

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Five, Number Two • October 1995

introduction

Welcome to the fall issue of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society. The GLSG is a recognized special interest group of the American Musicological Society. A list of GLSG officers and their addresses appears at the end of this issue.

Our objectives include promoting communication among lesbian & gay music scholars, increasing awareness of issues in sexuality and music in the academic community, and establishing a forum for the presentation of lesbian & gay music studies. We also intend to provide an environment in which to examine the process of coming out in academia, and to contribute to a positive political climate for gay & lesbian affirmative action and curricula.

Subscriptions & Contributions: Issues appear twice a year in March and October. We ask \$10.00 per year for subscribing individuals and institutions, \$15.00 for couples, and \$7.00 for the unwaged. Subscribers outside North America should add \$2.00 to the appropriate category. Subscriptions cover the calendar year; we supply sample or back issues on request. Please make checks out to GLSG—Mario Champagne and mail to the address listed at the end of this issue. If you need a receipt (in addition to your canceled check) please say so.

The financial burden of producing this Newsletter is not eased by any institution or grant. We welcome contributions in any amount. A Supporting Member subscription is \$25.00, which goes toward production of the Newsletter.

Mailing List: We encourage you to send names for the mailing list to Mario Champagne at the address listed at the end of this issue. Names and addresses of your colleagues are welcome, as well as addresses of lesbian & gay musical institutions. The GLSG mailing list is not offered to any other organization.

Announcements & Articles should be sent to Martha Mockus or Chip Whitesell, co-editors, by February 15th and September 15th of each year. E-mail

submissions are preferred, if possible. We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, syllabi, suggestions, and letters (even complaints).

Photocopying: Libraries are authorized to photocopy materials in this Newsletter for the purposes of course reserve reading at the rate of one copy for every fifteen students, and may reuse copies for other courses or for the same course offered subsequently.

Gentle readers: This Newsletter is your space; please feel free to join in! If you have any additions to, or arguments with, the reviews and opinion pieces inside, let us know. If you would like to write a review, please do; it doesn't have to be long. The book reviews listed at the end under "in future issues" are still unclaimed. Also, it is renewal time: be sure to note the new subscription address at the end of the issue and the handy cut-out renewal form for your convenience.

[Martha Mockus and Chip Whitesell]

contents

introduction	1
current news	2
letters to the editors	3
requests for submissions	5
conference reports	5
report from the co-chairs	10
the philip brett award	11
on queer studies reading groups	11
invitations from cyberspace	15
a tribute to howard mayer brown	15
out in academia	18
nota bene	20
reviews	20
current bibliography	24
your humble servants	26
in future issues	28
membership renewal form	29

Matrices: A Lesbian and Lesbian Feminist Research and Network Newsletter has resumed publication. The new issue contains a bibliography covering the first quarter century of lesbian and lesbian feminist philosophy, lesbian cyberspace news, dissertation abstracts, citational reviews of book reviews [sic], lists of conferences, calls for papers, items of interest, and a special interview with Leslie Feinberg and Ed Varga. Subscriptions for individuals are \$8.00 per year and \$14.00 for institutions. This latest issue, Vol. XI, no. 1, is also available for \$4.50. For a subscription or issue request, make checks payable to "Matrices" and send to Matrices, Center for Advanced Feminist Studies, 496 Ford Hall, University of Minnesota, Minneapolis, MN 55455; e-mail: matrices@gold.tc.umn.edu. Please contact us if you have further questions.

* * *

Could I please enlist your help over the series/conference I run here at U.C. Riverside together with Sue-Ellen Case and Susan Leigh Foster, "Unnatural Acts: Theorizing the Performative"? Having had a conference in year 1, a symposium in year 2, and a series of varied events in year 3, it looks as though we are moving toward a set of performances next Spring for year 4. Are there any musical groups whom you have heard/seen and think would be particularly suited to this? Our budget would only run to small groups, etc., and we would be on the lookout especially for things that would be interesting to the (largely) lesbian, gay & bisexual group that attends.

For your information, the collection of essays put together from the conference in year 1 is now available from Indiana University Press as "Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality." Contents as follows:

Instrumental Accompaniments

- Ellen Brinks, "Who's Been in My Closet?"
- Mimetic Identification and the Psychosis of Class Transvestism in *Single White Female*"
- Cynthia J. Fuchs, "Michael Jackson's Penis"
- Ellis Hanson, "The Telephone and Its Queerness"
- Ricardo L. Ortiz, "John Rechy and the Grammar of Ostentation"
- Richard Rambuss, "Homodevotion"

Inter-Nationalist Interventions

- Katrin Sieg, "Deviance and Dissidence: Sexual Subjects of the Cold War"
- Parama Roy, "As the Master Saw Her"
- Marta E. Savigliano, "Tango and the Postmodern Uses of Passion"
- Jennifer DeVere Brody, "Hyphen-Nations" *Community Cruises*
- Brian Currid, "'We are Family': House Music and Queer Performativity"
- Michael Davidson, "Compulsory Homosexuality: Charles Olson, Jack Spicer, and the Gender of Poetics"
- Jane C. Desmond, "Performing 'Nature': Shamu at Sea World"
- Michael E. McClellan, "'If We Could Talk with the Animals': Elephants and Musical Performance during the French Revolution"

The cover is the stunning *Robyn*, 1988, by Della Grace (from *Love Bites*) that many who saw last year's Unnatural Acts poster will remember. The list price is \$15.95, but Indiana has a 20% sale on books ordered by December 1, which reduces the price to \$12.75.

Also in the series is Susan Leigh Foster's *Choreographing History* (1995), with essays by Stephen Greenblatt, John J. MacAloon, P. Sterling Stuckey, Mario Bagioli, Susan McClary ("Music, the Pythagoreans, and the Body"), Randy Martin, Thomas W. Laqueur, Miriam Silverberg, Joseph Roach, Susan A. Manning, Cynthia J. Novack, Lena Hammergren, Sue-Ellen Case, Peggy Phelan, Sharon Traweek, and Hayden White. As the cover note puts it, "Contributors examine how bodies are historicized and presented as political, aesthetic, and physical entities, and demonstrate how the very structure of knowledge is affected by a sustained inquiry into the category of 'body'" (\$14.95 list; \$11.95 sale price).

Forthcoming in the series is *Posthuman Bodies*, ed. Judith M. Halberstam and Ira Livingston.

Another production of lesbian and gay studies in Riverside and Southern California which GLSG members may wish to know about is *Professions of Desire*, ed. George E. Haggerty and Bonnie Zimmerman, and published by The Modern Language Association of America (New York, 1995). Subtitled *Lesbian and Gay Studies in Literature*, the book was aimed toward pedagogical issues, and is notable for its list of contributors as well as its publisher (I imagine the AMS Publications Committee is not yet ready to follow suit!)

Teaching Positions

- George E. Haggerty, "Promoting
Homosexuality' in the Classroom"
Joseph Litvak, "Pedagogy and Sexuality"
Joseph Chadwick, "Toward an Antihomophobic
Pedagogy"
Sue-Ellen Case, "The Student and the Strap:
Authority and Seduction in the Class(room)"
Canons and Closets
Lillian Faderman, "What is Lesbian Literature?
Forming a Historical Canon"
Stephen Orgel, "Teaching the Postmodern
Renaissance"
Karla Jay, "Lesbian Modernism: (Trans)Forming
the (C)Anon"
Cheryl Clarke, "Race, Homosocial Desire, and
"Mammon" in *Autobiography of an Ex-
Coloured Man*"
Paula Bennett, "Lesbian Poetry in the United
States, 1890-1990: A Brief Overview"
Sameness and Difference
David Román, "Teaching Differences: Theory
and Practice in a Lesbian and Gay Seminar"
Yvonne Yarboro-Bejarano, "Expanding the
Categories of Race and Sexuality in Lesbian
and Gay Studies"
Earl Jackson, Jr., "Explicit Instruction: Teaching
Gay Male Sexuality in Literature Classes"
Marilyn R. Farwell, "The Lesbian Narrative:
The Pursuit of the Inedible by the
Unspeakable"
Gregory W. Bredbeck, "Anal/yzing the
Classroom: On the Impossibility of a Queer
Pedagogy"
Transgressing Subjects
Jeffrey Nunakowa, "The Disappearance of the
Homosexual in *The Picture of Dorian Gray*"
Eve Kosofsky Sedgwick, "Tales of the
Avunculate: Queer Tutelage in *The
Importance of Being Earnest*"
Phillip Brian Harper, "Private Affairs: Race,
Sex, Property, and Persons"
Michael Moon, "Memorial Rags"

[Philip Brett]

letters to the editors

Editors:

I was delighted to read in the *GLSG Newsletter* of March 1995 that you "welcome...letters (even complaints)." Since there has been so much misunderstanding about my recent work on Schubert

and alleged motives--assumed to be political--I hope you will allow me this response. Those who know me will confirm that I am politically naive. In fact, I never learned how to play the political game and, as many of your readers will understand, have as a result never landed a job in musicology. Thus I found the discussion "On Ethics, Employment, and Being Out" in your last newsletter of interest, in particular Paul Attinello's description of his "lovely interview at Vancouver"--my home town--especially as I was the other unsuccessful candidate for this position. But, of course, my being a Canadian meant that I had no hope of being hired in my own country, which is why I now live in Vienna, Schubert's home town. Quality of scholarship obviously plays no role in this political game. (I found it revealing that the issue of merit was not even mentioned in your discussion.)

Those who know me will also confirm that I am no homophobe. If so, why did I dedicate my first published article, "Did Handel Meet Bononcini in Rome?" (*Music Review* 45 [1984]: 179-93), to the countertenor Drew Minter? I do not feel, nor have I ever felt, that people should be discriminated against on the basis of their sexual orientation; that is not--as has often been implied--the point of my work. My sole motivation is my love of music and the pursuit of truth and beauty. If this is old-fashioned in this age of deceit and ugliness then so be it. The pendulum keeps on swinging and my time will come. To speak plainly, I am incensed by those who practise sloppy scholarship and get away with it, especially when this charlatanry is used for political purposes.

This brings me to the matter at hand. Your newsletter section "Current Bibliography" summarizes my letter to the *New York Review of Books* (October 20, 1994) as follows: "hostile language; attempts to equate the current discussion of Schubert as gay with Nazi attempts to suggest that he was Jewish." Could you please explain to me how such a blatant misrepresentation of what I wrote (not to speak of this distressing ignorance of European history) could be published in your newsletter? Perhaps Philip Brett's ethics statement ought to deal with the more serious issue of spreading falsehood and leave the matter of tone to the brave voices in the wilderness who have the guts to swim against the stream.

When I wrote "Perhaps we should study what it is about Schubert that makes him so attractive to fashionable political ideologies," I wanted to

counter the current trendy notion, a legacy of Marxist-Freudian thinking, that claims there are no geniuses, that attempts to besmirch the accomplishments of the great men of Western civilization, that would make of Mozart a mere "life." In other words, why is Schubert so important to this debate? He's not even an American. If you really cared about this great composer, you would be hard at work in the Viennese archives, studying the masses of unpublished documents relating to him and his circle of friends, and thus discover the truth about such matters as sexual orientation. How much easier it is to sit in America and speculate!

[Dr. Rita Steblin,
Vienna]

J. Michele Edwards replies to Rita Steblin:

Although Rita Steblin raises a variety of issues in her letter, I will confine my response to the elements I consider most central and most disturbing. First, I acknowledge and apologize for my misreading and the error in stating that the Nazis had suggested Schubert was Jewish. This was not the case. Schubert and his music were generally well-regarded under the Third Reich and he was viewed as "Nordic" and thus acceptable under Aryan supremacy theories although his settings of poetry by Heinrich Heine (e.g., *Schwanengesang*) did stimulate debate (see for example Fred. K. Prieberg, *Musik im NS-Staat* [Frankfurt: Fischer, 1982], *passim*; Joseph Wulf, *Musik im Dritten Reich: Eine Dokumentation* [Gütersloh: Sigbert Mohn Verlag, 1963], 223-24; for a view claiming Schubert's music possessed both "Nordic" and "Oriental" style traits, see Richard Eichenauer, *Musik und Rasse* [Munich, 1932] as cited by Erik Levi, *Music in the Third Reich* [New York: St. Martin's Press, 1994], 222). The relevance of Heine's Jewishness, however, was explained away by a particularly strident and anti-Semitic musicologist, Karl Blessinger (Levi, 67-74). If known during the Nazi era, Schubert's setting of Psalm XCII in Hebrew for Cantor Salomon Sulzer and the Seitenstettengasse Temple most likely would have evoked criticism, but I have not located any confirmation of this (see Elaine Brody, "Schubert and Sulzer Revisited: A Recapitulation of the Events Leading to Schubert's Setting in Hebrew of Psalm XCII, D 953," in *Schubert Studies. Problems of Style and Chronology*, ed. by Eva Badura-Skoda and Peter Branscombe, pp. 47-60 [Cambridge: Cambridge University Press, 1982]). Nevertheless, like Charles Rosen, I remain disturbed by Steblin's "attempt to bracket Nazi

cultural policy and gay rights" (Rosen's response to Steblin in *The New York Review of Books*, 20 October 1994, pp. 72-73)--a parallel which she also presented in a paper at the AMS meeting, Montreal 1993.

Beyond this factual point, I move now to larger concerns. The articulation of sexual identity elicits strong and varied reactions as clearly seen in today's talk radio shows, Pride parades, newspaper accounts, or the presentation of scholarship. Very recently a losing candidate in the St. Paul school board primary election identified herself as a "homophobe" in a letter to one of the local daily newspapers. Such open hatred and discrimination serve as an effort to justify and support inappropriate behavior ranging from gay bashing to biased custody decrees and from restricting counseling for lesbian and gay teens to making lesbians and gays the scapegoats for the demise of NEA/NEH. Steblin, on the other hand, claims that she is "no homophobe." Yet, if this were so, why is her reaction to the very possibility of Schubert's homosexuality so negative and vehement? Why does Steblin's work imply that the beauty of Schubert's music will be less if he is (called) homosexual? To investigate a life and the creative achievements of a composer from the vantage point of lived experience rather than to consider the artist an idealized, transcendent figure does not "besmirch the accomplishments." This grounding in social reality opens up multiple possibilities for engagement with the work and can deepen our experience of compositions. To suggest that only those views which differ from her own are political is untenable. In fact, in her 1993 AMS paper, Steblin even acknowledged her own agenda: her work has not received the attention which she desires, and sex (i.e., Schubert's sexuality) sells while key characteristics do not. I would turn Steblin's question around and ask: why is it so important to *your* view of Schubert (or any other person) that he be seen as exclusively heterosexual? I am not bothered that Steblin challenges some details of essays by Maynard Solomon and others, but I am troubled that she appears unwilling to entertain the *possibility* that Schubert might have been a homosexual. As a lesbian, I would certainly claim that there is no shame in same-sex relationships. A person who is gay, lesbian, bisexual, or transgender is not diminished in any way by his/her sexuality; such identities do not lessen the worth of the person nor his/her music. Furthermore, sexuality including heterosexuality--just as gender, race, ethnicity and

other factors--may be reflected and reconfigured in the creative output of any artist.

[J. Michele Edwards]

requests for submissions

eyes on this: africanadian perspectives on art, media, politics and culture. Submissions sought from Black writers and artists for this book. Students and unpublished writers are strongly encouraged to submit work. No fiction or poetry, but can be interviews, transcribed radio programmes, criticism, etc., on music, media, step and rap culture, technology . . . including graffiti, comix, phototext. Maximum 5000 words. FFI contact: Karen Augustine, c/o 416-367-0159 or EYES ON THIS, P.O. Box 317 Stn. P, Toronto, ON M5S 2S8. Final deadline: December 1995.

conference reports

Feminist Theory and Music 3: Negotiating the Faultlines, University of California at Riverside, 15-18 June 1995.

Letters from Summer "Camp"

While recovering from the four days of intense intellectual stimulation I received at the third biennial Feminist Theory and Music Conference, I decided (with much trepidation, I might add!) to clean up the chaotic, yet uniquely organized room that I call my office. With an enormous mug of java nearby, and my faithful rottweiler, Sarah, lying oblivious to my actions in front of the overworked fan,--"Yes, Virginia! It gets mighty warm up here in Canada!"--I set out to accomplish the impossible. Rummaging through my clutter, I was frankly amazed by what I found! I uncovered term papers that I had thought (and hoped) would remain forever missing; I discovered a large pile of books that really should have been read months ago; and I located my long-lost bassoon, sadly neglected and collecting dust on a shelf in the closet. Well, you can imagine my surprise when I turned up several hypothetical letters from summer camp: the ones that I had always wanted to write, but for which I never had the proper occasion. They appeared to say all of the usual things that I imagined normal kids would have written to their parents: how they were having a great time;--"Wish you were here!"--how they had made so many new friends; how everyone liked them for who and what they were; and how they never, ever, wanted to come home. As I sat before my computer, my imagination captivated by what I

would find on all those blank pages, I thought that I simply must share my discovery with others. In the process, of course, my letters from summer "camp" will finally have been written! They would have looked something like this:

Thursday, June 15, 1995

Dear Mom,

Hello from the land of movie stars! I made it to California in one piece--most likely because I flew in on a Canadian airline! And was it ever hot when I arrived! The temperature was at least 38°C...in the shade! I was very surprised to learn that (a) the palm trees aren't movie props and (b) there really are people who do nothing but go to the beach all day. I'm a little tired today, as I haven't had much sleep so far this week. When I arrived on Monday, I offered to help get things ready before the conference got started...me and my big mouth! I never realized how much work actually goes into putting one of these things together! But I figured I would have just been sitting around reading some Foucault anyway, so I thought that I might as well help out.

After staying up most of the night stuffing conference folders, I appeared at the registration table a little worse for the wear. But it was really worth the effort, as I got to meet all of the people of whom I only knew through their work or via e-mail. Most memorable was the hug I got from Paul Attinello, who had to dash off and chair the first session that I attended on "Music and AIDS." Paul began with a very poignant and moving account of living in a community that has been ravaged by this damn disease. I was a little too tired to keep my emotions in check, and so, of course, I was teary-eyed (along with a lot of other people in attendance) in no time. The first paper was given by my new friend, Sherri Wilcauskas. She argued quite convincingly for an interpretation of Madonna's song "Supernatural" based on her concept of incorporeal sexuality. The second paper was to have been on k.d. lang's video "So In Love," but Lori Burns's plane was delayed for a couple of hours in Toronto. Good thing I heard a version of her paper at the Border Crossings Conference in March. The final paper of the session was on the work of Diamanda Galás, an artist who has composed much of her work in response to the AIDS pandemic. The speaker, Robert Garcia, played many musical excerpts that provided "in-your-face" or, perhaps more appropriately, "in-your-ear" examples selected from her compositions.

After the initial session, there was a panel discussion in which each of the panelists presented their views on the state of feminism within the various musical disciplines represented on stage. I'm afraid I don't remember much about it, as I was quite tired by that point. What I do know is that I simply must have an extended chat with Marianne Kielian-Gilbert. Her comments on the potential for feminist inquiry within the field of music theory certainly woke me from my slumber! We then broke away to form study groups; when I entered the room for the Queer Group, I thought that I must surely be lost. I had never seen—or even imagined—so many queer music types congregated in one place! We discussed possible outrageous demonstrations at AMS '96 in Cincinnati and we even considered alternative meeting locations in case we wanted to boycott the main event. I really wasn't in the mood to debate politics (even though I believe the exercise to be very important). All I wanted to do was chat up these new acquaintances. After a brief reception, we were then treated to a concert of extended vocal techniques which I found intriguing, if a little long. I ended the day by enjoying a late-night repas at an Indian restaurant with the aforementioned Paul, Jan Vandervelde, Rob Walser, and Susan McClary. The conversation flowed as smoothly as the beer we were drinking and revolved primarily around geniuses and gerbils. (Don't ask! I'm still trying to figure out the connection!) And now, at long last, the first day is almost over and as soon as I put down my pen, I am sure I will be fast asleep.

Friday, June 16, 1995

Dear Mom,

Today, I ran back and forth between sessions trying to listen to as many diverse papers as possible. The chairs were quite effective in keeping the more verbose speakers on schedule, which allowed for orderly traffic between presentations. The first paper I attended was given by Chip Parsons, who interpreted a Schubert *lied* as both a musical representation of Romantic irony and an expression of Schubert's homosexuality. An exciting debate arose when Eva Rieger questioned the very premise of the composer's sexuality. The chair, Bill Meredith, was able to mediate the exchange quite well. Julia Moore spoke next on the potential for lesbian narrative space within sonata-form works by women composers through the end of the nineteenth-century. She put forth the idea that these compositions should be treasured for the very reasons that they have been criticized by those who would determine what should be included in

the musical canon. The last paper that I sat in on during the first session was delivered by Leslie Hiers. In it, she explored the changing dynamics within the working and personal relationships between Clara Wieck and Robert Schumann. Her arguments were very convincing and clearly presented; it was nice to be able to confirm firsthand the reports of high quality graduate work coming out of UVA.

Now, this may sound a little dramatic, but the next paper I heard changed my life! At the very least, it affected the focus of my next thesis. Linda Dusman explored the connections between acousmatic music and queer musicology, making use of the theoretical formulations of Judith Butler along the way. I have never before been so excited by a conference paper! My mind was racing the entire time and so I'm sure that I failed to grasp most of her argument; I'll just have to get a copy of her paper. I then rushed over to another room in order to hear a paper by Elizabeth Keathley, who is working on a feminist reading of Schoenberg's *Erwartung*. Her paper, however, dealt with the sexual politics of musical patronage. I never knew that Alma Mahler was such a fascinating person! Unfortunately, I had to miss Andra McCartney's paper on Hildegard Westerkamp, which conflicted with Elizabeth's presentation. (Damn concurrent sessions!) At least I had heard an earlier version of it at the graduate colloquia at York University. I made it back in time to hear Martha Mockus speak on Pauline Oliveros and Dorothy Allison, placing them within an explicitly lesbian context. Martha's paper was more like performance art than anything else! She was interrupted in the middle of her presentation by a phone call from her mom who wanted to see how she was doing. I couldn't help but laugh at the situation; after all, we talk on the phone every Sunday night whether we have anything new to share or not.

The final session of the day that I attended included papers by Elizabeth Randell, Suzanne Cusick, and Wendy Heller. This session, "Representation of Women in Early Modern Europe," focused on an era about which, I admit, I know very little. I was impressed by the depth of knowledge displayed by all three presenters, especially considering the interdisciplinarity required for their arguments. I skipped out on the panel discussion on music education, but came back in time for the Deep Listening session with Pauline Oliveros. Was it ever relaxing, but also a little strange: all that humming! For dinner, I ended up going to the International House of Pancakes with

Sherri, whom I met yesterday; we both entertained ourselves by cruising some of Riverside's finest. We then headed back to campus for a piano recital, performed by Monica Jakuc, featuring compositions by two Polish women composers, Maria Szymanowska and Grazyna Bacewicz.

After the concert, I was joined by three other friends (who would probably prefer to remain anonymous) for a nightcap at The Menagerie, a local queer drinking establishment. I had a wonderful time doing the bump-and-grind with a couple of lesbians on the dance floor and discussing some of the more interesting papers with the boys. All in all, the day was a complete success! But I'm now even even more tired than I was last night, so I will have to take my leave until tomorrow.

Saturday, June 17, 1995

Dear Mom,

Well, my day certainly started early enough! My slumber was disturbed by my roommate arriving at 5:30 in the morning; I wonder what he was up to, hmmm? And it was simply impossible to convince him to get up for the pop music papers that opened the third day of the conference. Too bad! He missed a great session! Karen Pegley presented the reactions of various informants to Madonna's "Justify My Love" video; Sam McBride discussed the pioneering work of Laurie Anderson; and Jeff Schwartz gave a deliciously understated and self-effacing analysis of a song by The Velvet Underground, which was influenced by Roland Barthes's "The Pleasure of the Text." At one point in his engaging, yet unorganized presentation, Jeff compared the almost identical harmonic structures of "Sister Ray" (VU), "Gloria" (Van Morrison), and "Cherish" (Madonna), which, to me, was a subtle and hilarious critique of the type of musical analysis that can justify any argument. The next session included three more papers that focused on popular culture: Renée Coulombe talked about Riot Grrrls and their music; Maria Johnson discussed filmic representations of African-American women; and Theo Cateforis investigated critical responses to the same British "shoegazing" bands that you had to endure all through my high school years.

After a quick lunch, I found myself listening to the paper that affected me most strongly: Bob Fink's "Sex, Violence, and the Reception of Beethoven's Ninth Symphony." Bob demonstrated how the analysis of this composition by Susan McClary (remember the gerbils?) is not really as controversial as it has been portrayed by her

detractors, especially when it is understood to have been influenced by the metaphors of violence and sexual imagery that characterize the reactions of Beethoven's contemporaries to this musical work. Bob then proceeded to juxtapose what he defined as marginalizing approaches, as represented by Susan's work, with the normalizing tendencies of formalistic music theory, in which such "deficient" passages (as the Beethoven, for example) are "corrected" by writers like Heinrich Schenker and, more recently, Pieter van den Toorn. The entire paper was a brilliant counter-attack against Susan's critics, defeating them at their own game, as it were. Mind you, it's not as if Susan needs someone else to fight her own battles; it's just that Bob's paper seemed to me to be an intelligent and insightful defense of the role that feminist theory and criticism can play in "purely" musical discussions.

The other two papers in the session suffered unfairly due to their location on the schedule; I certainly wouldn't have wanted to follow Bob's presentation! Nevertheless, Tom Nelson discussed the graphic representations of music by Max Klinger with much humour, and Eva Rieger, of whom I spoke yesterday, provided an interesting feminist critique of the book *Wagner Androgyne* by Jean-Jacques Nattiez. The papers were succeeded by a panel discussion on feminism across the generations, at which I embarrassed myself by standing up and telling everyone how important this conference was for me, outing myself unintentionally in the process! This panel, which featured Elaine Barkin, Lydia Hamessley, Jann Pasler, Judith Tick, and Elizabeth Wood, was useful in that feminist inquiry was presented, not as a single, monolithic approach, but rather, as something that can be mobilized in many different ways, depending upon the interests and backgrounds of individuals. Each of us come to feminism from very different perspectives, which is something I didn't really think about until after I attended this discussion. I have just come from yet another concert held after dinner and so now, it's off to bed for me. I really need to get a full night's sleep, for a change!

Sunday, June 18, 1995

Dear Mom,

Well, I feel completely refreshed! The day started off with a bang, literally! Milton Schlosser presented a lecture-recital on the queer effects of the American composer Frederic Rzewski's piano composition *De Profundis: For Speaking Pianist* (1992). The work is based on selected passages from

a letter by Oscar Wilde to Lord Alfred Douglas. It looked like a lot of fun to perform! Milton grunted, breathed heavily, and hit his body (No, it's not phone sex!) while playing the piano. I repeatedly entreated him to let me turn pages for him; I could have gotten a few slaps in that way! The next paper was given by Raphael Atlas who investigated the use of soundtrack music to regulate the rather obvious, homoerotic undertones in the movie *Top Gun*. Raphael was very engaging and kept the audience in stitches. Of course, I could relate to everything that he was saying, having spent five years as a first lieutenant in the artillery where it was alright to pretend to be gay, but not actually to be gay. Nadine Hubbs closed the first session by illustrating the ambiguous sexuality of one of my favorite artists, Morrissey, as demonstrated by the slippery language and restricted melodic contour found in some of his songs. What I found missing from this session, however, was an explanation of how queer (or, more correctly, gay male) theory is related to, or derived from feminism. I believe that the connection between both marginalized positions could have been articulated more clearly, if not by the presenters, then perhaps by the organizers of the conference. Or to put the question more bluntly: does queer scholarship even belong at an explicitly feminist conference? (I'm happy that I don't have to answer that question!)

Both sessions that I attended this morning were chaired by my good friend Mitchell Morris, who, in addition to introducing each of the speakers by virtue of their experience and academic affiliation, also informed the audience of the astrological sign of each presenter. Elisabeth Le Guin (an Aries if I remember correctly) proceeded to let us in on a little secret. She revealed that she was involved in an intimate relationship with (Gasp!) a man: Boccherini! A cellist, Elisabeth demonstrated how the physicality of performance influenced her enjoyment of the dead composer's music. A very unique way of approaching musical experiences: of course an engagement with my bassoon might be considered too phallic for some! The final two papers were companion pieces for each other. Sonnet Retman and Daphne Brooks presented some aspects of gender, race, and sexuality as they appear in contemporary music. Sonnet discussed the "loser" masculinity most closely tied to the music and personae of bands like Beck, Offspring, and Radiohead, whereas Daphne looked at how such female performers as PJ Harvey and Courtney Love try to subvert social constructions of gender in their music, while Black performers like Dionne Farris

and Neneh Cherry attempt to achieve the same results along the axis of race. It was exciting to see the influence that Rob Walser is having at UCLA; both papers were of a very high quality, indeed!

The morning sessions were followed by many tearful goodbyes and promises to keep in touch. I went to lunch at a funky, 50s-style diner with Milton, mentioned above, and Roberta Lamb, who used to teach at Brandon University, where I spent my first two undergraduate years. We gossiped a bit about people from our past, but finally we had to go our separate ways. I returned to where I was staying and packed up my bags. When I was done, Philip Brett, Brian Currid, George Haggerty, and I all went for dinner at this fabulous Tex-Mex restaurant in the suburbs. We had gone to see *Batman Forever* earlier in the evening and, after this morning's talk on *Top Gun*, we had no problem picking up on all of the homoerotic subtexts in the film! (I mean, did Robin really need to have nipples on his rubber superhero's outfit? Puh-lease!) Anyway, it was a fitting end to a great conference, one at which I met so many nice and interesting people. I'm really looking forward to Feminist Theory and Music 4, to be hosted by Suzanne Cusick and Fred Maus at the University of Virginia in 1997. Before that, of course, is the Representations of Gender and Sexuality in Opera conference, organized by Mary Ann Smart at SUNY-Stony Brook in September. I'll have to write and let you know how those turn out as well. I'll be catching a bus to L.A. early tomorrow morning and should be back in Hamilton around midnight! Can't wait to get home and sleep!

Your son,
Lars

[Lars Rains]

Representations of Gender and Sexuality in Opera,
State University of New York at Stony Brook,
September 14-17, 1995.

There was much to recommend this conference, including a gorgeous vocal recital of works by women, and a congenial, hair-let-down kind of atmosphere. Linda and Michael Hutcheon, speakers visiting from the fields of literature and medicine, apparently were repeatedly cautioned that this was "not your typical musicology do." Thank the goddess.

I was hoping that a gender conference would provide a chance for some radical, out-on-a-limb

positions, or at least some roll-up-your-sleeves engagement with feminism; but no battle lines were drawn under the capacious umbrella of gender "construction." (The one event I missed, a round table on "Staging Mozart's Women," engaged most directly with feminist concerns, though my informants did not give it high marks.) My encapsulation will stick to the queer moments (one or two a day), which though few, were definitely some of the high points of the conference.

Philip Brett returned to the scene of the crime: *Peter Grimes*, that is. He shared further thoughts and refinements on his analysis of *Grimes* as a critique of social oppression, a critique carefully deflected from issues of sexual identity. Brett used his knowledge of the evolution of Britten's libretto to counter the sometimes facile psychological interpretations in Humphrey Carpenter's biography.

Suzanne Cusick and Elizabeth Wood participated in a round table on compositional voice, whose discussion turned largely to the question of social roles. They used the image of costume to sketch Francesca Caccini's role as liveried "serva," and Ethel Smyth as "freak," for whom the musical stage was a space to work out fantasies of personal identity. The round table also showcased Libby Larsen, a composer from Minneapolis, who spoke with a raw, stumbling charm of the difficulties of patronage and production in today's opera scene, of the need to protect one's vision (in sartorial terms, her "baggy soul"), and the intense relationship she cultivates with her chosen female authors ("opening her heart" to Mary Shelley and Calamity Jane). With her characteristic mix of depth and humor, Susan McClary spoke of gender masquerade in early Venetian opera, claiming its queerly erotic charge as a conscious aspect of performance, not to be emptied or explained away under the rubric of "convention."

Mitchell Morris wowed 'em with a historical study of the cult of Wagner within fin-de-siecle homosexual society. He detailed Wagner's attractions as "spiritual homo" to both strands of the German homophile movement, focusing on the constitution of subjectivity through male suffering in his operas. Morris examined the cultural trope in which the opera *Tristan und Isolde* serves as an incitement to illicit love, illustrated by an unbearably gooey novel of homosexual seduction (at the piano) and *Liebestod*.

Finally, Heather Hadlock read Massenet's *Cherubin* from a lesbian angle, pointing out how the composer's staging and musical setting provided audiences with plenty of chances for relishing female-female love duets.

[Chip Whitesell]

* * *

Ellen Rosand's Presidential Address

"The Musicology of the Present," *AMS Newsletter* XXV/1 (February 1995), 10-11,15.

Fear seemed to be the driving force behind Ellen Rosand's farewell address as president of the AMS at the Minneapolis meeting in October 1994. No one in academia is a stranger to fear. We all share legitimate concerns regarding the scarcity of jobs and the complexities of a changing discipline. In the current economic and political climate, these concerns, some of which are the creations or exaggerations of the imagination, have grown to gigantic proportions. Whether or not these fears are founded in reality, it is the way in which we respond to them which determines our success at overcoming them.

An AMS president's lot is not a happy one. Writing an address which attempts to sum up the current state of the field and recognize the multifarious views and agendas within this society is probably one of the most difficult aspects of this job. Many of what appear to be contradictions in Rosand's address seem to stem from her brave attempt to represent as many facets of this diverse and fractious society as possible.

In her opening remarks, Rosand gives no indication that she intends to take a strong partisan position. She notices musicology's recent rise to public attention through both journalism and the increasing popularity of the pre-concert lectures. She also describes a number of the newer methodological approaches borrowed from other fields, notably psychoanalytic, feminist and gay criticism. As her commentary proceeds, however, it becomes clear that Rosand has fallen into the trap of viewing "old" and "new" musicology as an irreconcilable duality. Nowhere is this view more eloquently expressed than in her description of one of the supposed problems with the term "new musicology": ". . . the implication that everything else is old and somehow, on that account, used up, dessicated, and not worth pursuing" (10). She points out that too little attention to history can lead scholars to "[find] the whole world in their

selves" [sic], and identifies herself as one who is not "willing to turn music into a lens through which to view a larger cultural setting" (11).

These comments are particularly perplexing. The notion that innovative approaches to musicology are necessarily antithetical to historical rigor is belied by the work of numerous scholars, including that of Rosand herself. Although she employs neither the latest terminology nor the critical approaches most readily associated with "new musicology," her thorough and thought-provoking work in Venetian opera is rooted in a knowledge of the political, cultural, social and economic life of Venice in the seventeenth century. In this way, her scholarship is more closely allied with much of the musicology of the last ten years than her rhetoric would imply. Many of the scholars most closely associated with "new musicology" have demonstrated that historical knowledge and ground-breaking new approaches are anything but antithetical: Philip Brett's studies of Benjamin Britten, Maynard Solomon's investigations of Schubert's life and work, and Suzanne Cusick's illumination of women composers in seventeenth-century Italy are but a few examples. It seems unfortunate that in an address which ostensibly looks to the future, Rosand did not mention these or other highly successful blendings of traditional rigor with new ways of thinking.

Like Rosand, most of us in academia, especially those of us who are still students, are apprehensive about the job market. However, I question whether the distressing rate of unemployment and under-employment among recent PhDs in musicology is entirely the fault of sudden changes wrought by "new musicology." I do not know a "Schenkerian violist with sub-specialties in non-Western and Renaissance music and able to teach an occasional course in gender theory" (11), but I do know scholars of almost this mythic versatility. It has not been my observation that they are necessarily having an easier time in the job search than more traditionally-minded scholars. In retrospect, Rosand's apparent fears about the liberal hegemony in the academy have an ironic ring: her address was delivered just days before the 1994 elections, whose effects on funding and academic freedom are only beginning to be felt.

To her credit, Rosand has touched on some of the central concerns of our field, concerns which those of us committed to opening new avenues of inquiry feel are especially pressing in the current political

climate. Oddly enough, Rosand eloquently if obliquely answers her own concerns near the end of her address. In a specific discussion of a hoped-for merger of the AMS, SMT and SEM, Rosand says, "only together can our discipline adequately represent the complexity of the study of music and the richness of the musicology of the present" (15). References (often highly qualified) to the positive effects of "new musicology" appear throughout this address. It seems unfortunate that Rosand could not have taken this more positive vision of pluralism as her general tone.

[John Prescott]

report from the co-chairs

As many of you in the GLSG membership know by now, Philip Gossett, in his capacity as president of the AMS, has managed to negotiate with the Omni Hotel in Cincinnati to allow next year's meeting to be moved to Baltimore. Although the Society originally faced a prohibitively large penalty (over \$100,000!), Professor Gossett was able to get the sum reduced to approximately \$16,000. The AMS needs to raise this sum--and although around \$8,000 had been raised as of this year's meeting, we still need lots of pennies. The AMS Board contributed over half of this sum, and they are very committed to raising this money from all members of the Society, not just the GLSG. If you would like to contribute, and register your thanks to and support for the Society in making this move, send checks (made out to AMS) to:

Jacqueline Bruzio, Executive Director of the AMS
University of Pennsylvania
201 South 34th St.
Philadelphia, PA 19104-6313

An additional bonus: The GLSG may be in a position to have the use of any surplus funds for the Philip Brett Award (see below).

The move from Cincinnati to Baltimore counts as a great success for the GLSG--by dint of gentle but oh-so-persistent pressure, we were able to work with the AMS Board to accomplish something that we hope might have a demonstrable political effect. Thanks to all!

Those of you who were in New York for AMS/SMT noticed that the GLSG's meeting had to be moved from its announced time. This was because we ran into scheduling conflicts that would have made the seemly conducting of the business meeting

impossible. We are sorry for the inconvenience the change of time and place may have posed. The election results were as follows: Mitchell Morris will continue as male co-chair; Mario Champagne has become the new GLSG Secretary-Treasurer; Richard Agee and Judith Peraino were elected new members-at-large. For more information about the humble servants, old and new, see the end of the Newsletter.

Through the work of Fred Maus and Lydia Hamessley, the GLSG has begun an e-mail list. All dues-paying members of the GLSG are automatically eligible to join this list if they wish. People who are not part of the GLSG may apply to the Board for permission to join. Requests should be sent to: majordomo@virginia.edu, with the message "subscribe glsg <your name here>." We hope that the activation of the GLSG e-mail list will not result in any decrease in contributions to the Newsletter. Please remember, y'all, not all of our membership is on-line; also, the purposes and tones of the two forums are very different. Let's keep all those polymorphously perverse energies comin'!

[Lydia Hamessley and Mitchell Morris]

the philip brett award

We are truly excited to announce that the following proposal was approved by the AMS Board at their November meeting. We are currently soliciting donations for this award. If you would like to contribute to this fund please send checks (made out to AMS/Philip Brett Award) to:

Mario Champagne, GLSG Secretary & Treasurer
2514 Manor Drive 2E
Fredericksburg, VA 22401

The AMS is supporting this award by administering the endowment for us, which is why the checks are made out to the Society and not the GLSG.

Proposal for "The Philip Brett Award"

The Philip Brett Award, sponsored by the Gay and Lesbian Study Group of the American Musicological Society, will honor each year exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies completed during the previous two academic years (ending June 30), in any country and in any language. By "work" is meant a published article, book,

edition, annotated translation, a paper read at a conference, teaching materials (course descriptions and syllabi), and other scholarly work accepted by the award committee that best exemplifies the highest qualities of originality, interpretation, theory, and communication in this field of study.

The Philip Brett Award shall initially consist of the sum of \$500 and a certificate. The award shall be selected by a committee of five persons, whose chair will announce the award at the Annual Business Meeting of the Society and confer it at the annual meeting of the Gay and Lesbian Study Group of the AMS. The award committee will consist of five members appointed by the GLSG Board.

The committee will entertain nominations from any individual, including eligible scholars who are encouraged to nominate their own work. Individuals may receive the award on more than one occasion at the discretion of the award committee. Nominations should include the name of the scholar, a description of the work to be submitted, a statement to the effect that the work was completed during the previous two academic years, and a curriculum vita. Nominations, with five sets of application materials, should be sent by July 1 to the chair of The Philip Brett Award Committee.

The initial award will be conferred at the 1997 Fall meeting of the GLSG for work completed during the academic years 1995-1997.

[LH and MM]

on queer studies reading groups

Organizing Campus-wide Reading Groups for Queer Studies

I. Introduction

My Aunt Dot used to joke, "There are two or three things I know for sure, but never the same things and I'm never as sure as I'd like." What I know for sure is that class, gender, sexual preference, and racial prejudice form an intricate lattice that both restricts and shapes our lives, and that resistance to that hatred is not a simple act. Claiming your identity in the cauldron of hatred and resistance to hatred is more than complicated; it is almost unexplainable.

Dorothy Allison, "A Question of Class"

The first version of this report on our reading group started out prosaically: a tale of statistics, a history of "how." So prosaic it fell flat when what

I mean to share is vivid, engrossing, invigorating. Turning to the row of books and folders of articles we've plumbed, I started over, and settled on Dorothy Allison's essay in *Sisters, Sexperts, Queers: Beyond the Lesbian Nation* as a better way to begin. An improvement not only because it foregrounds some of the essential tensions of coming to terms with a "queer" identity as one component of a life,¹ but more importantly, because it's an exemplary illustration of the kinds and qualities of things we learn from exploring queer literature, especially literature outside of musicology, a field that only recently seems to be turning to—in Lawrence Kramer's formulation in *Classical Music and Postmodern Knowledge*—"what music means to human subjects as thinking, feeling, struggling parts of a world." Dorothy Allison's insistence that the "central fact" of her life is that she was born "in 1949 in Greenville, South Carolina, the bastard daughter of a poor white woman from a desperately poor family" invites and directs us to reexamine the "central facts" of our own lives and of those lives—and musics—we study. But, she warns: claiming identity is more than complicated; it's "almost unexplainable" (italics mine). To make claims and construct vantage points, we need all the help we can get; queer reading groups are indispensable. What two or three things do we know and how sure are we?

II. Procedures

A little background first (to give credit where it's due): during the spring semester of 1991 while a visiting professor at the University of California, Berkeley, I was invited by the graduate students there who had taken Professor Philip Brett's course on gay and lesbian studies to join their ongoing reading group. The discussions were free-wheeling, invigorating, and addicting, for here was a chance for me to catch up on gay and lesbian studies in a loosely-structured environment. (My graduate work at the University of North Carolina at Chapel Hill from 1976-1985, while excellent preparation for traditional Beethoven studies, lacked any material that would have fit into the newly emerging field of "New Musicology.") From Philip (and other scholars and writers), the students had learned that queer studies in music must embrace

¹ I am using the word "queer" here both because it is a convenient way to refer to that group of people otherwise identified as "gay, lesbian, bisexual, transsexual and transgender" and because of its abilities to "destabilize the boundaries that divide the normal from the deviant and to organize against heteronormativity" (I am influenced by and quoting here Donna Penn's "Queer: Theorizing Politics and History," *Radical History* 62 [1995]: 24-42).

work from many other disciplines; they were grounded in Michel Foucault, Eve Kosofsky Sedgwick, et al.

Two years later, after being part of the group that founded the campus-wide Gay and Lesbian Faculty and Staff Association (GALFSA) at San Jose State University, I decided to try to form a reading group at SJSU which would be similar to Berkeley's. One immediate advantage was the ability to solicit members from GALFSA, which at that time had about forty members. The initial invitation to meet resulted in about ten positive responses; we met at my house near campus one evening to talk about the structure, meeting times, types of readings, and purposes for the group.

We resolved to meet once a month for discussions on topics which would be suggested by a member and approved by the group. Discussions are led either by the member who proposed the topic or by one or two members who know the most about the subject. The facilitator is responsible for distributing the readings (unless an entire book is our focus). Meetings are held in member's homes and last for about two hours, beginning with a meal of some sort (we initially organized the dinner as a potluck, but recently switched to the hosts supplying dinner for which they are reimbursed). The first half hour is devoted to eating and catching up (who's pregnant or trying to be, who's up for tenure, etc.); the last hour and a half is given over to the discussion. Initially we had no structure to our discussions, but found it improved matters significantly if we went around the table at the beginning and gave each member the floor to speak briefly about their reactions to the texts. After this is complete, we have a fair sense of the issues of most interest and where we might best proceed.

The group initially contained seven women and four men; today it contains ten women and three men, all of whom are faculty.² Eleven are European-Americans, one is Mexican-American, and one is Cuban-American. The group includes people born in the 1940s, 1950s, and 1960s; at least three recognizably-distinct generations of gay men and lesbians are represented (those who came out pre-Stonewall, post-Stonewall but before the arrival of AIDS, and after the advent of AIDS). Five of the thirteen come from the English Department (a more

² The disparity between the number of women and men in the reading group is reflective of the membership of the campus wide faculty and staff gay and lesbian association. None of the staff members of GALFSA have ever joined us, but would be heartily welcomed.

diverse lot is unimaginable), and we have one member from Women's Studies, Biology, Music, Religious Studies, Chemistry, Nutrition, Mexican-American Studies, and Civil Engineering. Seven or eight members usually attend each meeting. This mixture of disciplines is both useful for its cross-field fertilization, but off-putting when subjects require more background knowledge or a more sophisticated theoretical grounding than some have. All of the group's members have facilitated at least one meeting.

During our first year, six of the meetings were devoted to lesbian issues, four concerned gay male topics, and two covered both genders. A list of those topics appears below, given in part because it puts flesh on the bare bones I've been discussing. Four of the twelve meetings including material related directly to music: transvestitism à la Liberace and Elvis, Madonna, k.d. lang, Britten; the other eight all have relevance for parallel studies in music history (especially subjects involving cross-dressing, sexual identity, pornography and violence against women, and queers in popular music). Music continues to engage the group; two of the best recent discussions focussed on the roles of the *hijra* in Indian society (*hijras* are men who have had their genitals removed, wear female clothing, and dance and perform music in respected ritual ceremonies) and the construction of gender in *Priscilla, Queen of the Desert* (a movie whose characters realize their lives in and through various genres of classical, country, and "popular" music).

To conclude: When we met that first night to get organized, three main goals emerged as we went around the circle: we wanted to have a somewhat disciplined intellectual opportunity to increase our exposure to and study of queer topics in other disciplines; the gay men wished to know more about lesbians and vice versa (this is not quite as *jejeune* as it may sound, since a social—though not intellectual—separatism had been in effect); and we hoped to create a group of queer readers at the university to build a sense of community that we felt was sorely lacking. On each count, the reading group has clearly succeeded. (Two of our members were on leaves at other universities last year and were sorely disappointed to find nothing similar.)

Reading groups have particular importance, I would argue, for queer musicologists. Although the arrival of the New Musicology has meant a welcome broadening in our musical educations, we require ever-wider horizons to negotiate the coming

years in academia, to teach new generations of students, to solve and resolve complex issues of identity, to construct a politics of music to discuss "what music means to human subjects as thinking, feeling, struggling parts of a world." We are in need of a politics that can engage *Priscilla* and *Carmen*, rap and Britten, *hijras* and castrati.

III. The first year's readings

1. Pornography (Mostly concerning women)

- Angela Carter, "Polemical Preface: Pornography in the Service of Women," *The Sadeian Woman and the Ideology of Pornography* (New York: Pantheon Books, 1978), 3-37.
- Pat Califia, "Among Us, Against Us, the New Puritans," *Caught Looking: Feminism, Pornography, & Censorship*, ed. Kate Ellis et al. (Seattle: Real Comet Press, 1988), 20-25.
- Mary Dunlap, "Sexual Speech and the State: Putting Pornography in its Place," *The Golden Gate University Law Review* 17: 359-378.
- Susan Sontag, "The Pornographic Imagination," *The Susan Sontag Reader* (New York: Fawes, Strauss, Giroux, 1967), 205-33.

2. Cross-dressing and dressing up

- Pat Califia, "The Femme Poem" (416-17); "I Love Butches" (420-22); "Gender Fuck Gender" (423-25); "Diagnostic Tests" (483-85) in Joan Nestle, ed., *The Persistent Desire: A Femme-Butch Reader* (Boston: Alyson, 1992).
- Margorie Garber, "Introduction: Clothes Make the Man" (1-17), "Fear of Flying, or Why is Peter Pan a Woman?" (165-85), "The Transvestite Continuum: Liberace-Valentino-Elvis" (353-74), *Vested Interests: Cross Dressing and Cultural Anxiety* (London: Routledge, 1992).
- Gayle Rubin, "Of Catamites and Kings: Reflections on Butch, Gender, and Boundaries," *The Persistent Desire: A Femme-Butch Reader*, 466-82.

3. Browning's view of gay culture in the '90s

- Frank Browning, *The Culture of Desire / Paradox and Perversity in Gay Lives Today* (NY: Crown, 1989).

4. Lesbian identity, sexual identity, community discourse, desire

- *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, ed. Arlene Stein (Penguin Books, 1993). Readings from Introduction, all of Part 1 ("Sex and other games"), and Dorothy Allison's article, "A Question of Class" (133-135).
5. Lesbian culture in the larger context of "Popular" culture
- Sue-Ellen Case, "Toward a Butch-Femme Aesthetic," No. 19 in *The Lesbian and Gay Studies Reader*, ed. Henry Abelove, Michèle Aina Barale, David Halperin (New York: Routledge, 1993), 186-201.
 - Danae Clark, "Commodity Lesbianism," No. 12 in *The Lesbian and Gay Studies Reader*, 294-305.
 - Carol A. Queen, "Talking about [Madonna's] Sex," *Madonna: Essays on Sex and Popular Culture*, ed. Lisa Smith and Paul Smith (Pittsburgh and San Francisco: Cleis Press, 1993), 139-151.
 - Leslie Bennetts, "k.d. lang Cuts it Close," *Vanity Fair* (August 1993): 96-98, 142-146.
6. Biology of homosexuality
- Dean Hammer, Stella Hu, Victoria Magnuson, Nan Hu, Angea Pattatucci, "A linkage between DNA markers on the X chromosome and male sexual orientation," *Science* 261 (July 16, 1993): 321-327.
 - Robert Pool, "Evidence for Homosexuality Gene," *Science* (July 16, 1993): 291-92.
 - Letters in response to study no. 1 above: *Science* (September 3, 1993): 1,257- 258.
 - Handout to explain terminology and chromosomal transmission.
7. Historical female transvestitism: Henry Fielding's *The Female Husband*
- Annotated text of *The Female Husband or, The Surprising History of Mrs. Mary, alias Mr. George Hamilton*, London: M. Cooper, 1746.
 - Terry Castle, "Matters Not Fit to be Mentioned: Fielding's *The Female Husband*," *English Literary History* 49: 602-07.
 - Lynne Friedli, "'Passing women'—A Study of Gender Boundaries in the Eighteenth Century," *The Sexual Underworlds of the Enlightenment*, ed. G.S. Rousseau and Ray Porter (Manchester: Manchester Univ. Press, 1986), 234-41.
8. Benjamin Britten and gay opera
- Philip Brett, "Introduction, Benjamin Britten (1945)" and "Britten and Grimes" in *Benjamin Britten: Peter Grimes*, ed. Brett (Cambridge Univ. Press, 1983), 148-49, 180-96.
 - Philip Brett, "Musicality, Essentialism, and the Closet," *Queering the Pitch: the New Gay and Lesbian Musicology*, ed. Philip Brett, Elizabeth Wood, Gary C. Thomas (New York: Routledge, 1994), 9-26.
 - Clifford Hindley, "Homosexual Self-affirmation and Self-oppression in Two Britten Operas," *The Musical Quarterly* (1993) 143-168.
 - Peter Pears, "Neither a Hero Nor a Villain," in *Benjamin Britten: Peter Grimes*, 150-52.
9. Ethnography & history of the working class, bar-oriented lesbian community from the 1930s to the 60s
- Elizabeth Lapovsky Kennedy & Madeline D. Davis, *Boots of Leather, Slippers of Gold: The History of a Lesbian Community* (New York: Routledge, 1993). Chapters 4 (113-150), 9 (323-371), and 10 (372-387).
10. Lesbian novels from 1964, 1983, & 1992
- Elaine Apthorp, "Beyond Good and Evil: The Lesbian as Gambler in Jane Rule's *Desert of the Heart*, Katherine Forrest's *Curious Wine*, and Linnea Due's *Life Savings*," unpublished study.
 - Linnea Due, *Life Savings* (San Francisco: Spinsters Book Co., 1992), 1-13, 24-51, 136-143.
 - Katherine Forrest, *Curious Wine* (Tallahassee, Florida: Naiad Press, 1983), 54-97.
 - Jane Rule, *Desert of the Heart* (Vancouver: Talon Books, ©1964, 1977 printing), 7-21, 115-140.
11. John Rechy and the "Grammar of Ostentation" (Gay pornography)
- John Rechy, *The Sexual Outlaw* (New York: Grove Weidenfeld, ©1967, 1984 printing), 121-46.
 - Ricardo Ortiz, "John Rechy and the Grammar of Ostentation" (forthcoming study).
12. Historical issues
- John D'Emilio, "Capitalism and Gay Identity," *The Lesbian and Gay Studies Reader*, ed. Abelove, Barale, Halperin (New York: Routledge, 1993), 467-76.
 - Martha Vicinus, "'They Wonder to Which Sex I Belong': The Historical Roots of the Modern

Lesbian Identity," *The Lesbian and Gay Studies Reader*, 432-52.

[Bill Meredith]

invitations from cyberspace

A new email discussion group: "gen-mus" is a mailing list for discussion of music in relation to women, gender, and sexuality. Many different kinds of contributions are welcome: discussion of issues and published texts, announcements, requests for information, etc. Contributions may be professional in tone, or may be informal personal messages, or anything in between.

We recommend not exceeding a maximum length of two or three screens, and we discourage abusive posts ("flaming"). We are initiating the list as an unmoderated forum, to which anyone may subscribe and contribute. This policy will require responsibility on the part of contributors, as we work to build up a community in which we can all learn from our exchange of ideas and information.

To subscribe, send mail to "majordomo@virginia.edu" with the following command in the body of your email message: subscribe gen-mus your address

List managers: Suzanne Cusick, Fred Maus, and Chip Whitesell.

[CW]

* * *

Planet Q - <http://PlanetQ.Com>

Who: queer theorists, writers, activists, performers, artists...

What: a call for submissions of text, graphics, video and audio for a queer digazine (Planet Q) an interactive queer media space on the World-Wide Web.

Planet Q content: text, graphics, video and audio on topics including, but not limited to: activism, academics, AIDS activism, building alliances/movements, gender identity and theory, sexuality and cultural nationalisms, queer politics, homophobia in health care, parenting, queer pop culture, same sex marriages, bisexuality, post colonialism and queer sexuality, spirituality, safer sex, BDSM, queer histories, anti-queer legislation, violence/abuse in same sex relationships, queer geographies of cyberspace, queer film, heterosexism, queer theory, queer performance, assimilationism, queer art, queer erotica, queer music, the mainstreaming of queer...

Where: the World-Wide Web,

<http://PlanetQ.com>

When: deadline for submissions is November 13 (to be launched in December)

Why: Planet Q is about participation and creation; a dynamic site, with ongoing updates. Planet Q is an invitation to create a global queer cyber-lexicon. We cannot do this by sitting and watching a flickering screen.

For more information and contributor's guidelines, send e-mail to: info@PlanetQ.com

a tribute to howard mayer brown

A Product of His Times

I immediately accepted the invitation to comment for this Newsletter on Howard Mayer Brown's attitudes towards sexuality in music scholarship. Several friends and colleagues have observed what some in the profession see as a curious conflict: between Howard's thirty-year partnership with Chicago economist Roger Weiss, during which they presided over a well-known gay family in Hyde Park, and the fact that Howard never positioned himself as a gay man in a public, professional forum. I would like to address this issue from the perspective of a non-musicologist, non-academic who has researched Howard's life for a particular purpose: a book on his years with Roger. My offerings are few, modest, in the developmental stage, and entirely owed to the 150 or so people who have shared their time and thoughts with me. And one final caveat: as one person put it, "Everyone loved Howard, but who knew him?"

What started all this off was Howard speaking at a panel discussion on minorities and the profession at the 1991 AMS meeting in Chicago. I was not at this panel, so this is hearsay, but there is agreement on a few main points. First, Howard reacted strongly and defensively in response to some comments on sexual orientation and the profession. He was understood to suggest that gay musicologists were looking for some kind of parental figures to tell them they were all right. And concerning the place of all minorities inside and outside the profession, he reportedly said that we were all, "after all, sons of Jefferson." I understand that some have wondered why Howard, who really was not closeted in any sense, didn't welcome, encourage or perhaps even lead the inquiry concerning the relevance of homosexuality to musicology. How could he behave as he did yet, that night, hold the first reception for the gay and lesbian group at his huge penthouse coop in Hyde Park?

Howard was prickly and could be very defensive when he perceived attacks. Among many examples were his early 1970s letters to the *Times Literary Supplement*, rebutting attacks on Colin Slim's *A Gift of Madrigals and Motets* by an anonymous reviewer (and noted filer of libel suits). Howard caused such a trans-Atlantic scandal that even he, a lover of controversy, later regretted his words. Another time, a Chicago graduate student repeated in front of him her undergraduate professor's derogatory remark about "Howard Brown being notoriously gay." Howard was later in tears on the porch, confiding to a trusted friend that he was "just a man, only a man." Most recently, not long before he died, many in a panel audience in North Carolina watched Howard tear apart a colleague who challenged his views. And who knows what he was feeling that day, having lost the love of his life to AIDS six months before?

But everyone wants answers, so here goes. I believe that Howard's responses at the Chicago panel naturally reveal some of his most enduring and important qualities: (1) a truly modest view of his own work and importance, based on the formative training of his generation of music scholars; (2) the effects of more than thirty years of living with Roger; and (3) core convictions due to his upbringing in Los Angeles during the Depression and World War II.

His own work and importance. Howard's work, which ranged from unparalleled textual editing and analysis to the kinds of historical and socio-cultural scholarship that can only come from broad language facility and deep learning, did not include many questions some in the profession consider central today. Howard and his generation were the first American musicologists trained in that profession. For those who were Renaissance specialists, manuscripts were the *thing*; his generation began the massive task of editing the countless newly-discovered manuscripts. A favorite anecdote tells how Howard amassed a huge 3x5 card file bibliography of early music, divided in Howard-fashion into two parts: "People" and "Little People." The file was the basis for his monumental *Bibliography of Instrumental Music Printed before 1600*.

Throughout his career, faced with all this work to do, his attitude was simply to "get it done." (His dissertation students all report his admonition that it mattered less that it was good, than that it was finished.) I don't think for one minute that he

found the new musicology unimportant, but it wasn't what he was going to do; his plate was already overflowing. His articles are still coming out, I'm told. Howard simply didn't have scholarly time for anything but what he was doing. This was not a man who was suddenly going to take up the issue of sexuality and music scholarship, whether or not he was gay.

His passion about his own work did not foreclose public support for work he believed to be good, because Howard cared profoundly about the future of his profession and the next generation of scholars. Though he apparently confided privately to a friend that somehow Susan McClary's work on *Carmen* had ruined the opera for him, he publicly supported and defended her without reservation and would have delighted in the recent news of her MacArthur Fellowship. When a female colleague rhapsodized that it was because of Howard and his generation that her generation could do the work it was doing, Howard couldn't resist quipping to a friend, "I must say I regretted quite having had any part in that." Yet he had been the main force in hiring her, knowing full well what kind of work she did, and he continued to support her work in all respects. So I submit that while Howard may not have worked in an area himself or been very interested in it, he was willing to believe it was important and that its practitioners who showed quality should be encouraged in their pursuits. This was Howard the teacher, encouraging the best in his students, and Howard the scholar, supporting the search for truth wherever it led.

Howard must have known that his many honors and accomplishments impressed others and that they looked up to him. By thirty-six, he had zoomed to international renown in his chosen field and did it without much soul-searching or agonizing; he was a scholar-monk who gave dinner parties for twelve and still did his nightly typing until 3 a.m. He certainly saw at AMS meetings that people literally lined up for their fifteen minutes with him. So I don't mean to suggest that he didn't have an ego, but that he really was just a middle-class kid from Depression L.A. who, as several close friends point out, may have still seen himself as an ugly duckling. Howard always preferred to take the provocative position, totally at odds with being a role model who must be, as he once called a colleague in a prominent, public position, a "Boy Scout." But even if he may not have been comfortable with the idea of his own public influence, he is still responsible for his

public statements. Is it really so bad if he did believe that the search for the place of homosexuality in musicology in some way sought the approval of a parental figure? Does the motivation detract from the importance of the work? I can't deny that Howard's tone may have indicated disdain, but I suggest that if he were less pressed, it might not have. I also guarantee that Howard the gossip wanted to know if Handel or Schubert were gay, even if he didn't think it ultimately mattered for musicology.

Roger Weiss's influence. Howard's partnership with Roger Weiss played a large role in his public demeanor. There was a marriage-long difference between Howard, never in the closet, and his spouse, who lived a life in tight, defined compartments. One of Howard's longest-term friends and colleagues told me, "You don't understand, Howard never came out of the closet, because he was never in it!" A favorite story concerns the day that a female graduate student colleague of Howard's at Harvard in the 1950s finally had an epiphany. Exasperated, she turned to him and said, "You," and she added the names of more than half a dozen of their fellow graduate students in music: "You're all homosexual!" Howard reported this to one of this group, who was chagrined, but Howard was not. He said, "Well my dear, at least my name was at the top of the list!" Howard just was.

All of this Newsletter's readers, given their educational attainments and interests, either know or can imagine what this self-acceptance and relative openness meant in the 1950s. Martin Duberman has mentioned in *Cures* the scandal surrounding the Smith College Renaissance scholar, Newton Arvin, who, when prosecuted by police for receiving posing magazines in the mail, named names. People lost their careers over this, and everyone I've interviewed who was in graduate school at the time has stressed to me the chilling effect of this event, which came on the heels of McCarthy. In the face of this, Howard could smoke and cock an eyebrow and say, "At least my name was at the top of the list!" That night he would be at the Napoleon Club or cruising the Charles River, this man who--flouting his cousin's proscription--wore a black bikini to the beach on Catalina Island in the early 1950s, when women in southern California didn't wear them. But he chose to mate with a man who kept his gay life separate from all else, who lived in the compartments of his business life, his academic life, his chosen gay family, and his birth family still elsewhere. Yes, Roger

treated Howard as a full partner, not hidden from birth family or university, but the house had many doors and many separate rooms, if not closets. In the face of this, Howard did his best to live an integrated life, but while Roger was alive, neither of the two ever made statements "as a gay man" to heterosexuals or mixed groups.

I believe that because of Roger, Howard did not take a more active role in gay politics until Roger's last few years. Then, Roger himself became active in gay politics, beginning, as many other discreet men had, with AIDS fundraising, slowly letting his name appear when it was clear to him that his own time was limited. During this time, Howard received an invitation from an Episcopal living center on campus to speak in connection with things gay, and he asked me what I thought he should do. I said he ought to do it, but he looked conspiratorial and said, "Roger would never stand for it." Yet after Roger died, Howard was the essential senior faculty member giving the push for George Chauncey's work at the University of Chicago to secure benefits for same-sex spouses.

Sons of Jefferson. Howard reportedly said at the AMS panel, "Remember, we are all sons of Jefferson," and young musicologists went around laughing that they were sons of Jefferson for months and may still be doing so. But I suspect that this was the world view in Howard's milieu when he came of age (despite his high school best friend's efforts to influence him with the evils of cheap wine and Gertrude Stein). The America of Howard's youth was that of the Depression and World War II. His father's company kept employees by working them three days one week and four the next, rather than firing 30% and keeping the rest full-time. Howard at about age 7 played flute in the Los Angeles American Legion Band. He went to a high school where there were classes graduating in January and June to accommodate those being sent to war. He had both Mexican and German blood, and his mother's German brothers all had pretty good jobs. Howard reveled in the world of his emigre music teacher, Gerhard Albersheim, where Thomas Mann would drop by for tea. When Howard spent two years on a Harvard fellowship studying in Vienna and playing in Paris, how good the U.S. must have looked compared to a destitute Europe reconstructing itself through the Marshall Plan (though of course he would always look to Europe with a kind of restlessness, not only as the location of his study, but as an adventure and source of fun). Remember also that he became a Renaissance

musicologist, not an ethnomusicologist. The Idea of America must have looked pretty good to him, either at the time or upon later reflection. I think he really believed at heart that we are all sons (and daughters, if he had waited a minute) of Jefferson. It is well-known that he supported minorities in music publicly and in some private, phenomenal ways, and I think it came from a gut-level conviction that "fair is fair" and that the U.S. is or should be a melting pot. These may seem quaint fictions these days, but I think he believed them, and no force had come along to shake him from his roots.

If Howard had lived another twenty years, I submit that he would have been more like Philip Brett and less like Roger Weiss (who was changing, too); witness Howard's public lobbying for domestic partner benefits at the University of Chicago. In the end, you might say he was like most of our fathers: we expect them to change, but they really don't. What the best of them do is to embrace our possibilities. Howard often did so, and if he fell short sometimes, it was because he was "only a man."

[Tom Jacobs]

out in academia

Out in Academia

Being *out*: it is constructed around the idea of inside and outside--supposedly a going out from a closet, which is really a metaphor, not for sexual preference itself, but only for its secret. But really, it's not like a closet at all. It is as though some sort of outsider--someone who is outside my sexual preference group, someone who is outside my mind--suddenly finds out what it is that I am *inside*.

The individual experience of gay and lesbian academics often has as much to do with the discipline they occupy as it does with the institution that pays them--that is to say, the nationwide collection of their colleagues sets most of the rules and prohibitions. It will come as no surprise to hear that musicology--a smaller, more conservative discipline than art history or literary studies--is chock full of gay men; but, until a few years ago, most of them were essentially closeted, at least in terms of the discipline. Much the same

A version of this speech was given to open the panel "Out in Academia" at the second Readers & Writers Conference at the Women's Building in San Francisco on February 19, 1995.

situation continues to obtain with the relatively many lesbians in the discipline of ethnomusicology. As for me, when I became founding co-editor of the *GLSG Newsletter*, I was already long accustomed to the gay ghettos of San Francisco and West Hollywood where I'd lived for years. Because of this, it didn't occur to me that, in becoming said co-editor, I was instantly and permanently marked a Professional Fag, as someone my colleagues would think of primarily as gay and secondarily as a musicologist.

A snapshot: the eldest member of the musicology faculty of a major university catches me in the lobby, and asks in a hushed voice if I am really the editor for That Newsletter. I say yes, casually, but am instinctively wary of his manner. He wants to get copies of each issue, but of course, it can't arrive at his departmental box; it must be sent to his campus address in a brown envelope, with nothing written on the outside. Of course, I understand. He thinks it's a great thing, he has heard it's a success. Thank you, I've been very pleased. He thinks I am doing good work, he respects my intellectual curiosity. Thanks, you're really kind. But of course I must remember the envelope. Yes, the envelope. Because if anyone found out, of course... Of course.

A question that arises from time to time in circles of gay activism and journalism: why would anyone be in academe at all? Isn't it old-fashioned, isolated, hierarchical, restrictive, politicized, repressive, out of date? Aren't one's colleagues either obsessed with their own tiny worlds, or obsessed with maintaining control over larger worlds, including yours? Well, often, yes; but, as someone who returned to academe after seven years of chasing down the rent while working temporary jobs, of trying to find some time to think, to write, it became clear to me that the university is one of the few places left where any form of intellection gets much respect or support. Especially in America in the 1990s: the problems of intellectual freedom inside the ivied walls are nothing compared to those outside. We have, however constrainedly, the freedom to play the glass bead game, to hear the beads click against one another...

Consider another less senior but still very powerful professor, semi-closeted--the perfect exemplar of the open secret. He asks me to come into his office, he has something he needs to explain to me. He talks about his being gay, and of course some people know about that, but a lot of people don't know--he mentions his best friend on the faculty, a ruthless, conservative composer, who would never speak to

him again if he knew—and he tells the story of his association with other gay men in graduate school, a Princeton-Harvard-Chicago group of musicologists who virtually controlled the discipline from the early seventies until recently, who were frequently known as the Seven Sisters. And he says, there's never been any anti-gay prejudice in our discipline, nobody's ever had any problem with that. It's important that I understand this completely: there was no prejudice. No one has ever lost a job because of being gay. I nod, keeping my thoughts to myself.

At one time, of course, the key problem with being a gay scholar was whether or not to publicly present work on topics that might be construed as gay or lesbian. Nowadays, this is a more complex: there are self-defined heterosexuals who write on lesbian or gay topics (the fabulous Eve Kosofsky Sedgwick being the best-known example), and of course there are gay and lesbian scholars who simply aren't very interested in the psychosocial phenomena that represent their sexual preferences; and then there are gay and lesbian scholars who wouldn't touch such topics if it could win them the lottery.

Yet another snapshot: several months ago, a young professor who has been a friend for about ten years leaves a hesitant but strangely urgent message to call him, long distance. When I reach him he has something to tell me, and doesn't know how to start; after a lot of patient coaxing he finally admits that he is trying to decide whether to become the department representative for the university's new gay and lesbian faculty committee. My mind goes quite blank for a moment, and then I ask cautiously: Well, in helping you make a decision, it would help me to know if you *are* gay. After a pause, he says, well, yes technically, but he has never had anything to do with, you know, gay ghettos, and he doesn't really like any of the, you know, political stuff, and all the liberal gay organizations, and... It gradually becomes clear that his sexual life has been largely concentrated on bus depots and the military school where he taught for a decade. He doesn't know how to be gay *in public*, how to have a public persona that somehow partakes of his sexuality. Mustering all my sympathy over sadness, and a certain resentment which I can't quite explain, I wade into a four-hour discussion of privacy, secrets, publicity, knowing... all on my telephone bill.

Of course, one of the reasons for publicly researching gay and lesbian topics is the joy of, the responsibility of, the subject position: presenting

yourself, not as a disembodied, quasi-objective observer, as some sort of android gifted with the ability to analyze the cultural products of those crazy humans; but as an involved participant, as someone who talks about music, or art, or social groups, from inside a passion for those things, an understanding informed by one's inextricably tangled relationship with it. For me, this has meant work on the sociology of gay choruses, on the theory of performance and shame, on the problems of identifying historical figures as lesbian or gay: not because I have an external, untouched relation to these topics, but precisely because they matter to me, more than many other things.

I didn't start the Newsletter in a vacuum, of course; the GLSG was the creation of the gentle, diplomatic Philip Brett, whose noble anger is only roused by repressions that he himself would obviously never commit. Philip tells of giving a paper on composer Benjamin Britten and his gayness in 1976, when parallel studies were appearing in literary conferences, but still unknown among musicologists. He talks of his fears before he went up to give the paper, of wondering whether he would be silenced by shouts from the audience, banned from the profession, forbidden to teach. He gave the paper, practically shaking; there were no questions, and everything seemed to be over. And then, people bumping into him later, seemingly accidentally, mumbling as though they might be overheard: Thank you, thanks for giving that, that paper...

The interesting thing about being "out" is the crossing of a series of highly differentiated boundaries, changing one's position in a given binarism and thus one's identity: presenting yourself as a lesbian, as a gay man, as a Person with AIDS.... Crossing each of these lines induces an experience of panic, shame, uncertainty: standing up before the crowd, one takes a deep breath and launches onto the first sentence, calculatedly not looking at certain faces in the audience... Or: one does *not* stand up, does *not* launch into the first sentence, and retreats from the boundary to remain in a previous condition, like a Velveteen Rabbit that never attains the Real.

Since about 1990, of course, musicology has opened up a great deal, and now there are articles in the *New York Times* and *New York Review of Books* about lesbian and gay music studies. There are outrageously out personalities such as Mitchell Morris and Wayne Koestenbaum speaking about opera queens, or Elizabeth Wood and Suzanne

Cusick speaking about music from lesbian perspectives. Suzanne, whose beautiful paper on listening as a lesbian elicited gasps of admiration at the first Feminist Theory and Music conference, was long unemployed and apparently, because of her openly lesbian identity, unemployable. Recently, she got a job at the relatively conservative University of Virginia, tenure track and all; and she mentioned, in a series of Internet letters, that she feels that she got the job, not in spite of, but because of her identity... and so in a world where administrators and students are pushing faculty to move into the nineties, what used to be a liability has become an advantage--sometimes.

I remember reading my paper on the gay choruses in a graduate seminar at UCLA in 1986, and having a classmate (a known Christian fundamentalist) turn red and leave the room. I continued reading, just as triumphant as I was embarrassed. This is, I suppose, the essence of queer politics: self-identification made paradigmatic to self-embarrassment, to the presentation of identity in terms that cannot possibly be mistaken for acceptable. And I agree with Suzanne Cusick when she says she probably got her job because of her lesbian-oriented publications: in the nineties, in certain locations, it is valuable to be a lightning rod, a person who can teach awful, scary topics such as popular music, world music, culture, postmodernism. And even sex. Because then the rest of the faculty don't have to touch those things, and they can be kept, as it were, in a box, in a separate room.

[Paul Attinello]

nota bene

February 10: My affair with Beethoven continues. First I see him in drag on the cover of the February [1973] issue of *High Fidelity* magazine. Hmph! The editors are off as usual; everyone knows by now that he was really a Lesbian.

--Pauline Oliveros, "Many Strands," *Software for People: collected writings 1963-80* (Baltimore: Smith Publications, 1984), 90.

* * *

Who knows then, what it means for me to strive to become the "black Camille Paglia"? Maybe it would make me a more powerful voice in popular culture. Like RuPaul, I could come to fame "working" mainstream culture's hunger for representations of black folks that repudiate the

notion "it's a white thing, you wouldn't understand." It's a deep thing to live in a culture where folks get off on the image of a big black man trying to look and act like a little white woman (a version of Dolly Parton's petite retrograde femininity complete with big blond hair). Or, for another take on the same phenomenon, there is the example of model Naomi Campbell being more than rewarded for giving up her naturally beautiful black looks for the joys of being a white woman wannabe. If only I could have long straight hair--blond, strawberry blond, red, light brown, any kind of dead, white-girl hair will do. If only. No doubt about it: in the marketplace of white supremacist capitalist patriarchy, the yellow brick road leading to black power in the mainstream can only be traveled by those who are throwing shade and shedding skin all the way--by those who are ready to be, as the novel put it, "black no more." This is a piece about why I ain't even interested in appearing as though I would even think about wanting to be "the black Camille Paglia."

--bell hooks, "Camille Paglia: 'Black' Pagan or White Colonizer?," *Outlaw Culture: Resisting Representations* (New York & London: Routledge, 1994), 83-4.

reviews

The AIDS Quilt Songbook. Songs by William Bolcom, Elizabeth Brown, Carl Byron, Chris DeBlasio, Ricky Ian Gordon, John Harbison, Fred Hersch, Lee Hoiby, David Krakauer, Annea Lockwood, John Musto, Ned Rorem, Donald St. Pierre, Richard Thomas, Donald Wheelock. Sung by Kurt Ollmann, William Parker, William Sharp, and Sanford Sylvan, baritones. Harmonia Mundi HMN 907602. Recorded June 6, 1992.

The AIDS Quilt Songbook. As above, plus songs by Stephen Houtz, Libby Larsen, and Richard Wilson. Boosey & Hawkes, 1993.

Heartbeats: New Songs from Minnesota for the AIDS Quilt Songbook. Songs by Carol Barnett, William Bolcom, Craig Carnahan, Chris DeBlasio, Cary John Franklin, John Harbison, Stephen Houtz, Carolyn Jennings, Daniel Kallman, Aaron Jay Kernis, Libby Larsen, John Musto, David John Olsen, Janika Vandervelde, Richard Wilson. Various performers. Innova 500. Recorded 1994. (Four songs shared with the Harmonia Mundi recording, but with different performers.)

...the wars
of hard tongues and closed minds.
The body in pain will bear such nobility,
but words have the edge
of poison when spoken bitterly.

Perry Brass, "Walt Whitman in 1989"

As many of our readers will know, *The AIDS Quilt Songbook* began as a project of the late baritone William Parker (1943-1993), whose revulsion at the musical community's silence in the face of AIDS caused him to begin asking composers to write songs on contemporary texts about the plague and its victims. Fifteen songs were performed by Parker, three other baritones (Kurt Ollmann, William Sharp, and Sanford Sylvan) and various pianists, including some of the songs' composers, at Alice Tully Hall on June 4, 1992; two days later these were recorded by Harmonia Mundi. The concert was reviewed in these pages by Lawrence Mass; see the *Newsletter* 2/2 (October 1992), pp. 12-13. The scores of these fifteen songs and three more are published in an anthology by Boosey & Hawkes. The latter three songs, eight additional ones, and four new performances of songs from the original group appear on a 1994 recording, *Heartbeats: New Songs from Minnesota for the AIDS Quilt Songbook*.

It is difficult to convey to a reader the poignancy, indeed the terrible emotions, of these songs without lapsing into sentiment or unstrung hyperbole. In a sense, we are all used to Mimi's dying in *La Bohème*, so tears are expected and not unwelcome. By the same token, none of us can really hear, say, "Gretchen am Spinnrad" for the first time; the immediacy in its performance comes from the artistry of the musicians. Here, by contrast, we are faced with powerful poetry and music about the ugly death of real people. There is a variety of approaches in the poems, whose perspectives range from the indirect to the clinical. The music is equally diverse, from songs in a bluesy or Broadway mode (Fred Hersch's "blues for an imaginary valentine," William Bolcom's "Vaslav's Song," Richard Pearson Thomas' "AIDS Anxiety," Ricky Ian Gordon's "I Never Knew") through a kind of post-Copland or post-Thomson American demotic art-song style to representatives of what used to be referred to as "extended" styles (David Krakauer's "The 80's Miracle Diet," which, like Annea Lockwood's "For Richard," has a piano accompaniment in the score but on the recording features Krakauer on clarinet instead.) The

spectrum of compositional styles, the variety in the handling of tonality, rhythm, and texture, the vocal differences from song to song, the quilt-like joining of individual voices keep the ear fresh and emphasize each song's emotional, expressive directness. Individually, the songs are moving; collectively, they are devastating.

Most of the texts began life as individual poems and (unlike texts of many vocal pieces) stand alone perfectly well as poetry. (Fred Hersch, Richard Pearson Thomas, and Ricky Ian Gordon wrote their own texts, which on the page read more like lyrics than poems.) Some employ straightforward structures: Susan Snively's "Fury" is seven strophes of abcb quatrains of iambic trimeter, the last line of each jarringly truncated. Ethyl Eichelberger's "Vaslav's Song," with its refrain of "Dasvedanya [farewell], Mama," is an AABA song form, the A stanzas also in iambic trimeter with an abcb rhyme scheme, the B strophe different only in its middle lines ("You nursed me as a baby / You cursed me as a child / Now I'm grown up / No more a pup—so / Of course I turned out wild"). David Bergman's "A Dream of Nightingales" is a lovely sonnet, imaginatively treated. Some poems approach the imagistic: the rhythms of Melvin Dixon's "Heartbeats" are the lub-dubs of the title ("Work out. Ten laps. / Chin ups. Look good.") Ron Schreiber's "The Birds of Sorrow" and Robert Bly's "The Flute of Interior Time," a translation from the Indian poet Kabir, allude to Asian traditions. Roberto Echavarren's "Perineo" alternates between Spanish and English. Other poems turn explicitly to poetic history: Perry Brass' "Walt Whitman in 1989," as its title would suggest, moves that poet from the Civil War to the hospital rooms of the AIDS epidemic. Charles Barber's "Fairy Book Lines" begins each of its six stanzas with lines such as "Death be nimble – / life was quick." Two songs in the *Heartbeats* CD are on texts of Christina Rossetti and Emily Dickinson. Other texts resist such easy capsule descriptions.

The poems, as we have said, range from allusiveness to symptomatic descriptions of AIDS. One reason for their emotional and artistic directness, however, is perhaps the number of poems about an AIDS sufferer and someone else, connected essentially by love. Fred Hersch's "blues for an imaginary valentine" ends with the dying speaker's lines "now I grieve / not for myself / but for you whom I leave behind // and for you who must face death alone." Ricky Ian Gordon's is the same from the opposite direction, the survivor addressing his dead lover. The reader or listener is

everywhere struck by the continuation of love across death's separation: in the above, in Bergman's sonnet "A Dream of Nightingales," Brass' "Walt Whitman in 1989," Schreiber's "The Birds of Sorrow," James Merrill's extraordinary "Investiture at Cecconi's," Marie Howe's "A Certain Light," Stephen Sandy's "The Second Law," again and again we are confronted with the unresolvable opposition of the conjunctions of love and the nothingness of death.

Different listeners will be struck by different songs. We treat only a few here and in the following overview of the 'original' cycle (as it appears on the Harmonia Mundi recording, but which—as will appear—we in no way intend to canonize as *The AIDS Quilt Songbook*). As it happens, we are passing over most of the songs most directly concerned with the disease and its physical symptoms—"Heartbeats" (Musto, Dixon), "A Certain Light" (Brown, Howe), "The Second Law" (Wilson, Sandy), "Perineo" (Larsen, Echavarren). The ones we discuss briefly here strike us not only for themselves but because they are also the most easily capable of a kind of cross-over into everyday recital programs. We would like to see songs—any songs—from this Quilt performed on their own and/or in any number of contexts; this is where we might start. (Our authorial "we," by the way, is that of a straight soprano and a gay male musicologist/pianist. We mention this only in passing, but we also want to make it pellucidly clear that, like some of the general response to AIDS, these songs transcend the community of PWAs, HIV+ people, and gay men and lesbians. They become universal.)

"A Dream of Nightingales," on the sonnet by David Bergman, is among Rorem's most lyrical songs, like "Early in the Morning" or "Pippa's Song." "A Dream of Nightingales" is essentially through-composed. In the two quatrains of the sonnet, the vocal line begins with upward octave leaps followed by descents by thirds. For the darkest moments of the text (ll. 9-11), the tempo increases by half (from 76 to 112 to the quarter note), the pervasive motives and melodic shapes of the first half disappear, and the dynamics reach *fortissimo*. In the final three lines of text, the bird heard in line 8 as a harbinger of spring becomes a "darkwinged creature," and the poet asks, "tell me, did he then reveal himself at last / as you believed he'd be—pure and beckoning?" At this approach to death, the music slows gradually, the textures return to the opening limpidness, and the original triadic descents reappear.

But the song is not one of despair. The vocal line is thoroughly lyrical and legato. Over the floating waltz rhythms of the accompaniment, the vocal declamation matches the speech rhythms exactly. There are striking hemiolas in the voice at the end of line 4, when Bergman quotes Keats' "half in love with easeful death," and again at the corresponding end of line 8, when the poem's subject hears the "bird hidden among the flowering pear." These hemiolas are only echoed in the piano part, in the transitions into and out of the contrasting middle section and at the very end of the song. The use of texture in the piano part is equally thematic in its registral placement and relative thickness: at the end of "A Dream of Nightingales," the piano descends to a rich D-major chord in its lowest reaches, but then two high, quick grace-note figures sound around and above the singer, pulling together all the registers of the song, reassuring both the voice of the poem and the listener, yet leaving the poem's final question hanging in the air. Rorem's craft in this song is so perfectly realized that the listener simply cannot imagine anything in the composition being done in any other way.

Kurt Ollmann sings "Nightingale" with consummate graceful skill and beauty of line, creating beautiful legato. One is never mindful of his technique, merely impressed at the ease with which he sings. Never lapsing into sentimentality, he decrescendos the ending with a gentle, controlled pianissimo. And one would be hard pressed to find a better accompanist than the composer.

Chris DeBlasio's "Walt Whitman in 1989" is, on the surface, a much simpler composition than the Rorem song. DeBlasio sets the first five tercets of the poem in a syllabic declamation somewhere between recitative and a simple arioso. When Whitman "takes a dying man / in his arms and tells him // how deeply flows the River" (ll. 14-16), the River appears, as big rivers have been set before in American song and as the river Lethe. The vocal line becomes hymnlike. Two dyads alternate in the piano's middle register over long pedal points in the bass. As a final gesture, high arpeggiated triads suggest the bells of the poem's final image, sailing away together "all the way through evening."

Yet the song is much more difficult for the singer than Rorem's. It is hard to create a seamless legato to match the flow of the words because of the repeated notes (both pitch and duration), and to

sustain the phrase and its meaning in the long series of slow half-notes in the final section. The singer must discover how to convey the meaning through phrasing--both musical and verbal--and to sustain intensity, for example through the long *largo* descent from high F down a tenth at the end of the song. (There is not much help forthcoming from the undulating piano accompaniment.) Sanford Sylvan achieves this apparently masterfully.

Sylvan is simply one of the best baritones singing today. His rendition of "Walt Whitman in 1989" is a perfect example of his skill as an artist, turning what could be a choppy recitative-like beginning into a flowing *parlando* which settles into the hymnlike melody with no seams. It is effortless legato, showing vocal beauty in both extremes of the register, which he manages to make sound like middle voice. Sylvan always conveys spontaneity, the impression that the pitches, words, and rhythms which he uses occur to him in the moment he sings. Accurate and skillful, he nonetheless offers a performance which never seems studied.

The aptly named "80's Miracle Diet" (David Krakauer, Melvin Dixon) is an example of what one meets more often under the rubric "new" music: the piano is prepared with a metal coat hanger placed on the strings from C#3 to C#5 (C4 being middle c); the accompaniment is full of clusters, tremolos, and a glissando of harmonics produced by sliding the finger along a string; the voice moves from speech through pitched notes in various styles (speaking like a television announcer, singing like a Vegas performer). In all of this, the music precisely matches the sardonic bitterness of the text. (On the recording the same effect is made with a different accompaniment, Krakauer playing clarinet behind and with the singer.)

Ricky Ian Gordon's "I Never Knew" combines the best of both popular and classical American songs. It begins with a simple rising-and-falling motive which permeates the entire work. The lyric starts with a wondering "I never knew," as the poet/singer begins to think out loud. The music also begins quietly and repetitively, building in range, melodic extension, dynamics, textural thickness, up to the final heart-wrenching question: "If I only could've known / I'd have protected you / as you protected me / but I never knew.... And if I had / would I have clung to you? // I never knew." The song is essentially through-composed around its recurring verbal and musical motive. There is a rapid increase in activity and a correspondingly

varied vocal line as "birds take flight" (that image again) and as the singer adds "and just as I / know not where / you have gone-- / I know not / where to go." But the extraordinary impact of this song comes from its understatement. It manages to combine single-mindedness (verbal, musical, thematic) with a gradual realization of both the loved one's irrevocable death and the lover's continued bemusement; but we are not overwhelmed by a musical setting that turns the emotions into technicolor.

It is difficult to imagine a better performance of this song. Kurt Ollmann sings with sincerity, poignancy, power, straightforwardness, and vulnerability. The composer at the piano matches Ollmann perfectly. In perhaps the most heartrending of the entire group, anguish, fear, and sadness are all clear, yet Ollmann's and Gordon's controlled understatement is devastating.

It is perhaps ironic that, given our disagreements on what (pedantically) constitutes a song cycle, both of us are convinced of the CD's cohesiveness precisely because of the overlapping mix-and-match of the four participating baritones, with their several accompanists. Each of the singers lends something individual to the work, and the interweaving of their voices contributes to the interweaving of themes and emotions in a way that gives an extraordinary depth to the whole affair. We mention only three more examples.

Donald Wheelock's "Fury" (text by Susan Snively) begins with the lines "I have a poisoned hand, / I have a bitter voice. / I look death in the face. / I have no choice." William Parker's anguished voice maintains color and clarity throughout the piece, the pounding heartbeat in the accompaniment heightening the emotional tension. Parker's diction is excellent, his phrasing superb. One is mindful of the illness that is overtaking his body as he sings; yet it cannot mask the original beauty and luster of his voice. Indeed, the physical manifestations of AIDS, and his intention to sing through it, only deepen the power of his performance.

"blues for an imaginary valentine" radiates genuineness and simplicity of style. William Sharp sings with beauty of line and a sweetness which is never sugary. The composer at the piano sustains a gentle accompaniment without overshadowing the singer.

"Heartbeats" is clearly the most difficult song in the collection. The most clinical, and at times willfully unpleasant, it is the most difficult to perform for both singer and pianist; it is also among the most difficult for the listener. Confronted by the vivid description of symptoms in a long-drawn-out scenario, one hears in detail the progression of the illness. Composer John Musto both accompanies William Sharp and maintains the piano's separate depiction of the nightmare developments. That this song comes so early in the set (it is third on the CD, immediately after "blues for an imaginary valentine") and is followed by Rorem's "Dream of Nightingales" tells the listeners what sort of journey we are in for.

Some final notes. In his unfortunate review in the *New York Times* of the original concert in Tully Hall (June 6, 1992, pp. 13+), Bernard Holland more or less dismisses the entire enterprise out of hand. (*Newsletter* readers who also see the *Times* will probably not be surprised.) Among Holland's remarks: "Listeners who had hoped to hear important music generated by momentous events were generally disappointed. Those who looked upon music as a helpful if subsidiary illustration for more crucial matters must have come away satisfied." Two paragraphs later he writes, "Yet it would be an act of dishonesty not to report that many of the poems were very bad and a lot of the music was wan to the point of invisibility." And later still, "much of [the] music appeared reluctant to intrude on the powerful feelings that run through *The AIDS Quilt Songbook*. The message is so devastating that the medium shrank from equal partnership." (A neat trick, one might think: bad poetry, wan music, devastating message.) Perhaps out of reviewer's kindness, Holland names few names. (The occasion for his last remark, about inadequate music and a devastating message--whatever that might be--is Lee Hoiby's song "Investiture at Ceconi's," on the text by James Merrill.) But we find his entire piece bewildering. No reasons or reasoning are offered in this fairly lengthy notice, no descriptions of texts or music are given (as opposed to the writer's immediate emotional reaction to these), the reader in fact has no idea at the end of the piece what in fact had transpired, only what Holland felt about it. There might be little quarrel with Holland's reactions--everybody is entitled to theirs--but given the *Times'* status, we hope that potential listeners, performers, and teachers who read the Paper of Record will pass over its review and go to the Songbook(s) directly.

Those who do will find much. The Harmonia Mundi CD makes a harrowing effect as a quasi-cycle (the present writers do not see eye to eye on what constitutes a "song cycle" as a genre, but this is not the place to air our disputes). It begins in rage, with "Fury" (Wheelock, Snively). As we have noted above, it moves around and among a variety of situations and approaches, to end with Gordon's "I Never Knew," after which anything further would seem superfluous. In the middle of these fifteen songs come two that invest their approach to AIDS with some degree or species of humor, William Bolcom's "Vaslav's Song" (Ethyl Eichelberger) and Richard Pearson Thomas' very funny "AIDS Anxiety," reminiscent of Sondheim in its cleverness on many levels, but also both genuinely amusing and moving. The ear never tires with the CD Songbook, although the heart and mind are harder pressed.

Yet, as the additional songs in the published score and the Minnesota CD clearly indicate, this is not a closed work. It is a growing collection of songs that positively invites more, in whatever styles (verbal and musical) and from whatever perspectives. This is an undertaking of great value; and we can only hope that it will continue not just with the addition of more songs, but with the continued life of the already existing ones, in concert halls, in recordings, in the teaching studio, especially (given our readership) in the classroom.

[James McCalla and Karen Pierce]

current bibliography

Current Bibliography is a regular list of books and articles on lesbians, gay men, bisexuals, and queer meanings in music, focusing on recent publications. We encourage you to send us articles and entries for this list.

Anger, David. "Person..." *Twin Cities Reader: Q Monthly*, May 1995, p. 5. [Focus on Debra Serafini, a violinist in the Minnesota Orchestra who is a lesbian and the only member of the orchestra who is out.]

Anthony, Michael. "'Sensual Classics, Too' Targets Gay Music Lovers." *Star Tribune*, March 19, 1995, p. 1F, 6F. [Review of new Teldec classical compilation *Sensual Classics, Too*.]

Atwood, Brett. "Queercore Punk Rock Ready to Face Market." *Billboard* 107/18 (May 6, 1995): 1, 74-75. [Identifies a number of queercore groups; discusses difficulties achieving airplay and

- retail outlets; despite positive social changes, intolerance remains.]
- Bardin, Brantley. "Sophie B. Talkin'." *Details*, February 1995, pp. 134-35. [Discussion with Sophie B. Hawkins about her sexuality and her music.]
- Bono, Chastity. "The Other Melissa." *Advocate*, issue 677 (March 21, 1995): 56-57. [Review of second album by Melissa Ferrick along with an interview about her experience in coming out.]
- Bream, Jon. "Rock's Spotlight Finds Melissa Etheridge Out in Front." *Star Tribune*, June 2, 1995, p. E1. [Discussion about Melissa Etheridge and her show in the Twin Cities.]
- Brett, Philip. "Piano Four-Hands: Schubert and the Performance of Gay Male Desire." Lecture to be given on November 8, 1995 at the Newark Campus of the University of Delaware as part of the Lavender Scholars Lecture Series.
- Creedmore, Corey and Alexander Doty. *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture*. Duke University Press, 1995. [Includes popular music as well as a bibliography containing sources of gay, lesbian and queer media criticism.]
- Dame, Joke. *Het Zingend Lichaam: Betekenissen van de stem in westerse vocale muziek* [The Singing Body: Meanings of the Voice in Western Art Music], Ph.D. diss., Universiteit van Amsterdam, 1994. [Sophisticated study whose "joint perspectives of feminist theory, poststructuralist semiotics and psychoanalytic theory account for emphasis on questions concerning gender critique, listener-response strategies and subjectivity"; includes a chapter about high male voices as transgression and providing a space for listeners' homo-erotic pleasure; the lesbian equivalent is also discussed; in Dutch with short English summary available.]
- D'Erasmus, Stacey. "Beginning with Dusty." *Village Voice* XL/35 (August 29, 1995), 67, 70. [Lesbian homage to Dusty Springfield upon the release of her new recording *A Very Fine Love*.]
- Faris, Jocelyn. *Liberace: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1995. [Includes discography.]
- Foster-Bayliss, David. "Jean-Yves Thibaudet." *focusPoint*, 2/18 (September 20-26, 1995): 20. [Identified as among the rare out classical performers.]
- _____. "Wait No Longer: Holly Cole Has Arrived." *Insider*, 2/17 (September 13-19, 1995): 11. [How her sexuality plays a part in the music of this pop musician.]
- Franklin, Peter [Review]. *Music and Letters*, 76/1 (February 1995): 135-139. [Review of *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth Solie.]
- Gordon, Eric. "Perfect Pitch." *Lambda Book Report*, 4/3 (March-April 1994): 27-8. [Review of *Queering the Pitch*, edited by Philip Brett, Elizabeth Wood and Gary C. Thomas.]
- Heath, Chris. "Michael in the Middle." *Details*, February, 1995, pp. 80-84, 140. [Interview with REM frontman Michael Stipe, including a discussion about his bisexuality.]
- Hewitt, Chris. "Playing for Life." *Art and Understanding* 4/2, issue 15 (April 1995): 24-28. [Discussion with Lee Gannon, composer and AIDS activist.]
- Holloway, Karla F.C. "Red Hot Mammams: Bessie Smith, Sophie Tucker, and the Ethnic Maternal Voice in American Popular Song." In *Embodied Voices: Representing Female Vocality in Western Culture*. [See Jones below.]
- Jones, Andy. "Beat Boys." *genre*, no. 30, (July-August, 1995): 36-39, 67, 69. [Focuses on the elite group of openly gay DJs who run the club and dance music circuit.]
- ✓ Jones, Nancy A. and Leslie C. Dunn, eds. *Embodied Voices: Representing Female Vocality in Western Culture*. Cambridge: Cambridge University Press, 1994. [Fourteen essays about the importance and power in women's voices.]
- Justin, Neal. "Jill Sobule Profits from Penchant to Kiss and Tell." *Star Tribune*, August 4, 1995, p. E1. [This pop newcomer and her hit song "I Kissed a Girl."]
- lang, k.d. *k.d. lang: In Her Own Words*. London: Omnibus, 1995.
- ✓ Maddocks, Fiona. "Shine on, Harvey Milk." *BBC Music Magazine*. 3/8 (April 1995): 16. [Review of *Harvey Milk* performed at Houston Grand Opera in January 1995.]
- Meyer, Jim. "Straight Life." *City Pages* (Minneapolis), March 15, 1995, p. 38. [About Gary Burton, vibraphonist, and his mention in John Gill's book, *Queer Noises*.]
- Metzer, David. "Reclaiming Walt: Marc Blitzstein's Whitman Settings." *Journal of the American Musicological Society*, 48/2 (Summer 1995): 240-71. [Deals with 9 songs composed in 1925-28; "these settings highlight homoerotic and corporeal thematics, which dominant views of the poet had either obscured or denied" (p. 271); Blitzstein reclaims these components and attempts further eroticism through appropriation of African American elements.]

- Miller, Neil. *Out of the Past. Gay and Lesbian History from 1869 to the Present*. New York: Vintage, 1995. [Includes "women's music" and various musical references.]
- O'Dowd, George. *Take It Like a Man*. London: Sidgwick & Jackson, 1995. [Autobiography of pop icon Boy George.]
- Ortega, Teresa. "My Name Is Sue! How Do You Do?": Johnny Cash as Lesbian Icon." *South Atlantic Quarterly* 94/1 (Winter 1995): 259-72.
- Palomo, Juan R. "Madama Buttermilk." *Advocate*, 674 (February 7, 1995): 53-54. [About Stewart Wallace's opera *Harvey Milk* and its opening in Houston on January 21, 1995; opera includes intersections of Milk's homosexuality and Jewishness.]
- Parker, Sharon. "The Straight Man." *Skyway News* (Minneapolis), April 18-24, 1995, p. 17. [Spotlight on Minnesota Philharmonia (gay and lesbian orchestra) conductor James Touchi-Peters.]
- Pears, Peter. *Travel Diaries of Peter Pears, 1936-1978*. Aldeburgh Studies in Music, vol. 2. Woodbridge, Suffolk: Botdell Press, 1995.
- Polly, John. "You Look Like a Rock 'n' Roll Star, Honey." *genre*, no. 30, (July-August, 1995): 40-43, 70, 72. [Interview with LA band Extra Fancy, leaders of the "queercore" rock movement.]
- Ray, Janet. "Les Liz." *Twin Cities Reader*, April 19-25, 1995, p. 28-29. [About pop artist Liz Phair and her upcoming show in Minneapolis.]
- [Review]. *Publisher's Weekly* 242/9 (February 27, 1995): 99. [Short review of *Queer Noises: Male and Female Homosexuality in Twentieth-Century Music* by John Gill.]
- Robson, Britt. "Etheridge's Rough Voice Works Best Unbridled." *Star Tribune*, June 3, 1995, p. 5B. [Review of Melissa Etheridge and the importance of her vocality to her music and image.]
- Rogers, Ray. "Queen's Reich." *Rolling Stone* 708 (May 18, 1995): 38, 42. [Examination of the queer punk movement, including artists Team Dresch and Tribe 8.]
- Smart, Mary Ann. [Review]. *Notes* 51/4 (June 1995): 1280-83. [Review of *Queering the Pitch*, edited by Philip Brett, Elizabeth Wood and Gary C. Thomas.]
- Smith, Richard. "The Boy Who Came Back." *Gay Times* (London), issue 201 (June 1995): 14-19. [Candid interview of Boy George, including sex, drugs, fame, and the closet.]
- Solie, Ruth. [Review]. *Journal of the American Musicological Society*, 48/2 (Summer, 1995): 311-23. [Positive review of *Queering the Pitch*, edited by Philip Brett, Elizabeth Wood and Gary C. Thomas, which illuminates important questions raised within the volume.]
- Strong, Lester. "Designing 'Harvey Milk.'" *focusPoint* 1/47 (April 12-18, 1995): Insider-4-5. [About Stewart Wallace's opera.]
- Taruskin, Richard. *Musorgsky: Eight Essays and an Epilogue*. Princeton: Princeton University Press, 1993. [Proposes Musorgsky was gay.]
- Trotter, William R. *Priest of Music: The Life of Dimitri Mitropoulos*. Portland, OR: Amadeus Press, 1995. [Trotter has completed work begun in 1983 by the late Oliver Daniel, including 300 hours of taped interviews with musicians who worked with the conductor.]
- Turner, Jane. "Musorgsky." *Music Review* 47 (1986-87): 153-75. [Proposes Musorgsky was gay.]
- Walsh, Jim. "Revenge of the Nerd." *Saint Paul Pioneer Press*, August 5, 1995, p. 10D. [About pop artist Jill Sobule and her gender-bending songs.]
- Weinreich, Regina and Catherine Warnow, producers. *Paul Bowles: The Complete Outsider*, New York: First Run/Icarus Films, 1993. [Documentary about the life of this composer-writer, including a rare and candid interview in which he speaks about his writing and music, his marriage to Jane, his use of drugs, and his writer and musician friends plus interviews with Allen Ginsberg and Ned Rorem. VHS format; 57 minutes.]
- Whitesell, Lloyd. "Men with a Past: Music and the 'Anxiety of Influence.'" *19th Century Music* 18/2 (Fall 1994): 152-67. [Deals with issues of masculinity and sexuality.]
- Wood, Elizabeth. "Ghost Shockers: A Parable of Lesbian Lives." *Australian Feminist Studies*, no. 20 (Summer 1994): 9-23. [Informal "talk-back" dealing with problems for biographers when denied permission to quote a "source" on the topic of sexuality.]
- Zimmer, Elizabeth. "Has Performance Art Lost Its Edge?" *Ms.* 5/5 (March/April 1995): 78-83. [Discussion about women and sexuality in performance art, including Cathay Che, "a self-described Asian American bisexual lesbian."]

[J. Michele Edwards and Michelle Hayes]

your humble servants

Lydia Hamessley, co-chair

Mitchell Morris, co-chair

Martha Mockus, co-editor

Chip Whitesell, co-editor

Mario Champagne, membership secretary

Richard J. Agee, member-at-large

J. Michele Edwards, member-at-large

Bill Meredith, member-at-large

!

1

Judith Peraino, member-at-large

Contributors: *Paul Attinello* is a doctoral candidate at UCLA writing a dissertation on the postwar avant-garde. In addition to publications in *repercussions* and *Queering the Pitch*, among others, he was the proud founding co-editor of this Newsletter. Hardly anybody knows he's gay. *J. Michele Edwards* is Professor of Music at Macalester College and active in the Women's Studies Program. Current research includes Japanese women composers, music of Julia Perry, and turn-of-the-century bandleader Helen May Butler. *Lydia Hamessley* is Assistant Professor of Music and a member of the Women's Studies Program at Hamilton College. She has published in *Queering the Pitch*, and is currently working on a collection of feminist and lesbian/gay scholarship with composer Elaine Barkin. *Michelle Hayes*, a research assistant, is focusing on Communication Studies and Women's Studies at Macalester College ('97). She hopes to work in radio or advertising in the future. *Tom Jacobs* is a gay/queer/"that way" non-musicologist now living in St. Paul, Minnesota. He presently works days as a government lawyer and nights and weekends on *The Marriage of Howard Brown and Roger Weiss*. *James McCalla* is a musicologist and sometime pianist at Bowdoin College. *Bill Meredith* teaches music history at San Jose State University and is the director of the Ira F. Brilliant Center for Beethoven Studies. He has been attending meetings of the GLSG since it first met in the dark hidden corners of AMS-convention hotels. *Mitchell Morris* is an Assistant Professor of Music at McGill University which is still in Canada. *Karen Pierce* is a soprano living in New York. *John Prescott* is working to overcome his Minnesotan heritage and someday express an opinion. *Lars Rains* holds a M.Mus. degree in Theory from the University of Western Ontario. He is currently completing a decidedly queer thesis for the M.A. program in Music Criticism at McMaster University. *Chip Whitesell* has a one-year teaching gig at the University of Virginia. He will present a paper at AMS-New York on metaphors of the closet in the music of Maurice Ravel.

We are excited that our next issue will feature discussions of pedagogy and courses on queer music topics, and will include syllabuses from past (and present) courses that involve the study of music with lesbian/gay/bi/queer sexualities. If you have materials, experience, or insight to share, please let us know. This discussion need not limit itself to the professorial perspective: if you are/were a *student* in a class that combines music and queerness in any way, your input is extremely valuable. We would *love* to hear from composers and performers. In conjunction with this project, we will review *Professions of Desire: Lesbian and Gay Studies in*

Literature and Tilting the Tower: Lesbians, Teaching, Queer Subjects. Our reviews of *En Travesti: Women, Gender Subversion, Opera, Queer Noises*, and *Confessions of a Jewish Wagnerite* will also appear in the next issue.

We can expect reports from the AMS conference in New York, as well as the GLSG program meeting, "De Rigor." Hopefully we can print the provocative papers given by presenters Judith Peraino and Bill Meredith.

All this, in addition to your submissions, news, and letters.