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Nota di bibliografia	Includes bibliographical references (p. 249-263), discography (p. 265), and index.
Nota di contenuto	Modernist abstraction and the abstract art : Four Saints and the queer composition of America's sound -- Being musical : gender, sexuality, and musical identity in twentieth-century America -- Intermezzo. My dear Freddy : identity excesses and evasions chez Paul Bowles -- A French connection : modernist codes in the musical closet -- Queerness, eruption, bursting : U.S. musical modernism at midcentury -- Coda. Composing oneself (reprise).
Sommario/riassunto	In this vibrant and pioneering book, Nadine Hubbs shows how a gifted group of Manhattan-based gay composers were pivotal in creating a distinctive "American sound" and in the process served as architects of modern American identity. Focusing on a talented circle that included Aaron Copland, Virgil Thomson, Leonard Bernstein, Marc Blitzstein, Paul Bowles, David Diamond, and Ned Rorem, The Queer Composition of America's Sound homes in on the role of these artists' self-

identification-especially with tonal music, French culture, and homosexuality-in the creation of a musical idiom that even today signifies "America" in commercials, movies, radio and television, and the concert hall.
