeply attached and in

²⁹ Linda Hutcheon, "Sublime Noise" for Three Friends: Music in the Critical Writings of E. M. Forster, Roger Fry and Charles Mauron', in *E. M. Forster: Centenary Revaluations*, ed. Judith Scherer Herz and Robert K. Martin (London: Macmillan, 1982), pp. 84–98.

³⁰ *Modernism and Music: An Anthology of Sources*, ed. Daniel Albright (Chicago: University of Chicago Press, 2004), p. 1.

³¹ Brad Bucknell, *Literary Modernism and Musical Aesthetics: Pater, Pound, Joyce, and Stein* (Cambridge, UK: Cambridge University Press, 2001), pp. 2–3 and 1.

³² Randall Stevenson, 'Forster and Modernism', in *The Cambridge Companion to E. M. Forster*, ed. David Bradshaw (Cambridge, UK: Cambridge University Press, 2007), pp. 209–22 (p. 209).

which he was constantly involved as a player, a listener, and a writer. It is worth returning to Fordham's words and commenting on his use of the quotation marks around the adjective 'musical': they remind us how the formalistic properties that Forster and other early twentieth-century writers might have emphasized in music are not its sole characteristics and instead signal a particular perception of music within a specific network of aesthetics. Moreover, Forster not only engaged with music in various ways but was also aware that there were multiple kinds, types, and systems of music. Forster's writing in Egypt and in India, as the first two chapters of this study will show, register his alertness to musical cultures beyond Western art music, revealing his unease with the dominance of a monolithic 'Music' and his exploration of a world of 'musics'.³³ From this point of view, it becomes evident how simplistic, and implicitly Eurocentric, it is to read music's influence on Forster purely in terms of form. Interpreting the contexts in which Forster writes about music is thus necessary to a reappraisal of music's significance to him. Here, the recent reconceptualization of music as politicized and political within the discipline of musicology needs to be taken into account.

The changing perception of music in musicology in the past four decades has destabilized the conventional perception of music as an apolitical art form. Critics such as Joseph Kerman, Steven Paul Scher, Lawrence Kramer, and Susan McClary have questioned music's detachment from politics.³⁴ They draw attention to music's role in social formation and its political resonances. It is from this perception of music as attentive to and evaluative of specific historical contexts, as constructing political ideologies as well as being constructed by them, that these musicologists protest against music's purported non-referentiality and apoliticality. As Phyllis Weliver observes, this 'disciplinary shift' in musicology has given rise to new, contextual readings of nineteenth-century

³³ Although the exact definition of 'art music' has been intensely contested in recent years and has become increasingly difficult to obtain, the term still circulates today and is being understood as referring to musical works that are distinct from 'popular' or 'folk' music. See Denise Von Glahn and Michael Broyles, 'Art Music', *Grove Music Online*, www.oxfordmusiconline.com [accessed 30 December 2018].

³⁴ Joseph Kerman, *Musicology* (London: Fontana, 1985); *Music and Text: Critical Inquiries*, ed. Steven Paul Scher (Cambridge, UK: Cambridge University Press, 1992); Lawrence Kramer, *Music as Cultural Practice, 1800–1900* (Berkeley: University of California Press, 1990); Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 2002). See also *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas (New York: Routledge, 1994).