

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Six, Number One • March 1996

introduction

Welcome to the spring issue of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society (AMS). The GLSG is a recognized special interest group of the AMS. 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 (US)\$10 per year for subscribing individuals, \$20 for institutions, \$15 for couples, and \$7 for the unwaged. Subscribers outside North America should add \$2 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.

contents

introduction	1
upcoming events	2
conference reports	2
report from the glsg board	4
furthering the conversation . . .	5
queer pedagogy	9
concert review	16
book preview: billy strayhorn biography	16
book reviews	21
invitations from cyberspace	28
current bibliography	29
your humble servants	35
in future issues	36
membership renewal form	37

Gentle readers: This is a "double issue" of sorts; we received many substantial contributions and we couldn't wait to share them with you. An overarching special theme of this issue is queer pedagogy. The classroom is where we put our ideals and ourselves on the line; our contributors share some of their materials and experiences. Please feel free to enter into the discussion for future issues; we would especially like to hear from students about queer classroom involvement.

This extra hefty issue has taken an extra toll on your faithful co-editors, so expect the October issue to be more modest. One of us (Chip) will be stepping down from his post this fall, so if you have an eagle eye, a tactful tongue, and lots of enthusiasm, please consider volunteering.

A special thanks to Gunny Sen, for his help in the production of this issue.

RENEWAL REMINDER: We have printed the current year on the address labels of those who have renewed their subscriptions. If there is no year on your label, we

have not yet received your renewal. Please renew now! We don't have the resources to send separate reminder mailings. NB: Note the new address for Mario Champagne, to whom renewals should be sent.

[Martha Mockus and Chip Whitesell]

upcoming events

International Conference On Music, Gender And Pedagogics, Goteborg, Sweden, 26-28 April 1996.

Goteborg University Department of Musicology plans an international conference on music, gender, and pedagogics, 26-28 April 1996 in Goteborg (Gothenburg), Sweden. Registration takes place on 25 April. A central part of the conference will consist of discussions based on papers presented. A working compendium will be sent to participants before the conference. Four concerts are also featured. Speakers include: Marcia Citron, Beverley Diamond, David Hargreaves, Marcia Herndon, Regina Himmelbauer, Jarna Knuutila, Ellen Koskoff, Roberta Lamb, Richard Leppert, Pirkko Moisala, Eva Ohrstrom, Karin Pendle, Eva Rieger, Margaret Lucy Wilkins.

The Conference offers places to those who would like to participate as audience and in discussions. The conference fee is 450 Skr. (US \$62, UK £40). A programme will be sent out in February 1996. You are invited to contact Dr Margaret Myers in order to reserve your conference place and also to book accommodation. Dr Margaret Myers, Conference Organiser, Goteborg University, Department of Music, Box 5439, S-402 29 Goteborg, SWEDEN. Tel: +46-31-773 40 82, fax: +46-31-773 40 89. E-mail: margaret.myers@musik.gu.se

* * *

Gender Studies and its significance for musicology. The eleventh international conference of the Association of Musicology Students in Germany (DVSM) will be held at the Humboldt University in Berlin, 2-5 October 1996.

When comparing the position of "Gender Studies" in musicology in German and English-speaking countries, two completely different situations can be observed. In the English-speaking world, there is a continuous scientific discussion of the subject in conferences, publications and university courses, and not only among the younger generation. In the German-speaking world, however, the situation is quite different. The English word "Gender Studies" is hardly used and the German translation "Geschlechterstudien" cannot be regarded as adequate. These facts alone suggest that this field is under-represented in research and teaching in this country. The treatment of gender problems as we find them in so-called "feminist musicology" is mainly concerned with the question of which power-structures contribute to the fact, that women are often under-

represented in e.g. music historiography, leadership roles in contemporary music either in performance or scholarship, or that they are forced to remain within their traditional roles. Further aspects (homosexuality, racism and essentialism, analytical philosophy and post-/neostucturalist approaches as well as theoretical scientific reforms, social critique and postmodernism), however, are only occasionally touched upon. The feminist approaches tend to be excluded by musicologists in Germany, whereas "Gender Studies" on the whole are increasingly recognized and accepted but not further pursued in established fields of the discipline. We encounter a need for detailed examination of new questions and methods found in "Gender Studies."

FFI: DVSM, Musikwissenschaftliches Institut der Humboldt-Universität, Unter den Linden 6, 10099 Berlin, Germany. e-mail: dvsmeffc@w206zrz.zrz.tu-berlin.de / jan.hemming@rz.hu-berlin.de / beate.kutschke@rz.hu-berlin.de

Updated information can be retrieved from: <http://www.hu-berlin.de/veranst/dvsmcall.html>

conference reports

AMS New York: A Personal View

With the memories of subways and very tall buildings fading fast in my memory, I tried to recall the most significant moments of my visit to New York for AMS '95. While the conference experience no doubt has common elements for all participants, I am fairly sure I attended a pretty weird selection of papers (from Machaut to Schenker). And, judging by the hordes of handout-hungry delegates who arrived, wide-eyed, just as I left one session, or who poured out of rooms I was just about to enter, I wasn't where the action was.

A year ago in Minneapolis, Philip Brett encouraged us to submit abstracts on queer topics for the New York meeting. I was pleased, therefore, to see an entire session entitled "(Homo)erotic enigmas," and also to see Bruce Holsinger's paper on Leonin on the program.

Unfortunately, I only made it to one of these offerings, "Fantasies of the Closet in *Gaspard de la Nuit*" in which Chip Whitesell provided pretty convincing circumstantial evidence that Ravel had something to hide in his closet. The image of the composer waving overtly to prostitutes during nights on the town was just one of many anecdotes gleaned from the sources which pointed a finger at Ravel's smokescreen. Although we may never know for certain exactly what it was the composer was hiding, Chip provided an opening for a new approach to Ravel's music. What does lie beneath those glittering, but strangely inscrutable surface textures?

Chip's highly entertaining delivery was followed by an equally amusing question session in which one particularly verbose delegate attempted to deliver a monologue of his own. He was dealt a swift and deadly blow: "And your question was?" (thanks Chip!)

The most disturbing part of the conference for me was Kofi Agawu's speech "Analyzing Music Under the New Musicological Regime" at the SMT invited special session on Saturday afternoon. A large crowd (presumably of theorists) was in attendance. Agawu's main point was to say that despite all the "posturing" of the New Musicologists, they (we) had produced nothing of real substance, and, specifically nothing of real *analytical* substance since we rely on *old* analytical techniques employed (in his view) rather poorly. He cited articles by Lawrence Kramer¹ and Susan McClary² as examples of what he meant. Leaving aside the fact that theorists themselves certainly do not exhibit "exemplary competence or stunning originality" every time they appear in print (Timothy Jackson's essay on Tchaikovsky, for example, which is clumsy and unpersuasive in its overlay of biography, gay "semiotics," and Schenkerian graphs),³ the question of what kind of analytical tools gay and lesbian musicologists might use, whether "old" or fashioned anew, is a valid one. And, since the discussion of scholarly rigor at the GLSG meeting later that day evoked cries of "rigor mortis" from the crowd, my sense is that there was (and is) some ambivalence among our members about the role of musical analysis in queer musicology.

Agawu's comments seemed popular with the majority of the audience, including (unfortunately) his tasteless remark about new musicologists always wanting to be "on top," which produced a small burst of applause. Nevertheless, Agawu is not easily dismissed. It was hard to disagree with his point about the dangers of not reading one another's work (both theorists and new musicologists). He reeled off a list of theorists (including Thomas Clifton, David Lewin, Charles J. Smith, Alan Street, Robert Snarrenberg, Patrick McCreless, Edward T. Cone, Douglas J. Dempster, and Carl Schachter to name a few) whose work has attempted to look beyond the notes themselves and probe deeper philosophical questions. How often, he

¹ Lawrence Kramer, "The Musicology of the Future," *repercussions* 1/1 (Spring 1992): 5-18.

² Susan McClary, "Narrative Agendas in 'Absolute' Music: Identity and Difference in Brahms' Third Symphony," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California Press, 1993), pp. 326-44.

³ Timothy L. Jackson, "Aspects of Sexuality and Structure in the Later Symphonies of Tchaikovsky," *Music Analysis* 14/1 (1995): 3-25.

asked, do these names appear in the footnotes of the new musicologists' work?

Clearly, he is warning us to at least be aware of what is being written in other branches of the discipline. For example, when we criticize theorists or "old" musicologists, we should be clear about exactly *who* and *when* we are talking about. Do we need to revise our views? What can we learn from the work of Lewin and McCreless? (I am still pondering such questions.)

At the root of all this is one basic, nagging question. Is it possible to develop an analytical methodology that is able to unlock the hidden (or not so hidden) sexualities of composers from the actual notes of their music? Can we adapt existing techniques, or is a whole new approach required? The secrets of medieval notation were not easily unlocked; is this current problem not equally worthy of our best efforts, however difficult or impossible it seems at the moment?

What Agawu, and many others in the field seem to forget, however, is that new musicology is still just that--*new*. We do not have the benefit of decades of institutional support, or generations of scholars trained at well-funded, prestigious schools. It is, therefore, our responsibility to do our best work and build a foundation for future queer scholars so that they will at least have a basis from which to start.

In this respect I hope that the newly created Philip Brett Award will encourage our best efforts and provide institutional recognition for exemplary work. I am certain that we can rise to Agawu's challenge, and that at the conferences of the next century queer musicologists will be on the cutting edge of the discipline rather than on the end of the analysts' scalpel.

[Graham Wood]

Supplementary reports

All four papers on the panel "(Homo)Erotic Enigmas" were well attended. Kristina Muxfeldt discussed Schubert's settings of August von Platen's poetry, which presents veiled reflections on homosexual love by recourse to the classical myth of Narcissus, and by Persian evocations. Her point was not directly about Schubert's sexuality; however, the songs are acutely sensitive to the veiled meanings. Byron Adams traced homoerotic themes in the life and music of Elgar. Adams created a compassionate, conflicted portrait of ignorance and vision, passion and repression, confession and enigma. Howard Pollack discussed an early score of Copland, the ballet *Grohg*, inspired by Murnau's vampire film *Nosferatu*. Copland seems to have invested his necromancer character with an

ambivalence and abjection derived from his own experience of social alienation as a Jewish, gay man.

[Chip Whitesell]

Bruce Holsinger has previously interpreted the famous thirteenth-century diatribes against polyphony as having homophobia at their core: if the voice is seen as a metaphor for the self, two or more (male) voices entwining in polyphony--in church no less--would have presented the medieval listener with the immediate image of entwined male bodies. In his paper "Desiring Leonin," Holsinger supported his interpretation with newly-discovered fact: the undeniably homoerotic poetry written by the Parisian churchman identified by Craig Wright as Leonin. His literary analysis of the poems, placing Leonin in the context of a documented homophilic and artistic circle in late twelfth-century Paris made for one of the strongest papers I have heard at an AMS annual conference. He demonstrated that, in a way, all of polyphony has its origin in this queer moment.

[Elizabeth Randell Upton]

The GLSG Meeting: De Rigor

All right, I'll confess: I missed the beginning of the Gay & Lesbian Study Group meeting at this year's AMS because I was upstairs in my room watching the end of an episode of *Star Trek: Deep Space Nine*. This particular episode was racy, with a queer subject even, so perhaps I can be forgiven.

In any case, I did not miss the main part of the meeting. This year's meeting incorporated the program of what, had there not been scheduling problems, was to have been ForePlay II, entitled "De Rigor." The program consisted of two presentations, by Judith Peraino and Bill Meredith. Taken together, the presentations offered for our consideration a number of the applications of the idea(s) of rigor and our own subjects: music, musicology, and queer identity.

Peraino began the session by offering us a fantasia on the several meanings of rigor, as appropriate to the various relationships of music and scholarship, and as filtered through her own multilayered existence as an instructor, a scholar and a listener. She discussed the various stances, in a range from close and involved to abstract and detached, required by each of her (and our) activities, contrasting two scholarly studies of gay history¹ and demonstrated the implications of these stances by analyzing the homoeroticism she hears in a

¹ George Chauncey, *Gay New York: Gender, Urban Culture, and the Makings of the Gay Male World, 1890-1940* (New York: Basic Books, 1994), and John Boswell, *Christianity, Social Tolerance, and Homosexuality* (Chicago: University of Chicago Press, 1980).

seventeenth-century psalm setting: Henry Purcell's "My Beloved Spake."

Meredith focused more directly on rigor in relation to queerness, managing to invoke the richly resonant icons of Dorothy, Patti LaBelle, and Disco and their interactions in his discussion of the ways in which gay men have used music "to fashion Elysian and Arcadian fields where identity and pleasure were imagined, assured, reinforced, and enjoyed."²

Of particular interest to me was an issue of terminology, itself an important aspect of creating identity. Drawing on one of the readings recommended for the meeting,³ both presentations touched on the more recent uses of the term "queer." Peraino discussed the contrast between "the centrality/anonymity of the more recent queer sensibility and the marginality/subjectivity of the earlier gay and lesbian stance" in terms of rigor. And Meredith suggested that perhaps using this term might make our work easier, as musicologists concerned with a variety of queer materials. What good topics for another meeting!

[ERU]

report from the glsg board

Looking back over the past year and the last AMS meeting, we can say that the GLSG has had a good year. But our thoughts now have turned toward continuing the work we've begun, and the Board has been involved in several projects. First, we have discussed writing advertisements and doing a press release to further our visibility. Bill Meredith has drafted a display ad to run in *Notes*, and Judith Peraino has volunteered to write the press release. Second, our new Secretary/Treasurer, Mario Champagne, is hard at work bringing our financial picture into focus. Through his efforts the GLSG now has a tax exempt status, so your dues and contributions to the GLSG and to the Philip Brett Award can now be taken as a tax deduction (to the extent that this meets IRS rules). Third, Newsletter Co-editors Martha Mockus and Chip Whitesell, along with the Board, have begun formulating a statement of purpose and editorial policy for the Newsletter. We will be posting drafts of the policy on the GLSG e-mail list, and welcome comments and feedback from members on what they want from the Newsletter. Fourth, Richard Agee has taken on the task of securing rooms for our business meeting and party at the next AMS in Baltimore (see below). We

²Bill Meredith, "Queer Rigor: The Epistemological and Ontological Uses of Musics by Gay Men (and Perhaps Also by Homosexuals, Queers, Mollies, & Poofsters)," paper read at the GLSG meeting of the AMS, Nov. 1, 1995.

³Henry Abelove, "The Queering of lesbian/gay history," *Radical History Review* 61 (1995): 44-57.

are happy to report that we foresee no confusion about our meeting times, dates, and places--a relief for us all! Finally, the Board has begun discussing the program for next year. We welcome input from folks about what they would like to see happen. So far we have discussed the possibility of a "queer pedagogy" session to complement the articles in this issue of the Newsletter. Please let any of the Board members know if you have any ideas about the content and format regarding this session.

The Philip Brett Award. Contributions are coming in for the Philip Brett Award, and we express our profound gratitude to the following donors: Richard Agee, Philip Brett, Suzanne Cusick, Owen Jander, James McCalla, William Meredith. As of December 31, 1995, \$1,350 had been deposited and \$1,000 pledged. We still welcome further contributions to this award: we need at least \$9,000 to \$10,000 for the endowment (although we will pay the first award with donations not made to the endowment if we do not have enough in hand). We ask all who are employed to look at your charitable donations for 1996 now and see if you can direct some of your donations toward the endowment. The GLSG membership is more than 50% students which should be taken into account: those of us who are employed have a greater obligation. The member who pledged \$1,000 is making his payment over five years at \$200 a year; you may wish to consider a similar pledge. And we encourage all of our graduate student members to make a token contribution of \$25 or \$10, so that we can show commitment from as many members as possible. The wonderful thing is that (1) you support serious queer studies and (2) your gift will exist for as long as there is an AMS (at least).

Donations should be made out to "GLSG--Mario Champagne" with "Brett Award" noted in the corner of the check, and sent to: Dr. Mario Champagne, 8413 Eucalyptus Court, Springfield, VA 22513. The funds are being held by the AMS in their endowment pool of funds.

Also, please remember that the initial award will be conferred at the 1997 Fall meeting of the GLSG for work completed during the academic years 1995-1997. So keep your eyes open for work that merits nomination--including your own. For a full description of the Philip Brett Award and the nomination requirements and procedures, see the November '95 issue of the Newsletter (vol. 5, no. 2).

We remain yr humble and obt svts . . .

[GLSG Board]

glsg meeting: baltimore 1996

The GLSG Board has opted to move the annual business meeting of the Gay and Lesbian Study Group from the Saturday noon slot to Friday at 12:15, followed by the program at 12:45. Unfortunately, the former Saturday meeting time bred a number of conflicts that resulted in last minute changes of both time and place. We sincerely hope that the Friday 12:15 meeting time will prove more convenient for all. So, mark your calendars for Baltimore!

[Richard J. Agee]

furthering the conversation . . .

Furthering the Conversation

On a Lesbian Relationship with Music

or

How do I feel what I know: This Lesbian's Relationship with Transhistorical Bodies

by *Thomasin LaMay*

I am walking--it could be anywhere--with my partner. Two women pass by, people we have never met and will likely never see again. My partner and I instantaneously exchange the look which one or the other of us might put into words although it is not necessary for us: "they're members." How do we know this? For myself, I am certain that I do not recognize every lesbian I pass by happenstance, and yet what is it that communicates "lesbian" to me when it does, and with such authority that I can know something perfectly which, in fact, I have no reason to know? Why, if I am with straight friends, can they walk by this same couple without that heightened awareness (is it simply my acculturation)? Or perhaps, as I have been known to ask the more tolerant of my straight friends, how can hetero-folk walk by each other all day long without this same cognizance of each other as beings connected through some physical and spiritual verisimilitude (perhaps I overstate, yet my straight friends often tell me that they see "people as people," and hence they don't perceive either gay or straight; while I love these friends, this fact often amazes me). What allows and sometimes insists that I acknowledge this piece of my identity in relationship to certain total strangers, and what releases me to experience that connectedness with at least a momentary pleasure?

Suppose I contemplate another part of my innate self, my musicality, for I also feel connected to certain music before I can articulate why. Simply put, this is music with which, on first hearing, I immediately and intuitively know I share some common spiritual and physical territory. I can choose to pursue that relationship, to explore the music and uncover the *why*,

or I can pass by. Yet in either case, the recognition--the *feeling*--occurs spontaneously, irrevocably, both because of who I am and without any self-conscious input from me. I am empowered by and powerless to control the initial awareness and attraction. This particular combination seems critical to the development of my intimate relationships, and is a piece of that which I explore about myself in this conversation.

Thirdly, I should like to consider the relationship between my identity as *lesbian musicologist*, functioning with the intuitive, feeling properties described above, and the composer whose works have engaged my attention. I am especially drawn to examine this in response to a comment made near the end of Suzanne Cusick's article, where she describes her lesbian relationship to Francesca Caccini as "amply spiced by that canonic musicological deviance, necrophilia."¹ This thought excited me, and was what moved me to contemplate writing this at all. Here I shall limit my thoughts to the lesser known late Renaissance composer and singer, Madalena Casulana, with whom I have shared, in a very true sense for me, an intimate lesbian relationship, nurtured by both our musicalities. I would like to probe my relationship to Madalena as it intersects with various of Suzanne's "points of light" (as I like to call them). How can I experience such connectedness to an historically dead body, and how does this relationship give me such pleasure?

To get at that experience, this conversation requires me to interpose what might be, perhaps, my most dangerous question. What is the relationship of the historian's body--in this case mine--to an historical body? Can there be a transhistorical spiritual and physical intimacy? What is the role of my body--my bodily needs, motions, preferences, responses--to the sort of musicology I perform? As was so aptly pointed out in the introduction by Susan Leigh Foster to her new collection, *Choreographing History* (Indiana Univ. Press, 1995), her historian's body wants to consort with dead bodies, wants to know from them a variety of sensual and sensory experiences such as what it felt like to move in their rhythms, desire certain proficiencies, or be observed from certain points of view. Her historian's body wants those dead bodies to help in decoding the present, to offer suggestions and future possibilities. For, as Foster notes, dead bodies discourage "staticity." If we allow them, if we leave aside our long-suffering dictum that historians' bodies should not (*can not*) affiliate with our subjects, then those dead bodies freely move out of the assimilated

¹ Suzanne Cusick, "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight," in *Queering the Pitch*, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas (New York: Routledge, 1994), 80.

images from which we derive them; their movement connects past and present bodies, connects, for example, Madalena's body to my body. This affiliation, based on kinesthetic empathy between living and dead *but imagined* bodies possesses no organic authenticity, yet such transhistorical relationships are redolent with physical energy. Foster writes: "What if the bodies I am writing about spring off the page or out of my imagination, I don't know which, and invite me to dance. And what if I follow and begin to imitate their movements. As we dance alongside one another--not the euphoric dance of the self-abandoned subject, not the deceptively effortless dance of hyper-disciplined bodies, but instead, the reflexive dance of self-critical bodies who nonetheless find in dancing the premise of bodily creativity and responsiveness--I'm not leading or following. It seems as though the dance we are doing is choreographing itself through me and also that I am deciding what to do next."

What if this is also possible in the (re) construction of music, and of musical historical bodies? What if I can abandon, or at least momentarily suspend my "hyper-disciplined" musicological framing and enter, as lesbian, as musician, as musicologist, into co-creative physical and spiritual intimacy with my subject? What if I *have* done this, if I have experienced this with Madalena Casulana? What if I have, in fact, somehow experienced this with all my historical subjects, with varying degrees of pleasure or displeasure? If my body participates with historically imagined bodies, then my musicological inquiry must result in versions of historical bodies whose relation to one another is determined as much by *my body* as by their historical, bodily experiences: I am part of historical experience, just as it becomes part of me.

In the following musings I can only attempt to put this into words, to trace my body, my innate lesbian, musical body through its intimate relationship with my subject. I cannot leave my body out of this writing because if I do, my words will succeed in decoding only a small part of what I know about my subject, about what I am going to say about my subject anyway on a sub-textual level: for each of my claims to historical authenticity is rooted partly in my body's response to what it needs to experience as "real." Like Suzanne, I have great fear, for I am sharing *feeling* as a means of *knowledge*, of intimate knowledge and companionship to and with a music and her creator, and even with her historical embodiment; fear, too, as I replace much of the disembodied musical practice I have learned with a direct kinesthetic involvement which, unlike "historical fact," might change at any moment in my relationship to it (and do we not all fear change around those with whom we experience intimacy?) This is not the (foreign) language I have learned for musical discourse. This my own internalized language that

instinctively I have learned not to share except in the safest, most intimate places. But here it is, a beginning, a response, to further our conversation among friends.

I Must Admit that Breasts are My Thing

That is how my relationship with Madalena began, or caught, if you will, my attention. As I moved through the bits of historical documentation, lending it my full concentration (more than my usual attentiveness to details, for reasons I did not yet fully grasp, for I have always before had to hear the music first, and be seduced by the music before my musicological imagination could commence its work; but Madalena's music is not recorded and at this moment which I now describe I only had original partbooks, texts, and a few shreds of other documentation). Then I saw the picture. It may or may not be her, yet it is placed among the texts she set to music, an etching in the style of the period, in thin black lines on crumbling brown paper. The breasts are almost fully exposed, magnificent. I know she was a popular singer, probably a mezzo--my favorite timbre--and I imagine her voice coming from those full lips, her breathing and resonances moving those exquisitely figured breasts across the page (I can truly imagine, *feel*, them moving), and I am mesmerized, powerless to stop the vision and equally unwilling to do so. I hear Madalena's singing voice before I know anything of what she has composed; I am fully aware of her body in relation to mine: we are either both on the brown paper or both in my space; it doesn't matter which and I really can't tell.

I realize that this is not ordinarily how I feel during a musicological exercise. I am enclosed in a warm, dark room with just this voice, this historical person with whom I am co-joined in sound, expression, and I would say in *passion*, if I might borrow the term as defined by Marta Savigliano in *Tango and the Political Economy of Passion*, (Westview Press, 1995). For her, passion is both a culturally constructed and exportable event, as well as a primal rousing of feeling between bodies. For me, such passion occurs with my full and delighted participation, yet without my self-conscious attempt for it to happen. I know, on some deep level, that it is happening because all spiritual and physical aspects of who I am are involved. I know also that as I begin to allow this experience to permeate my musicological process, I am keenly aware of my body.

Musicological Homework

I have done this, so I know as "fact" the incipits of the texts which Madalena set in the collection I hold in my hands: her *Primo Libro dei madrigali à quattro voci*, published in 1568. This was the first known published collection by a woman, the "fact" which had first attracted my musicological attention. I had further

taken my musicological mind through the exercise of listing all the texts in her collection and uncovering the "fact" that with very few exceptions the texts had neither prior concordances nor known authors. This realization excited me now, because it occurred to me that she might have written the poems herself, or constructed them through contemporary models. Furthermore, no one had probably looked at them for some four hundred years, and they were now sitting there, waiting for me; *maybe she wrote them for me*. I began reading with a rapturous sense of anticipation, and I was not disappointed: almost all the poems were written about love and passion for a woman, in clear, beautiful, and descriptive language. Coming at this fact from a disembodied perspective, some might argue that this was the parlance she would have felt required to adopt during her historical time, speaking, as it were, from the male poetic voice. But that argument did not interest me, because *all* my senses were so completely involved in this musicological undertaking that I *knew* she did not *have* to write those texts (afterall, in hetero-organized discourse, my subtitle *I Must Admit that Breasts are My Thing* would be presumed to be authored by a straight male, if I am not mistaken). She chose these poems, and I wondered how she *felt* when she wrote them, set them to music, experienced them coming as language, motion and sound from out her mouth as she sang them to no matter whom, because she knew--had to know--that she was singing of a woman's parts. My musicological imagination wanted to know how all this felt for her (I am in no way trying to "prove" anything about Madalena's sexuality, for that is not the point; rather, I share with you how I receive her, and since I know what I know--*how* I know--about myself, I know that somehow Madalena and I share common spiritual and physical space).

One of My Favorites

Amorosetto fiore
che'l bel sen toccherai de la mia diva,
prega lei che si priva
più non sia di pietad'e cortesia,
ma che benign'e pia
si mostri con un suo fedel amante,
e che le luci sante
rivolga più soav'e gratiose
verso le lagrimose
mie, che vengon homai pel pianger meno;
e poi godi felice il suo bel seno.

(Lovely flower, you who will touch the fair breast of my goddess, beg her no more to be so devoid of mercy and kindness, but to show herself generous and compassionate to her faithful lover, and to turn her blessed eyes more gently and more gracefully toward

my tearful ones, which by now fail me because of my weeping; then, gladly enjoy her fair breast.)

One of Suzanne's points of light for me was her sense around the "intensity of experience." That which she truly loves and finds beautiful is, for her, neither purely emotional nor sexual, but "about the transcendent joy of being alive, not dead, and aware of the difference" (69). I find this a totally honest assessment of my experience with Madalena. My stance as musicologist must allow for this life, for the presence of my live body as I make room for Madalena's fully embodied participation in the process (which is why, Suzanne, I might choose after all not to call this phenomenon "necrophilia").

Fantasy Relationships

I must confess that, had psychologists ever talked to me as a child, they would have diagnosed me as suffering from them (they still would, but I know better than to share that information now). My best, happiest, most intense relationships were never of this world. They were constructed by me, but also without me, and they were always musically based. Julie Andrews was my mother. I picked her out of *Mary Poppins* as a kindly lady who could sing in soothing tones, and I placed her--especially the sound of her, but that led me to know the *feel* of her--inside me. She was, for years, my spiritual mother. Therapists tell me this was a survival technique, since my organic mother was alcoholic and abusive. Perhaps so, but what led me to this spiritual mother? How could I, as a small child, purposefully have intellectualized for myself a *musical* persona as mother? Why did the musical part come first, and then allow me to create arms, legs, motion and feeling that I experienced as nurturing, loving and *physical* intimacy? This "fantasy" replaced "a body" for me, but perhaps this was because I could experience my body in intimate relationship to other bodies first through specific musical sounds. My sensory experiences of the body I loved moved through musical sounds which came to me, but which I could change at will. Does this not give my relationship to music (for me, a specific vocal timbre, both then and now, and also for me always a woman's timbre) an organicism that the description "fantasy" belies? Like Suzanne, as a very small child I "fell in love" first with the sound of a particular voice. That love was strong enough, vital enough to nourish me through a traumatic childhood, and *if it was not real then what did I have that was?* I need to ask that question because, honestly, I always believed the intellectual rubric which defined me as crazy. It has only been recently, and through writings like Suzanne's, that I have come to understand another point of light: I was not, am not, crazy. Rather, as Suzanne writes, my "originating truth is an awareness of being outside the system ... outside a system that is

not as 'real' as music can be." I need to ask that question also in order to understand my relationship to musicology, to what I seek, hear, feel, and *know*, even if I do not know why I know. This awareness of how I experience spiritual and physical intimacy has become fundamental to my pleasure in, and reading of musical history.

As I have grown older and my sexual persona matured, my interactions with that musical voice have also matured, or changed; rather than sensing a mother figure, I feel a lover's figure (here, perhaps, have I proceeded somewhat "normally" in development?) in the musical voice around which my sexual fantasies evolve. I have replaced the lyricism of Julie Andrews (which I still love, albeit in my child mind, as I would still love a good mother) with the mezzo quality which I intuitively feel for me as sexual. I know this about myself. It was my partner's vocal timbre which first roused my attention, allowed me to let other experiences in, allowed me to get to the breasts. For me, it is the voice that draws attention to what is happening to the body itself (others no doubt have other aural mediums). The voice gives me unmediated access to the body, both mine and another's.

For me, if musicality and sexuality are "psychic next door neighbors," then they must cross-dress, cross-over, co-habitate sometimes. Perhaps the reason is that I simply cannot get my body out of either one of them, I cannot feel pleasure from either one unless my body is completely involved, and unless I can allow my body that pleasure (which, for me, has been a learned experience, since such pleasure was taught out of me long before I remember knowing what it might feel like). Has my lesbian identifying body become a vibrator of internalized sound and physical pleasure, both giver and receiver, a medium for and about an ecstatic merging?

Transhistorical Bodies and Who's on Top

If my body provides such a focus, where is the power structure, *what* is the power structure in my relationship to Madalena, to an historical body with whom I co-create, sometimes co-habitate, whose fantastical body has inspired me to hear her sound, look at her music--continually moving my attention from body to music, music to body, from my body to her body, from her voice to my historian's voice? What does all this have to do with how I practice musicology and why should it matter?

I was not socialized to ask for what I want; I was conditioned to look for what I could give others. Somehow in that learning process, I learned to "control myself." While I realize this is cognitive and I can unlearn it, because of that socialization I experience

pleasure most fully when I can let go of my own internalized need for self-control, when those voices which tell me not to feel because I might become *out of control*, might not meet someone else's needs, are silenced--*but not forcefully*, simply without my being aware, without my having to pay attention to my needs in order for them to be met. My most extraordinary physical and spiritual intimacies have occurred when I escape my own power to insert almost everything I know about the world into the pleasure experience. If my head does not take out my body, I can truly *feel*, for does not my body know intuitively what my head has been taught to ignore? Which reality, the head or the body (the disembodied musicologist or the bodily participant) is my intimate reality, the space which has full capacity for ecstasy? In my bodily reality, I am not on the bottom or on top, but freely floating, completely fluid, completely embraced and embracing without sense of position. I intuitively know on a deep spiritual level that it is safe for me to be overpowered and still have myself. Further, I must intuit that she with whom I am in relationship, music with which I experience such intimacy, is, at the same time free to roll, free to explode or be silent at any moment, free to change. I "love" music that can overpower my self-control; I "love" music which makes me totally aware of my body even if (especially if) I am not engaged at the moment in performing that music. I "love" music which takes me gently but completely by surprise; I "love" knowing, without knowing why, that this music and I have spiritual and physical common territories. I love connecting the spiritual with the physical so that my body *can* feel, because for me that has been hard. And I "love" feeling, and knowing that such level of feeling, especially as it takes on the physical, reveals to me in ways otherwise unavailable to me, that which is *myself*.

As musicologist I will pass on, whether or not I intend to, my imagined and fully embodied vision of my subject. With my body's assistance, my historical inquiry takes on sufficient energy to narrate its own story. Embued with my energy and Madalena's embodied participation, my text takes on a corporeal dimension. I lose my sense of self as the "Power-Over Authority," and instead find myself immersed in the sensory, sensual process, of getting the history made. Madalena's historical body cannot be just a body of facts because I am not. She is not a fixed set of elements waiting for me to bring them to light, since if I am ever-changing, so will she, and so will our relationship. If her historical body becomes for me embodied (for she was one, had one, gave me bodily pleasure), then something of history also becomes embodied, moves in dialogue with me, I with it, in co-creative cooperation: neither of us is on top. If my text can read from such a mutually participatory position, then perhaps my readers can also enter into creative dialogue with it as

fully embodied persons, capable and willing to exchange places and to enjoy both positions.

Perhaps that is what was often missing for me in musicological inquiry, for I am not in pleasurable communion with all historical bodies. I cannot write about them all well, because I cannot feel them all. Since my body never really understood or wanted to feel co-joined with male bodies, I have not experienced much of music history the way I have experienced Madalena. That is not to suggest, of course, that I do not experience great intimacy with much male-composed music, but for me that is a different experience, one in which I might sense my own body's presence--might even sense much that is sexual, sensual about my body and that music--but I do not feel equally involved, equally empowered and overpowered. My lesbian body does not feel in vibration among music, body, and internalized self as one co-mingled ecstatic experience. Such music is most definitely *sex*, but not the experience of sex which I intuitively recognize, feel common ground with: it is not *my* sex. Most of us have very specific sexual preferences, even within the sexualities we experience as innate. For me, I have discovered that music *IS* sex, is always the venue through which my inner mind accompanies intimate experience; but not all music offers me *my* preferred sexual experience. As musicologist, I have discovered that bodily involvement with my subjects will vary as my sexual preferences can experience them. But I must acknowledge my body--its involvement with (and sometimes dislike of) historical bodies, its attraction to breasts, its thrill to the mezzo quality, as informing my musicological text. My subject will be in part interpreted and recreated by my body's preferences. What matters is whether or not I, as historian, participate with my body in that historical process.

And so, Suzanne, *grazie*. May the conversation continue.

queer pedagogy

As a very brief response to the call for a discussion of pedagogy and courses on queer music, let me just share something seemingly small that I did last semester that worked *quite* well, and might be worth passing on to others. In a Music Appreciation course (taught without a text, since I find none of the standard texts suitable for my purposes), in addition to other works by queer composers, I substituted Handel's *Saul* for his *Messiah*. Students with absolutely no musical background could at once study a Handel oratorio, and we could raise questions regarding a gay composer's treatment of the most famous homo-erotic Biblical tale placed into a libretto that introduces gratuitous female characters for heterosexual love-interest and female

familial stereotyping. We had some *great* discussion, even at Notre Dame, a very repressive, homophobic university. I would recommend such a substitution in *any* Music Appreciation or Introductory non-major or major course that might more conventionally consider the *Messiah*.

What inspired my substitution of *Saul* for *Messiah* was a combination of three things: (1) Gary Thomas's article, "Was George Frideric Handel Gay? On Closet Questions and Cultural Politics" in *Queering the Pitch*; (2) the response in my previous graduate seminar (on Handel) to Howard Brown's response to Thomas's article of "what does it matter whether Handel was gay?" in which the seminar concluded that what mattered may have been the choice of musical venue and social circles; (3) an academic environment in which queer studies and queer sexualities in general are being marginalized and rendered invisible so that the only responsible action is to add appropriate works to all possible courses. Class discussion ended up focusing on the manifestations of masculine love in *Saul* (paternal, filial, patriotic, homoerotic, heteroerotic), including the especially layered contrasts of two or more of the above in several scenes; private versus public expressions of masculine emotion, especially relating to love; the boundary between friendship and erotic attraction; and the musical encoding of more and less socially sanctioned forms of love (in other words, loves that remain hidden or specially encrypted versus those that are more evident at first hearing). We also raised questions about masculine roles and individuality in a context in which women are virtually absent, the reasons the librettist may have added women's roles and the ways in which the composer used them to illuminate the more important elements of the story, and the issue of cross-dressing and cross-voicing in the strangely hybrid character of the Witch of Endor. Too bad we had no time to explore the gay and cross-dressing cultural underworld in eighteenth-century London as possible background for some of what is expressed in this oratorio—but *that* would be an issue to raise with this work in a more advanced class, one that my graduate seminar on Handel barely scratched a few years back . . .

A number of the students in my class—mostly female—raised the very interesting issue of androgyny and eroticism inherent in the countertenor voice (David in *Saul* being a countertenor to Jonathan's tenor and Saul's bass), and we got into a discussion of that same issue in sexually ambiguous and eroticized high-voiced male singers of popular musics of today. From there we touched on homoeroticism/bieroticism/androgynous eroticism in relation to the timbres of male and female rock-singers. At the end of the semester, several students, mostly male but of several evident sexualities, told me that the best part of the entire

course had been the continual linkages between the art-musics of the past and aspects of modern popular music about which they had not previously thought.

[Linda Austern]

* * *

The following course materials offered here are presented in abbreviated form. If you would like further information (bibliographic or otherwise), please contact Professors Peraino, Edwards, Hamesley, and Cusick. Their snail mail and e-mail addresses are listed at the end of this issue. —eds.

Music and Queer Identity

Faculty: Judith Peraino

Spring 1996, City College of San Francisco

1 Introduction

2 Musical Monsters, Myths, and Historical Outcasts--Greek Mythic musicians: Muses, Pan, Sirens, Orfeo; Medieval monks, nuns, and minstrels

Hesiod, "Hymn to the Muses"; Homer, *Odyssey*/ Siren Episode; Ovid, *Metamorphoses*/ Orpheus and Euridice, Pan and Syrinx/ Death of Orpheus; Warren Anderson, "From Orpheus to the Homeric Hymns"; John of Salisbury *Policratus* excerpt; St. Aelred, *Speculum charitatis* excerpt; Guillaume de Lorris, *Romance de la rose* excerpt; Robert of Courson *Summa* excerpt; Hildegard von Bingen, "O virga ac diadema" and "O Ecclesia"

3 Subjectivities I: Essentialism and Construction

Reading: Chapter 2 in Diana Fuss, *Essentially Speaking* (selections); Philip Brett, "Musicality, Essentialism, and the Closet"; Susan McClary, "Constructions of Subjectivity in Schubert's Music"
Listening: Schubert, *Unfinished Symphony*, (2nd mvmt); Lieder; Benjamin Britten, "Abraham and Isaac"

4 Subjectivities II: Performer, Audience, Critic

Readings: Suzanne Cusick, "On a Lesbian Relation with Music"; Judith Peraino, "I am an Opera"; Mitchell Morris, "On Gaily Reading Music"
Listening: Purcell, *Dido and Aeneas*; Barber, *Adagio for Strings*; Patti Page, "Tennessee Waltz"

5 Queer Codes and Icons: Ghosts, Broadway, Judy

Reading: Philip Brett, "Britten's Bad Boys"; Boze Hadleigh, *The Vinyl Closet* (selections on Lorenzo Hart and Cole Porter); Gerald Mast, *Can't Help Singing* (selections); Richard Dyer, "Judy Garland and Gay Men"; Christopher Gully, "The Judy Connection"
Listening: Britten, *Turn of the Screw* (selections), Cole Porter, Lorenzo Hart (Rogers and Hart), Judy Garland selections

6 Public Image I: "Elite" Music

Reading: Alexander Poznansky, "Tchaikovsky's Suicide"; Gary Thomas, "Was George Frideric Handel Gay?"; Robert Schwarz, "Nadja Solerno-Sonnenberg: tough-talking bad girl of the violin"
Listening: Handel, Tchaikovsky, and Solerno-Sonnenberg

7 Public Image II: Blues, Jazz, and Janis

Reading: Eric Garber, "Spectacle in Color: The Lesbian and Gay subculture of Jazz Age Harlem"; John Gill, "Männish-Acting Women, Woman-Acting Men"; Marjorie Garber *Vested Interests* (selections on Billy Tipton); John Gill, "Girls Together Outrageously"; Judith Peraino, Janis Joplin Biographies (2 reviews)
Listening: Bessie Smith, Ma Rainey, Janis Joplin

8 Homosocial Communities I: Boys' Clubs

Reading: Richard Dyer, "In Defense of Disco"; Walter Hughes, "Feeling Mighty Real"; Anthony Thomas, "The House that Kids Built"; Paul Attinello, "Authority and Freedom"
Listening: 70s Disco and retro, House, Techno, and Gay Male Choruses

9 Homosocial Communities II: Women's music and Feminist Criticism—Essentialism Reconsidered

Reading: Susan McClary, "This is not a story my people tell"; Judith Peraino, "Rip Her to Shreds: Women's Music According to a Butch-Femme Aesthetic"; Arlene Stein, "Crossover Dreams: Lesbianism and Popular Music since 1970s"
Listening: Alex Dobkin, Meg Christian, Holly Near, Blondie, Phranc, Laurie Anderson; Two Nice Girls

10 Subversive Sensibilities I: The Opera Queen

Reading: Wayne Koestenbaum, "The Callas Cult"; Mitchell Morris, "Reading as an Opera Queen"; Terry Castle, "In Praise of Brigitte Fassbaender"
Listening and Viewing: Maria Callas, Brigitte Fassbaender, Freddie Mercury and Monserrat Caballe

11 Subversive Sensibilities II: Riot Grrrls and Queercore

Reading: Evelyn McDonnell, "Queer Punk Meets Womyn's Music"; Kurt B. Reighley, "Raging Hormones"; Brett Atwood, "Queercore punk ready to face market"; John Gill, "Oh, Patti"; Gillian Gaar, *She's A Rebel* (selections on Patti Smith and X-Ray Spex)
Listening: Patti Smith, Tribe 8, X-ray Spex, Pansy Division

12 Mainstream Appropriation

Reading: Martha Mockus, "Queer Thoughts on Country Music and k.d. lang"; Holley and Flick, "Country Music is Striking Chord with Gay Community"; Boze Hadleigh, *The Vinyl Closet* (selections on Mick Jagger, Elton John, and David Bowie); k. d. lang and Melissa Etheridge interviews in *The Advocate*
Listening: Queen, Elton John, k.d. lang, Melissa Etheridge

13 Camp and Drag and Realness

Reading: Marjorie Garber, "The Transvestite Continuum: Liberace-Valentino-Elvis"; Jeffrey Hilbert, "The Politics of Drag"; Patricia Smith, "You Don't Have to Say You Love Me"; John Gill, "Pet Shop Boys, Naturally"; Boze Hadleigh, *The Vinyl Closet* (selection on Erasure)
Viewing: *Paris is Burning* (video)
Listening: Dusty Springfield, Yma Sumac, Erasure

14 Queer Chic

Reading: Joke Dame, "Unveiled Voices: Sexual Difference and the Castrato"; Cynthia Fuchs, "Michael Jackson's Penis"; John Gill, "Dire Straights: Ziggy, Iggy, Marc, Lou" and "Is Madonna Queer?"
Viewing: Prince, "Kiss," Madonna "Justify My Love," Michael Jackson (tba)
Listening: David Bowie, Prince, Boy George, Madonna, Smiths/Morrisey

15 The Uses of Music

Reading: Amittai Aviram, "Postmodern Gay Dionysus: Dr. Frank N. Furter"
Viewing: *Red Hot and Blue*; *Rocky Horror Picture Show*

16 Guest Speakers: Qu-reers in Music

Review of course content

* * *

The following materials are excerpts from a course on Women Making Music.

Women Making Music

Faculty: J. Michele Edwards
Spring 1995, Macalester College

This course will investigate the activities and roles of women making music, primarily but not exclusively in western culture—women as performers, consumers, and sponsors as well as composers. We will analyze the representation of women/female in music, utilize new critical strategies, investigate historical contexts, and interrogate the impact of gender ideology on music. Music from the 19th and 20th centuries will receive

greater attention than earlier music; popular music will be included along with concert music.

Among the questions raised by the course are: what has it meant to be a *woman* composer/performer/teacher/etc? How have women's musical activities and creations differed from those of men? How have musical activities differed among women by virtue of class, race or sexual preference? We will explore new approaches to the study of music and music literature--incorporating techniques from recent scholarly developments in other disciplines, including feminist literary criticism and cultural studies.

The overall approach is topical rather than chronological. Since covering all areas of women making music is not possible, we will not attempt to do this. In order to highlight the diversity of women and their music--while maintaining a focus for our study, I have frequently paired or grouped widely divergent music and musical activities under an umbrella topic.

Women Performing Identities--Sexuality and Gender

Reading: Elizabeth Wood, "Sapphones," in *Queering the Pitch. The New Gay and Lesbian Musicology*, ed. by Philip Brett, Elizabeth Wood, and Gary C. Thomas, pp. 27-66.

Listening: Mary Garden, *A Selection of Her Finest Recordings*; Nellie Melba, "Un ange est venu..." in *French Song and Opera*; Emma Calvé, *The Complete Known Issued Recordings*; various on *20 Great Sopranos Sing 20 Great Soprano Arias*.

Reading: Terry Castle, "In Praise of Brigitte Fassbaender: Reflections on Diva-Worship," in *The Apparitional Lesbian: Female Homosexuality and Modern Culture*, pp. 200-238 (plus endnotes on pp. 268-73).

Listening: recordings of performances by Fassbaender cited in this reading

Viewing: Fassbaender in Richard Strauss's *Der Rosenkavalier*.

Women's Music in the 1970s-90s

Readings: Karen E. Petersen, "An Investigation into Women-Identified Music in the United States," in *Women and Music in Cross-Cultural Perspective*, ed. Ellen Koskoff, pp. 203-212.

Armstrong, Jr., Toni et al. "The Mainstreaming of Women's Music and Culture" [2 parts]. *Hot Wire* 10/2 (May 1994): 32-35, 44-46; and 10/3 (September 1994): 42-43, 68, 81.

Listening: Alix Dobkin, *Love & Politics* (1992); Phranc, *I Enjoy Being a Girl* (1989); Tracy Chapman, *Crossroads* (1989); Sinéad O'Connor, *Universal Mother* (1994); Meg Christian, *Scrapbook*; Cris Williamson & others

Viewing: *The Changer: A Record of the Times* (1990). Background: The video celebrates the 15th anniversary of the landmark album *The Changer and the Changed* by Cris Williamson (1975) and documents some of the early history of women's music. It includes interviews with Williamson, Meg Christian, Bonnie Raitt, Holly Near, Margie Adam, etc., and rare concert footage from the mid-70s. The original *Changer* album is the #1 seller in women's music and it contains several "classic" songs in this genre.

Challenges to the Canon: Part 1

Performing our own and others' music

We will all do 1 or 2 of the 25 *Sonic Meditations* by Pauline Oliveros and discuss implications of her concept. The meditations were conceived in 1974 for a group of women; she did not view them as compositions for performance in front of an audience. They grow out of Oliveros's interest in consciousness studies, martial arts, world religions, and world music. These meditations require no prior experience with meditative techniques and no particular musical skill. Return to the readings by Citron and consider how the *Sonic Meditations* challenge/critique the idea of the musical canon.

Reading: Marcia Citron, *Gender and the Musical Canon*, Introduction and Chapter 1.

* * *

The following materials are excerpts from a course on *Women in Music*.

Women in Music

Faculty: Lydia Hamesley
Spring 1994, Hamilton College

The role of women in music is not often addressed in general introductions to music or in music history survey courses. Nevertheless, the last ten years has seen a surge of interest in discovering the roles that women have played in music. Works by women are now available in modern editions and recordings, and biographies of women composers, conductors, performers, and educators are appearing. Aside from these bio-bibliographic projects, feminist theorists working in music have begun to look critically at music by women as well as men, clarifying the effects that gender ideologies have had in musics of all historical periods, genres, and cultures. "Women in Music" is the first and perhaps only opportunity Hamilton students will have to become acquainted with this current scholarship regarding the long tradition of women in music.

The goals of this course are to introduce and examine works by women, to explore the issues of gender ideology as it affects women's participation in musical life, and to investigate the ways that women are

depicted in music. The course will not concentrate on Western or art traditions only. While I plan to bring an historical perspective to the class, we will not proceed strictly by a chronology. Instead, the class is arranged by topic so that a comparative approach can be used. I would like the course to challenge each student to examine her or his own beliefs about music, talent, creativity, gender, and their own place within contemporary musical culture.

Gay Criticism

Philip Brett, "Musicality, Essentialism and the Closet," in *Queering the Pitch*.

Mitchell Morris, "Reading as an Opera Queen," in *Musicology and Difference*.

Wayne Koestenbaum, "Opera Queens," and "A Pocket Guide to Queer Moments in Opera," in *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*.

Maynard Solomon, "Franz Schubert and the Peacocks of Benvenuto Cellini," *19th-Century Music*, 12 (1989).

Susan McClary, "Constructions of Subjectivity in Schubert's Music," in *Queering the Pitch*.

Lesbian Criticism

From *Queering the Pitch*: Suzanne Cusick, "On a Lesbian Relationship With Music: A Serious Effort Not to Think Straight"; Lydia Hamessley, "Henry Lawes' Settings of Katherine Philips' Friendship Poetry: A Musical Misreading?"; Wayne Koestenbaum, "Queering the Pitch: A Posy of Definitions and Impersonations"; Elizabeth Wood, "Sapphonics"

Reactions to Gay and Lesbian Scholarship

Edward Rothstein, "Was Schubert Gay? If He Was, So What? Debate Turns Testy," *New York Times*, (4 February 1992); "And If You Play 'Bolero' Backward. . ." *New York Times*, (16 February 1992); and Bernard Holland, "Dr. Freud, Can Tea Really Just Be Tea?" *New York Times*, (17 February 1992); Philip Brett, Susan McClary, Elizabeth Wood: responses to Rothstein, *GLSG Newsletter*, 2/1 (1992): 14-16.

From *19th-Century Music*, 17 (1993): Lawrence Kramer, "Schubert: Music, Sexuality, Culture"; Rita Steblein, "The Peacock's Tale: Schubert's Sexuality Reconsidered"; Maynard Solomon, "Schubert: Some Consequences of Nostalgia"; Susan McClary, "Music and Sexuality: On the Steblin/Solomon Debate"; James Webster, "Music, Pathology, Sexuality, Beethoven, Schubert."

Womyn's Music in the 70s

Karen E. Petersen, "An Investigation into Women-Identified Music in the United States"; Lillian Faderman, *Odd Girls and Twilight Lovers*,

Chapter 9; Alix Dobkin, "Lavender Jane Loves Women," in *The Lesbian Path*, ed. Margaret Cruikshank; Holly Near, "Fire in the Rain...Singer in the Storm," excerpt in *Ms.*, (Nov/Dec 1990); Ruth Scovill, "Women's Music." In *Women's Culture*, ed. Gayle Kimball; Jerome L. Rodnitzky, "Songs of Sisterhood: The Music of Women's Liberation." *Popular Music and Society*, 4/2 (1975); Billie Barlow and Lisa Miller, "Women's Music: Activism and Artistic Expression," *Isis* 15 (1986).
Viewing: *The Changer: A Record of the Times*

Women's Music in the 80s and 90s

Martha Mockus, "Queer Thoughts on Country Music and k.d. lang"; Jennifer Einhorn, "Women's Music, Where Did It Go?" *Sojourner* (Sept, 1991); Arlene Stein, "Androgyny Goes Pop: But is it Lesbian Music?" *OUT/LOOK* (Spring, 1991); Terri Sutton, "Whatever Happened To 'Women's Music'?" *Utne Reader* (Jan/Feb 1992); "Ms. Conversation: Lesley Gore on k.d. lang," *Ms.* (July/August, 1990).
Viewing: k.d. lang: *Harvest of Seven Years (Cropped and Chronicled)*

* * *

Here are some queer excerpts from course syllabi of mine. In each case, queerness was dealt with within the framework of "feminist" musicology.

In the fall of '92 I taught a course entitled "Women, Music and Feminism." One place where queer subject matter made an appearance was in a unit called "nuns, lesbians, and androgynes," wherein the sensibilities of '70s women's music were addressed alongside those of Hildegard's antiphons and of '80s pop by women. (Not listed on the syllabus was Bruce Holsinger's essay "The Flesh in the Voice," soon to appear in *Signs*.) Discussion was fascinating: although no woman in the room had ever uttered the word "separatism," the two men in the class began to complain repeatedly about separatism, how it was bad and unhelpful, how they felt excluded, etc. All their feelings were blamed on the '70s music, which they experienced as separatist. One straight woman undergraduate finally settled them down by saying she thought their reaction was to the whole first month of the course--that neither lesbianism nor separatism bothered them nearly so much as not being the center of attention did. One interesting political result was that a couple of very conservative young women in the class, feeling themselves lumped together with the lesbians, suddenly decided that lesbians were OK, and that thinking about things from a lesbian standpoint had much to offer. (In my book, this was a hugely successful outcome.)

Women's Music, Women's Sexuality 2: Nuns, lesbians, androgynes

Read: Craig Monson, "Disembodied Voices: Music in the Nunneries of Bologna," in *The Crannied Wall*; Neuls-Bates, 3-20, 43-49; Renee Cox, "Recovering *Jouissance*: An Introduction to Feminist Musical Aesthetics," in Pendle, *Women and Music*.

Listen: Hildegard, "Columba asperit" and "Ave generosa"; Isabella Leonarda, Sonata for 2 violins, op 16, and "Veni amor, veni Jesu."

Discuss: 1) How is women's musicality inflected, if at all, when it is expressed in same-sex environments? 2) What happens to the ideological connection between musicality and sexuality in an all-woman environment?

[See also Cusick's review of *The Crannied Wall* in *JAMS* 47 (Summer 1994).--ed.]

Read: Karen Petersen, "Women-Identified Music in the US," in Koskoff; Women's music packet: Maida Tilchen, "Women's Music: Politics for Sale?" *GCN* June 1981; Terri Sutton, "Whatever Happened to Women's Music?" *Utne Reader* Jan/Feb 1992; Arlene Stein, "Androgyny goes pop," *OUT/LOOK* (Spring 1991); Jennifer Einhorn, "Women's Music, where did it go?" *Sojourner* Sept 1991; Margot Mifflin, "Fallacy of women in rock," *Keyboard* April 1990; Faderman, *Odd Girls*, chapter 9.

Listen: Malvina Revnolds, "If you love me," "We don't need the men"; Cris Williamson, "Waterfall," "Dreamchild"; Meg Christian, "Ode to a Gym Teacher"; Holly Near, "Imagine my surprise," "Singing for our lives," "Step it up Nancy"; Ferron, "Shadows on a Dime"; Linda Tillery, "Womanly Way," "Don't Pray for me"; Sweet Honey in the Rock, "7-day kiss."

Discuss: 1) What arguments are there for the *musical* style associated with "women's music"? Why might it have been chosen, why might it now seem essentializing? 2) How does control of musical production affect women musicians' ability to flout or subvert gender norms?

Read: Peraino, "Rip her to shreds," *repercussions* 1992; Willa Cather, *Song of the Lark*.

Listen: k.d. lang, "Pulling back the reins," "Wash me"; Melissa Etheridge, "I want you," "Let it rain"; Tracy Chapman, "Mountains o' things," "Revolution"; Indigo Girls, "Land of Canaan," "In love with your ghost"; Phranc, "Ballad of the Dumb Hairdresser"; Blondie, "Love and the Pier," "Heart of Glass."

Discuss: 1) Is there an alternative between "women's music" and "cock rock" made by women? 2) How, if at all, do the 'androgynous' singers project an alternative model of gender, of female sexuality? 3) Do you think Cather's diva character Thea Kronberg is asexual? androgynous? How does she differ from Koestenbaum's Callas?

In the spring of '94 I team-taught a course. At the senior level, it was a seminar in Women's Studies (my team-mate was Farzaneh Milani, a Persian poet and Comp Lit type) entitled "Notes in the Margins: Women's Voices in Music and Literature." At the graduate level, it was taught just by me, entitled "Feminist Criticism in Music"; the 5 graduate students attended the seminar when music was the subject of discussion, and then attended an extra 90-minute discussion of further readings.

For that class, subjects queer entered as a main point of discussion only during the opera unit. (Although the first week's undergraduate reading had included a chapter of Koestenbaum's *The Queen's Throat*, provoking one of the graduate students to a fogbound homophobic rant, very genteel, that made the rest of us tread delicately until she got over it. Which she had by the opera unit.) Readings included Susan McClary, *Carmen*, Carolyn Abbate, "Opera, or the envoicing of women," and Mitchell Morris, "Reading as an Opera Queen," both from *Musicology and Difference*, and Elizabeth Wood, "Sapphonics," from *Queering the Pitch*. The opera unit was constructed so that queer reception of opera was acceptable as a metaphor for any kind of resistant or performer-centered reception; or it could be out and out queer. Again, discussion was very good, although the metaphorical approach, intended partly as a way to relieve the tension around the one student's homophobia, was missed by everyone.

In the latter seminar, one student was working out a butch/femme reading of Smyth's String Quartet. Because the graduate course included updates on everyone's paper fortnightly, we had lots of discussion of what might constitute a lesbian aesthetic.

Did the undergraduates get off the queer hook? No, because we had a unit that included reading Alice Walker's *The Color Purple*, viewing the film, and comparing them one week; followed by a unit on the historical blues women on whom Walker might have modeled Shug Avery. Farzaneh raised the film's erasure of lesbianism in her discussion of novel and film, so that we were all talking about it during the music unit. None of the reading I assigned on blues women concentrated on that aspect of their lives/music, though Hazel Carby's "It Jus' Be's Dat Way..." in *Radical America* (1986) raised the issue sufficiently to ensure discussion. And again a part of the class was

devoted to presentations of student papers. The absolute best paper was a Judith Butler-influenced reading of k.d. lang's persona and (actual) voice . . . leading to much discussion of lesbians, lesbian voices (actual and metaphorical), etc. By late in the term, when we were doing some Oliveros, lesbian voice(s) was an established thread for the discussion.

P.S. Of course, the L-word is mentioned in my Intro to Music Literature, in the women-composers unit. Come to think of it, the G-word is used in discussion of "Erlkönig," possible autobiographical interpretations of; and sometimes in discussing Tchaikovsky's *Romeo and Juliet*. No one has ever expressed themselves negatively about these references, which may be the result of my deliberately bland "let's see how we can think about this" delivery.

[Suzanne Cusick]

* * *

I just finished teaching a class entitled "Music as Discourse" in the Cultural Studies and Comparative Literature department, University of Minnesota. The students came from a wide variety of musical backgrounds--no music majors, but several musicians. Queer moments in the course intersected with ongoing discussions of race and class, and included the aforementioned Hazel Carby essay on the women blues singers, Richard Dyer's "In Defense of Disco," and some brief excerpts from Wayne Koestenbaum's book. The most incredible response, though, was to Teresa Ortega's essay, "My Name is Sue! How Do You Do?: Johnny Cash as a Lesbian Icon," from last year's *South Atlantic Quarterly*. Several students were absolutely enthralled with this essay, which is beautifully written (no footnotes!), and extremely provocative. We tried on Ortega's butch ears and listened to lots of Johnny Cash ("A Boy Named Sue," "Folsom Prison Blues," etc.). The students reflected on the number of taboo issues raised in her essay that are not talked about often enough: the role of (straight) male celebrity figures in the lives of butch lesbians, the marginalization of butch/femme women among feminists generally, and the acknowledgment of the sex/gender/sexuality nexus as a set of *childhood* experiences. I highly recommend this article in conjunction with other materials on country music, or lesbians and popular music, or butch/femme.

[Martha Mockus]

* * *

"Lesbian teaching/teaching lesbian"

by Roberta Lamb

I think about teaching and learning music on a daily basis. That makes it very difficult for me to write something about teaching in a casual way--I feel a professional obligation to "get it right." Sometimes I have got something right and sometimes I have got it wrong, but most of the time whatever I have got leads

me, through reflection, to ask further questions. So, I am afraid this little bit of writing is not much more than a narrative, a bit of an explanation of where I have been as a music professor/lesbian. For example, if I think about the question, "how does being 'out' affect or inform the way you teach?", the first things I am aware of are those that have to do with the intersection of the politics of the closet and the politics of the university. It has been made obvious that the politic is one of "hear no evil, speak no evil." Had I not been outspoken and a feminist activist, had I been polite and quiet, it would have been more acceptable for me to be lesbian.

This is my eighth year as an assistant professor in a smallish undergraduate School of Music at a tradition-bound, research-intensive university in Canada. By specific sub-discipline my area is music education, although since beginning my doctoral studies my research has been within some aspect of women in/and music, particularly in relation to educational thought and practice. Through the Faculty of Education I work with M.Ed. students in music or feminist studies in education. From 1991 through 1993, in conjunction with a senior professor from our Faculty of Law and during a period of rapid growth for the program, I administered our Women's Studies program.

Throughout my years at Queen's I have been an "out" lesbian, but certainly not the only one or the most well-known on campus. It has been a most curious situation--"out" was a definite advantage to my work in Women's Studies and detrimental in Music. During my administrative assignment in Women's Studies, we introduced the first lesbian studies course and the first course on race and class into that degree. I supervised directed study projects on lesbian topics and taught feminist theories with an emphasis on lesbian theorists. Women's Studies students clearly valued my presence as "lesbian," both as teacher and administrator.

Then I'd walk across the courtyard and enter the music building. That strong lesbian presence was professional suicide in the School of Music. After I left the classroom the colleague with whom I was to "team-teach" the course threw up his hands in disgust, saying to the fourth-year honours seminar, "I don't know what I'm going to do. With her teaching, what can you expect to learn?" When students were reviewing their applied jury comments, the applied instructor told the students, "Don't pay any attention to what she wrote--she's just a damn dyke." Students enrolled in the women and music course were taunted as "lezzies" by their peers and the course was referred to as "dyke composers." In-coming students were warned to "watch out for Lamb--she's a feminist." Both students and colleagues considered equity issues irrelevant for music

education methods classes, even though the Ministry of Education documents specifically speak of equity in many areas, including sexual orientation. When I would discuss sexual orientation explicitly, it would be within this list of equity issues. My discussing feminist theories of music or feminist theories of education in these classes was identified as "shoving feminism down our throats." On the other hand, some students sought my support for bringing their particular equity issues to the attention of the School's administration.

The only reason I was tenured was due to the support of my Women's Studies colleagues. I actively sought their letters of support for my application and managed to get the university's most senior feminist scholar (one of a literal handful of women full professors) as the external person on my tenure committee. Her presence was enough to ensure proper procedures were followed. The tenure report indicated that I needed two more refereed articles for promotion to associate, that my teaching was fine, and that my administrative work commendable. The following year I applied for promotion to associate and was denied on the basis that my teaching was not good. The department separated out the teaching evaluations by Women's Studies students and only considered those written by the B.Mus. students. They called me "uncollegial." In addition, they attempted to discredit my research but could not, due to the unequivocal support of internationally respected feminist scholars. They tried to say that my administrative service was inadequate, but the deans and other department heads turned that one around and commended me for my contribution to the university through Women's Studies. Still the promotion was denied and at the time there was no means of appeal.

That was almost two years ago. Today, I do not expect to be promoted until there is a change in administrators, several retirements in the department, and we have a strong collective agreement (we recently certified and I am one of the negotiators for the first contract). But there are some wonderful things that happen in my classes. Or outside of them.

The unexpected situation is that some students learned to take up more space as "other" within the School, even though I thought more had learned that it was not "safe" to speak out (on a number of issues) until they left. Because I do not currently teach in Women's Studies, my courses are primarily music education foundations and methods and women in/and music. Throughout the past two or three years I have noticed that students of colour (this is a very white university) and les/bi/gay students are seeking out my courses. It makes a big difference to have several students in each class who perceive themselves as "other" in relation to the dominant university population. As the diversity

of the class increases, the discussion of equity issues takes on increased importance to each of the students. There's more room for each of them, even the conservative ones, and they contribute to the class more freely than students could have done a few years earlier. The repressiveness of the School of Music just does not have the power it had eight years ago, even though this is far from being a safe environment.

I do not believe that gendered pedagogy can be avoided at this time--nor do I identify a simplified binary opposition. This is something that shows itself within these classrooms where I teach in the ways we talk about music and teaching/learning, even when gender may not be the focal discussion point. Gendering of pedagogy indicates that who teaches has some significance; therefore being a lesbian teaching is also teaching lesbian. A lesbian teaching music in the university means something different from a woman teaching music, means something different from a lesbian/woman teaching music in the elementary school (--and a gay man teaching elementary school music would be the most problematic in this homophobic society). Teaching music can be problematic!--for men, women, lesbians, gays, parrots ...

Pedagogy is always already situated. Gendered dominance still runs through our institutions, pedagogy, practices and, in some ways, the music itself, and this constitutes a significant aspect of music-as-ideology. It is not something I can relegate to the background, the insignificant, or the mundane, precisely because it is so much a part of my daily life (and life history) in music. As musicians in gendered bodies our relationships to teaching/learning are not as obvious as the performative characteristics might suggest. It may even be the performative that disguises realities, so that we spend more time striking poses than participating in actual teaching/learning. In a pedagogical project of empowerment, I find it most important to teach in the cracks and fissures, so to speak, where I may be modeling a means of living in uncertainty rather than serving up the answers.¹ It seems that where a lesbian teaches there are opportunities to engage in some pedagogical cross-dressing that blur and question the boundaries/axes of duality (e.g., race, class, sex, sexuality). I keep looking for ways to push/stretch boundaries past the models already known. I would like to have it both ways (both/and rather than either/or)! What is at risk?

¹ For an analytic example of the integrated process of teaching in the cracks, fissures, and uncertainties, see my "Discords: Feminist pedagogy in music education," *Theory into practice* (in press, forthcoming May 1996). *Theory into practice* is an education journal published at Ohio State University.

My life, my students', our worlds, and the Music. But, then, that is probably OK.

concert review

English Choral Tradition, Macalester Festival Chorale. J. Michele Edwards, Director; Saturday, November 18, 1995; Macalester College, St. Paul, Minnesota.

Ethel Smyth's *Mass in D* was the centerpiece of this concert, and the audience was treated to a lively pre-concert lecture by Elizabeth Wood who recreated the lesbian and gay presence at Smyth's premiere performance in 1893. Wood also wrote the program note for the concert. Smyth's *Mass* is always an exciting piece to hear in performance, and this time, inspired by the visible lesbian contingent in the audience, it occurred to me that Smyth might have queered the traditional *Mass* a bit by re-ordering the movements, to wit: Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Gloria.

The Festival Chorale gave an excellent performance of the *Mass*, marred only by some initial tuning problems in the bass section. Soloists Patricia Kent, Laura Nichols, Larry Hill and Hugh Givens sang wonderfully, and the orchestra played with great flair. Brava, Michele and Liz!

[MM]

book preview: billy strayhorn biography

We are incredibly pleased and honored that author David Hajdu has agreed to give us a sneak preview of his forthcoming, candid biography of jazz composer Billy Strayhorn. The following is an excerpt from his book, Lush Life: A Biography of Billy Strayhorn (New York: Farrar, Straus & Giroux), which will hit the bookstores in May. I think it is rare that someone from the world of commercial publishing shows this kind of support for a struggling academic newsletter. So show your appreciation by alerting your local lesbian/gay and music bookstores; spread the word to colleagues, libraries, and newsgroups. It's an exciting book, and we are glad to bring you the first glimpse. --CW

"So This Is Love"

Early in Billy Strayhorn's career, in his native Pittsburgh, provincialism encumbered the young jazz composer's arrival as an artist. In the more inclusive, cosmopolitan atmosphere of Manhattan, Strayhorn's musical success spurred his coming-of-age as an individual. Twice, too, change came with a gracious introduction: in Pittsburgh, to Duke Ellington; and in New York (in fall 1939), to a black pianist from North Carolina named Aaron Bridgers.

Tall and a bit thickly built, Bridgers was a strong presence; he had narrow, wide-set eyes that cooled off the effect of a readily generous smile--the top of his face seemed more serious than the bottom. He dressed well but quietly, and he had a silky brush-line mustache. Temperamentally, Strayhorn and Bridgers were compatible spirits. "We had everything in common, particularly music. We became very close right away," explained Bridgers, who was working as an elevator operator at the Kenmore Hall Hotel on Lexington Avenue in midtown while studying informally from time to time with jazz virtuoso Art Tatum, practicing evenings on his landlady's player piano. "We had the same favorite musicians, especially Tatum and Teddy Wilson. And we both loved the French classical composers. I had always had a love for all things French, and I discovered that Billy did too." (Strayhorn would take to pronouncing Bridgers's name "Ah-ron," with coy Gallic flair). The men started going out nearly every night, trying ethnic restaurants (especially no-name pasta houses) all over town, gabbing away on the subway in French. "We used to love to do that, just to annoy people," admitted Bridgers, proud of his two years of French at Atkins High School. "The sight of two black men together then, speaking French, would confound people to no end." In the morning, they'd walk a few blocks to Ginny Lou's restaurant for skillet-scrambled omelettes. "We couldn't have been closer," said Bridgers. Within weeks, the two had become inseparable, and before the end of Strayhorn's first year in New York, they moved in together.

Bridgers found the apartment through his friend Haywood Williams, a playful boxer dog of a man whose whole body bounced when he was amused, which was frequently. Two years younger than Strayhorn, Williams had just moved to Manhattan from rural Lackawanna, New York, around the time Bridgers met him at a party; Bridgers got Williams a job as a bellman at the Kenmore Hall. In turn, Williams helped arrange for the owner of his building on 126th Street to rent Strayhorn and Bridgers the bottom floor of 315 Convent Avenue, a handsome three-story brownstone on a cozy block of small Tudor-style row houses in Sugar Hill. Jimmy Rushing, the bearish blues singer then with the Count Basie Orchestra, lived upstairs with his wife, Connie. "They were always fighting and made all kinds of noise, screaming and hollering and throwing things all day," said Bridgers. "And when they made up at night, they were even noisier." The new roommates had both privacy and comfort in what was essentially the basement. Strayhorn hung some prints, including a blue-themed Monet floral, and he splurged for a music lover's extravagance that became the apartment's focal point: an amateur record-cutting machine to make recordings

of their singing and playing. Behind the apartment, glass doors opened onto a patch of garden where Strayhorn planted some flower seeds. "Nobody had an apartment like Billy and Aaron's place," said Williams. "It was straight out of the pages of *Esquire* magazine." In place of Waspy Ivy Leaguers and their Vargas girls, however, there were two giddy young black men.

"Living with Billy was wonderful. It was a wonderful time of life for us," said Bridgers. "We were just coming into our own. We discovered everything together." On a typical day, Strayhorn might neaten up, perhaps rest for a while, and shop or spend some time with Duke Ellington's young sister Ruth; he rarely worked traditional hours. Though Strayhorn and Bridgers hired a housekeeper, a middle-aged West Indian woman, Strayhorn left her little to do. "She was very motherly to us," said Bridgers, "but Billy had the place so spotless that all that was left was the laundry. He had quite a few very delicate silk shirts, and he had her wash them. It was quite an honor, because the only other person he ever allowed to touch his favorite clothing was his mother." (Strayhorn still shipped her his most precious garments for her to hand-launder, press them, and mail back to him.) A few nights a week, Strayhorn would cook. "He had certain dishes that he'd prepare that were his specialties. He never made ordinary things," said Bridgers. "They were combinations of things that he created himself, like music, things with beans and greens and goodness knows what. Some of them didn't have names, also like his songs." When Bridgers came home, there were always empty glasses in the refrigerator ready for chilled cocktails (as *Esquire* recommended). If Bridgers played piano or listened to a record--Bartok and Hindemith were his favorites--Strayhorn might work. "Nothing I did ever seemed to bother him, even when he was writing music," said Bridgers. Conditioned to block out household distractions at his house on Tioga Street Rear in Pittsburgh, Strayhorn could disappear in an internal world, "I could be playing one thing on the piano, and he could sit down with a piece of music paper and write the most intimate, complicated composition for a full orchestra," said Bridgers. "He could hear it all in his head, no matter what was going on around him."

Most evenings, Strayhorn would come up with a plan to go out and would phone Bridgers, who in the mid-1940s took a new job as a guard at the United Nations. "He'd call, and all he'd say was, 'Such-and-such place. One o'clock.' And I'd meet him there." Their Monday-night haunt was the Hollywood, a bar for show-business insiders near Small's Paradise on Seventh Avenue in Harlem where pianists congregated each week and took turns at the keyboard; Strayhorn would occasionally knock out a Teddy Wilson number, but

Bridgers, who had yet to perform professionally, sat out the sessions. Most other nights, Strayhorn and Bridgers would gravitate to either of the entrepreneur Barney Josephson's chi-chi cabarets, Cafe Society Uptown on the Upper East Side or Cafe Society Downtown in the Village. Both nightclubs, glitzy spots showcasing gifted young black singers Hazel Scott and Sarah Vaughan, got to be known as exotic simply by welcoming a mixed-race clientele. "There weren't that many places below Harlem for blacks to go, and we weren't made to feel out of place at Cafe Society," said Bridgers. "Billy and I were never made to feel anything but completely at home there. Nobody looked at the two of us like we were strange because of who we were."

At home one night, Strayhorn and Bridgers invented a psychological experiment. They went to sleep with the radio on and, upon waking, each sat down with paper and pencil to list all the songs he felt he might have heard unconsciously. They did this for three consecutive nights. "It was very eerie," said Bridgers. "We both put down some of the same titles--like, we'd both have 'Stormy Weather' and 'Blue Moon.' We discussed it, and then we decided it didn't prove anything, and we weren't sleeping very soundly. So we gave up the experiment. But it showed how interested Billy was in the mind and what happens deep below the surface. He was extremely fascinated with the world of the mind and what goes on without words." Indeed, Strayhorn clearly preferred nonverbal communication to talking, even with Bridgers. The men rarely discussed their deeper feelings, including those for each other. "Billy and I both felt that you don't have to talk about such things. You communicate them better in other ways," said Bridgers. "We never pried into each other's minds or demanded to know what the other was thinking or feeling, particularly when it comes to your feelings for people. How we felt, whatever we thought about our feeling--him, me, our friends, how he felt about Duke--these things he felt, I know and I always did, too, you should know already. You shouldn't have to ask."

Their silence was not secrecy. On the contrary, many of the people who knew Strayhorn at the time were struck by the guileless assurance with which he and Bridgers conducted their relationship. "We accepted Aaron as a new member of the family, because he was with Billy," said Ruth Ellington Boatwright. "They came around all the time and made no bones about it. They were together, and that's how it was. They didn't go through the motions of any kind of pretense." Strayhorn seemed avid to cross then-forbidding social boundaries with Bridgers: when a new member of the Ellington Orchestra, clarinetist Jimmy Hamilton, invited him home for dinner with his wife, Vivian, Strayhorn brought Bridgers; then Strayhorn returned

the gesture and had the Hamiltons over for a home-cooked meal at Bridgers' and his apartment. "It was me and my wife, so Billy thought it should be him and Aaron--as natural as that. We all hung out and ate beans and drank together like it was nothing, even though it was actually something, really," Hamilton recalled. "There wasn't a lot of guys who was homosexual and acted like that, like there it was and you have to accept it--and if you don't, that's your problem."

Around Convent Avenue, Strayhorn and Bridgers were so intimately associated with each other that a neighbor, the dancer Royce Wallace, couldn't distinguish them in her mind; seeing Bridgers on the street alone once, she called out Strayhorn's name. "To me," said Wallace, "they were like one person." Strayhorn was even outward about Bridgers in the company of old hometown friends. According to George Greenlee, who visited Convent Avenue shortly after Strayhorn and Bridgers moved in, "Billy was really happy to be with Aaron and so proud that you had to be happy for him. He didn't worry that I might think differently about him all of a sudden, because he never really made any secret about who he was in Pittsburgh, even if he didn't have anybody yet." Only with his parents did Strayhorn remain cryptic about Bridgers.

As he came into his own in New York, Strayhorn began to move in a circle of like-hearted spirits, most (though not all) black and gay. Beyond Bridgers, the core members of this group included Haywood Williams; Bill Patterson, a psychology student at New York University; and Bill Coleman, probation officer for the Queens County Supreme Court who had been best man at Patterson's wedding. Honorary initiates included the arranger and composer Ralph Burns, then working for Charlie Barnet, and the theatrical-set designer Oliver Smith. With various combinations of these friends, Strayhorn set out to bring to life the lyrics he inscribed in block letters in the band book of his Pittsburgh jazz combo, images of penthouses and champagne, "some cocktails, some orchids, a show or two."

"I'd pick up the phone and Billy would say, 'Allez-y!' That would be the signal, and we'd be off," recalled Williams. Strayhorn might hire a limousine and spirit a few friends off for a spin through Central Park, a tray of martinis balanced on their laps as they rode. All points seemed in time to lead to Cafe Society. "Going there was like going home for us," said Williams, who first met Strayhorn on an outing to the downtown club. "Aaron said, 'Let's go to Cafe Society--there's somebody I want you to meet,'" recalled Williams. "So we took the subway downtown, and we met Strayhorn, who was waiting for us in a subway station in midtown. I looked over, and there was this little guy standing on the subway platform in a porkpie hat. He looked so

silly--still a square-head from Pittsburgh trying to be cool. But he was already getting known in the in-the-know crowd. People were starting to talk about the fact that Ellington brought this guy in, and everybody wanted to know who this guy Billy was."

The night would go on, typically, well after Cafe Society closed, when Strayhorn would lead whoever still had the life to a piano joint uptown called Luckey's Rendezvous, named for its proprietor, Charles Luckeyth "Luckey" Roberts. He was a pianist's pianist of the vigorous "stride" school and composer of "Moonlight Cocktail," a sweet ballad that was a 1942 hit for Glenn Miller, and his club was located partway below street level at St. Nicholas Avenue and 149th Street; there were red walls, opera-singing waiters and waitresses (hired from Columbia University's music program), shoulder-to-shoulder drinkers, fried-shrimp sandwiches, and a piano that Strayhorn would likely end up playing by dawn. Sam Shaw, a filmmaker and photographer with ties to the music business through his brother Eddie, a song publisher, caught Strayhorn at Luckey Roberts's often. Billy would be there every time I was at the place, and I went an awful lot," recalled Shaw. "That was a place you could really let go, and he would. He was never there alone, I was one place uptown where nobody looked twice or cared about a couple of gay guys coming in. Billy and his friends could have themselves a good time out in public. And he had started to get quite a following there for his piano playing."

The gay social world in 1940s Manhattan centered around friends-of-friends-only parties in private homes; held at regular hours several nights a week, these events were *de facto* gay bars where drinks and, often, light meals were sold. By all accounts, Strayhorn was not well known in these quarters; he preferred more intimate gatherings with Bridgers and their friends in his own home. Strayhorn would cook for a full day or two, preparing mounds and pots of home-style dishes like fried chicken and beans with rice. Bridgers acted as bartender, and the doors opened for thirty or so friends and their friends. "Billy loved to play host and make sure everybody was eating. That's the kind of party he liked to have," according to the Ralph Burns. "It would be great, because a lot of us had so much in common. A lot of us were in the music business, and we were gay, of course--not that we would stand there and talk about being gay. That wasn't it. It was just really good to be in each other's company. Billy would put these parties together, and they were just a great, easy, natural good time." When there was another pianist in the house, and there usually was, Strayhorn would invariably sit the musician down for a four-handed duet; he reveled in collaboration and was small enough to play standing up while his partner sat alongside him on the piano stool. "That was one of his

favorite things," said Williams. "He'd do wonderful, incredible things with another musician. People would get up after playing with Billy and say they never sounded better in their lives." On occasion, Strayhorn and his partner, or perhaps a whole group, would write a song on the spot. "It would happen like a game," said Bridgers. "Somebody would start with a line of words, and Billy would make up a melody for it. Somebody else would throw out something else, and Billy would put it all together right there. The next day, none of us would remember any of it--unfortunately, because Billy had the ability to make something pretty good out of nothing."

When he socialized beyond Convent Avenue or Cafe Society, Strayhorn gravitated toward other musicians. Among members of the Ellington Orchestra, he would pal around with most of the regular barhoppers, including Ben Webster, the celebrated tenor saxophonist, who joined the band in January 1940. According to Helen Oakley Dance, Webster, "a big guy, instinctively fathered him. Besides, they both liked a good drink." However, Strayhorn drifted naturally to the vocalist Herb Jeffries, a fellow Francophile closer to Strayhorn's age (Webster was six years older). Jeffries, a fair-skinned mixed-race baritone with chiseled good looks--he starred in several all-black movie westerns as the Bronze Buckaroo--shared Strayhorn's faith in the ennobling power of gentility. "We both spoke French, so we loved to go to the very chicest French restaurants around New York," Jeffries remembered. "There was a tremendous amount of discrimination, and you could show a certain amount of sophistication by the mere fact that you could speak a language that the next white person couldn't. Strayhorn and I both felt this showed you weren't that lowly person, that Amos 'n' Andy character that everybody thought you were. If you knew a thing or two about good food and wine, it made people wake up and think, 'Hey, he's not the watermelon figure I expected.' So it gave you a bit of a mental kick too."

When he was on his own for an evening, Strayhorn went off in search of music. In the early 1940s, he became known and swiftly accepted at Minton's Playhouse on 118th Street in Harlem, according to both Dizzy Gillespie and Max Roach, two of the creators of the then-gestating music some were calling bebop. Though he generally just listened--Gillespie remembered him paying special attention to the great pianist Thelonious Monk, another of the music's pioneers--Strayhorn sometimes sat in on the probative Minton's jams that gave birth to bop. "Strayhorn was on the scene, and he played with the best of them," said Gillespie. "He never made a big deal out of it or looked for any attention. One night, he and Bud [Powell] decided to cut [compete, taking turns at the piano], and man, I'm telling you, he turned that piano inside out."

A teenaged Max Roach witnessed something similar another night at Minton's. "Pianists loved to paly for each other, you know, and for the crowd," said Roach. "One night, Strayhorn sat down after somebody, I don't remember who, and nobody would go to the piano after him. He was that good."

Strayhorn didn't so much transform in New York as take form; in New York, his amorphous youthful vision of urban elan could finally take shape. "He had always had a certain vision of himself," said Lillian Strayhorn Dicks. "But it never had a chance to come out until he went to New York and met the right people and went to the right places. Then he really came alive." As his intimates saw him, Strayhorn emerged during his first years in Manhattan as nearly a caricature of sophistication, at least in appearance. Strayhorn dressed like a dandy: he liked striped or dark-colored shirts, sometimes paisley prints, and colorful ties; his favorite tie designer, Countess Mara, specialized in whimsical, cartoonish figures on bright backgrounds. Alto saxophonist Marshall Royal left Birdland on Broadway, around the corner from West 52nd Street, at around four one morning and found Strayhorn window-shopping at Layton's men's store. "He was admiring a suit jacket," recalled Royal. "There was another one he liked a couple of blocks away, at Phil Kornfeld's. He took me down to look at that one and it was real nice." Strayhorn was fond of the feel of silk and cashmere on his body, and he collected socks; he had two sock drawers. Bred to regard good manners as elevating, he purchased an etiquette guide that he read as intently as one might a novel. When he bought a new suit, he kept the front pockets sewn up because his mother had taught him to keep his hands out of his pockets.

Virtually everything about Billy Strayhorn made him a good match with Duke Ellington. Stately to the verge of ostentation, Ellington used vast resources of ingenuity and will to project an image that promoted pride in and respect for black identity. Yet the priorities of a traveling bandleader--and one who was a tireless composer, arranger, record producer, and entrepreneur as well--prevented Ellington from delving into the high culture he strove to embody. Strayhorn, by contrast, had both the time and the inclination to study the music scores of the masters, to visit museums, and the like. "Duke was a magnificent role model. He was brilliant at it," said Herb Jeffries. "But some of it was hocus-pocus--grand gestures and particular five-dollar phrases that he'd pronounce with dramatic emphasis. Meanwhile, he never really read anything except the Bible, which is great, mind you, if you're only going to read one book, and he knew far less about the fine arts, including other composers, than he liked to let on. In Billy, Duke saw that image he considered so important, in flesh and blood."

Famously egalitarian, Ellington accepted Strayhorn's homosexuality much as he had long embraced gifted musicians regardless of their backgrounds or idiosyncrasies. "Pop never cared one bit that Strayhorn was gay," said Mercer Ellington. "He was never prejudiced against anybody he thought was really worthy. More to the point, he had been exposed to homosexuality his whole life in the music business. It was nothing new to him. He knew plenty of gay men and women, so there was no question about, 'Hey is this person a freak or something?' Pop knew the story. He backed up Strayhorn all the way." This support was priceless to Strayhorn, according to his intimates--particularly after his frustrations with prejudice during his early career in Pittsburgh. "With Duke, Billy said, he had security," remarked George Greenlee. "Duke didn't question his manliness. It wasn't like that for him back home." Another gay black musician who was a close friend of Strayhorn's evoked the virtue of Ellington's partonage empathetically. "For those of us who were both black and homosexual in that time, acceptance was of paramount importance, absolutely paramount importance," the musician said. "Duke Ellington afforded Billy Strayhorn that acceptance. That was something that cannot be undervalued or underappreciated. To Billy, that was gold."

In a sense, Strayhorn made himself a triple minority: he was black, he was gay, and he was a minority among gay people in that he was open about his homosexuality in an era when social bias forced many men and women to keep their sexual identities secret. "The most amazing thing of all about Billy Strayhorn to me was that he had the strength to make an extraordinary decision--that is, the decision not to hide the fact that he was homosexual. And he did this in the 1940s, when nobody but nobody did that," declared his gay black musician friend. "We all hid, every one of us, except Billy. He wasn't afraid. We were. And you know what the difference between us was? Duke Ellington." Ellington provided Strayhorn with a high-profile outlet for his artistry, as well as with emotional support. Free to compose for the Ellington Orchestra, albeit behind the scenes, Strayhorn was also freed from the hardships he would have faced had he sought a career as a pianist or bandleader. "Billy could have pursued a career on his own--he had the talent to become rich and famous--but he'd have had to be less than honest about his sexual orientation. Or he could work behind the scenes for Duke and be open about being gay," said his friend. "It really was truth or consequences, and Billy went with truth. It was just incredible." Forsaking public prominence, Strayhorn found personal freedom in service to the Duke Ellington Orchestra. Now there

might not be a Billy Strayhorn Orchestra. But there was a Billy Strayhorn.

Copyright 1996 David Hajdu

book reviews

Queer Noises: Male and Female Homosexuality in Twentieth-Century Music. By John Gill. Minneapolis: University of Minnesota Press, 1995. [184 p. ISBN 0-8166-2719-3]

At first glance, *Queer Noises* seems to be a remarkably comprehensive collection of essays on a number of different musicians and musical styles: Benjamin Britten, Elvis Presley, Billy Strayhorn, John Cage, Patti Smith, Boy George, jazz, punk, blues, opera, and disco. The focus of the book, though--or at least its most engaging moments--concerns Gill's own experiences with England's jazz and popular music scene in the late 1970s and early-to-mid 80s. The title of the book, as well, may be a bit misleading for some readers. For those who understand the term "queer" to connote not only the broadest possible range of ideas concerning the lives and work of gay, lesbian, bisexual, and transgender people, but also other non-gender-oriented modes and ideologies of "not-quite-fitting" related to nationality and other factors, the focus on gay men in the British music business may come as a surprise. At any rate, I was surprised; but after I had read the first several essays, I let go of some of my expectations and started enjoying the book for what it is: a fun, funky, and very personal account of one man's interactions with, and ruminations on, twentieth-century music, and, more specifically, music journalism.

The ethics of outing public figures serve as a unifying thread running through most of these eighteen essays. Gill's journalistic approaches to writing about musicians and their sexual identities make this book a promising starting point for many classroom discussions. Gill discusses musicians with nearly every imaginable configuration of public and private identities: popular music stars like David Bowie, Boy George and Madonna who don queer or "queer-friendly" stage personae to achieve an effect or get attention; musicians such as Billy Strayhorn and Miles Davis whose biographies are laced with speculation, rumors, and assumptions; Tom Robinson, a musician active in England's Rock Against Racism movement, who continues to identify himself as gay although he has been living with a woman for the past six years and has a four-year-old son; and John Cage, whose identity (or lack of identity) as "Gay Composer" will be debated for years to come. According to Gill, every queer person in the music business (and "the music business" in the context of this book refers to everyone from managers to road crews to musicologists) has a responsibility to at least unlock

every closet door he or she happens upon; he decries being "shoved back in the closet by someone whom you might have marched alongside" (72). In the process of getting his message across, though, he occasionally chastises specific individuals for not being supportive of their queer colleagues; he names names and gives lots of details, which gets a bit embarrassing at times.

One of Gill's stated agendas in a few of these essays is to identify and "canonize" musicians whom Gill describes as "queer saints." These "saints" whom Gill explicitly recommends for canonization--Duke Ellington's longtime friend and collaborator Billy Strayhorn and jazz trumpeter Miles Davis--are musicians widely recognized for their musical contributions, and whose sexual orientations were, for a variety of reasons, not entirely public during their lifetimes. In the case of Strayhorn, Gill takes Ellington biographer James Lincoln Collier to task for his brief discussion of Strayhorn's sexuality:

[Strayhorn's] sexuality is probably all but lost to the secrecy and misguided discretion of his friends and acquaintances. James Lincoln Collier records it almost as though hoping the careless reader might not notice it. In the few pages he devotes to a brief biographical note on Strayhorn, Collier comments that in his teens Strayhorn was "somewhat unself-assertive; and it is clear that his homosexuality was already developing at this point in his life." Collier gives no indication of what might have made Strayhorn's homosexuality "clear," nor does he refer to it ever again in his book (56).

Gill describes Strayhorn as a "universally loved, indeed, adored figure in the Ellington camp, an affection matched by the respect his skills as composer and arranger commanded" (56). He also relates Strayhorn's life and personal philosophical credo: "freedom from hate unconditionally; freedom from self-pity; freedom from the fear of doing something that would help someone else more than it does me; and freedom from the kind of pride that makes me feel I am better than my brother" (56)--to the 1960s civil rights movement and to Stonewall. Throughout the essay on Strayhorn, Gill paints a picture of a sincere, caring person who was loved and admired for his musical gifts as well as for the way he conducted himself with friends and colleagues; certainly, a person worthy of the label "queer saint."

Gill's take on Miles Davis is another story. To make a case for Davis's "queer sainthood," Gill offers us only the trumpeter's status as a giant in the world of jazz and the statement that "there are enough jazz musicians walking around on either side of the Atlantic who believe, to quote one, that Davis had 'a whole string of young boyfriends', that I for one am convinced

that the 'Picasso of jazz' was queer" (65). The difference between Gill's discussion of Davis and his discussion of Strayhorn is that in regard to Davis, no mention is made of the quality of his relationships. In fact, Davis admitted in his autobiography to being physically abusive to some of the women in his life. In an article that appeared in *Ms.* magazine shortly after Davis's death, Pearl Cleage, a columnist for the *Atlanta Tribune*, discusses the personal dilemma of being so drawn to Davis's music while at the same time being so repulsed by his treatment of African-American women, asking, "Can we continue to celebrate the genius in the face of the monster?"¹ While I think the ultimate answer to Cleage's question is a heavily qualified "yes . . .," I don't think it is appropriate for Gill to hold Davis, or anyone else, up as a role model without examining the quality of his interactions with the people in his life. To deem Davis a "queer saint" while he is such a problematic figure for African-Americans and women of all races is either a case of shoddy research or bad judgement on Gill's part.

In a few of the essays, Gill seems to merely rehash the work of other music journalists and biographers. The essay on Benjamin Britten draws heavily from Humphrey Carpenter's biography on the composer, and the essay entitled "Mannish-Acting Women, Woman-Acting Men" seems almost to be an advertisement for Chris Albertson's biography of Bessie Smith. In another essay, "Exhuming Elvis," Gill praises and paraphrases an article by lesbian feminist critic Sue Wise,² who examines two contradictory images of Elvis: the hyper-masculine, revolutionary persona as recorded by (heterosexual male) pop historians, and the "guy in touch with his *tendresse*" (88) who sang songs like "Love Me Tender," "Are You Lonesome Tonight?," "Can't Help Falling In Love With You," "Wooden Heart," and "In the Ghetto." Unfortunately, he doesn't expand nearly enough upon Wise's ideas. A few choice quotes from the pop historians Gill is criticizing would have helped immensely in illustrating his point. The essays that draw heavily from other sources almost seem tacked on in order to increase the book's appeal to a wide variety of readers. For the reader interested in queer studies who is approaching music from another discipline, these essays will provide some important background information, but for anyone already involved in music scholarship, they offer little insight or information that isn't available elsewhere.

¹ Pearl Cleage, "When the Music Doesn't Play," *Ms.*, (September/October 1993), 27.

² Sue Wise, "Sexing Elvis," in *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin (New York: Pantheon, 1990), 390-98.

The most engaging moments in *Queer Noises* arise when Gill seems to be on his own turf, writing about his own feelings and experiences as a gay man enamored with an art form--jazz--that sometimes appears to him to be saturated with a distinctly homophobic macho image. The essay on jazz vibraphonist Gary Burton raises some interesting questions about how different styles of music seem to attach themselves to particular communities, and even seem to take on genders of their own. Burton, discussing his experience coming out as a gay jazz musician, "finds himself confronting the 'great irony' of being 'a gay person in a field of music seen as macho, and I'm a jazz musician in a gay community which isn't interested'" (77-78), while Gill laments that "Burton hasn't met the sort of queers I've met who love anything from Ellington to Braxton, like the chair of an AIDS charity who I once found whistling--without a hint of irony--Thelonious Monk's 'Straight No Chaser' while he worked on the charity's switchboard" (77). The sections of this book in which the author explores his own experiences in the intersections between musical performance, music scholarship, music journalism, and people's lives are the most rewarding, because they raise so many important questions regarding how sexual identities are appropriated in the service of music history and performance, and, conversely, how musical identities and styles are appropriated in the service of gender politics and queer community.

[Lyn Ellen Burkett]

* * *

Queering the Pitch: The New Gay and Lesbian Musicology. Edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas. New York: Routledge, 1994. [ix, 357p. ISBN 0-4159-0753-5].

Queering the Pitch (hereafter *QtP*) was the first (and thus far, only) book I ever ordered pre-publication, sight unseen. I like the tactile nature of choosing a book: picking it up, flipping through the contents, skimming through part of the introduction, deciding if I want to buy it or not. Regardless of hype, advertising, or the likelihood that I will need a particular scholarly work, I always wait until I can see and touch, and then choose whether or not to acquire. But this volume was something exceptional--a book important enough, just by virtue of its publication, to be worth acquiring. *QtP* is a ground-breaking work, and, in large part, lives up to my hopes and expectations for such a project.

The book is in three parts: "Canons and Arias," "Chronicles," and "Consorts," all preceded by Wayne Kostenbaum's introduction, "Queering the Pitch: A Posy of Definitions and Impersonations." This collection of vignettes introduces an idea that is

revisited in subsequent essays: being musical in today's society is every bit as queer as being "queer."

I suspect that many readers will think of part two, "Chronicles," as the centerpiece of this project. It is, after all, the place where proponents of "queer musicology" had to put up rather than shut up. These six articles are arranged chronologically by subject matter, from Henry Lawes to k. d. lang. It also contains articles on three out of the expected canonical "gay four" composers: Britten, Handel, and Schubert. Only Tchaikovsky is missing. Joke Dame's "Unveiled Voices: Sexual Difference and the Castrato" also hits upon a hot topic among the intersections of musicologies and sexualities.

All in all, I found this set of articles an impressive one. Lydia Hamessley's "Henry Lawes's Setting of Katherine Philips's Friendship Poetry in His *Second Book of Ayres and Dialogues*, 1655: A Musical Misreading?" epitomizes success in queer studies on a historical period long before homosexuality existed as a discursive category. For example, Hamessley adroitly supports her choice to describe Philip's poetry as "lesbian" through a careful reading of its erotic tropes, effectively contrasted with the heterocentric eroticism used by John Donne. Joke Dame's "Unveiled Voices" and Gary Thomas's "'Was George Frideric Handel Gay?' On Closet Questions and Cultural Politics" are also stellar examples of historical specificity and thought-provoking work. I was especially intrigued by the interplay between Thomas's painstaking documentary history of "the question" and his more postmodern project of creating a "homotextual Handel" (156). I have often heard naysayers claim that studying issues of sexuality is impossible for any time earlier than the nineteenth century, because societal ideas about sexuality, its existence, and its importance were so radically different, then and now. But considering how adeptly these essays explore such issues, I hope that more scholars may be encouraged further to do queer musicology with early music.

I was glad to see Susan McClary's "Constructions of Subjectivity in Schubert's Music" reprinted in *QtP*, in part for the preface McClary provides with the checkered history of this essay's versions. However, I do wish McClary had used a less grandiose and misleading title. Naturally enough for a thirty-page article, McClary's work here is focused entirely on his *Unfinished Symphony*. Although McClary's methodology has great potential for examining other works by Schubert, this essay stops far short of discussing "Schubert's Music" in anything close to its entirety; of course, this is an endemic problem within academia, so I suppose it is rather curmudgeonly of me to expect anything different.

"Chronicles" concludes with the essay I most enjoyed. Martha Mockus's "Queer Thoughts on Country Music and k. d. lang" was entertaining and thought-provoking, but the presence of two pieces studying popular music amid a slew of essays on western art music left me feeling that the inclusion of this piece was part of a token gesture towards incorporating other styles of music in the field of "queer musicology." ("Growing Up Female(s)," discussed below, also examines popular music). I also wish Mockus had more fully explored the implications of "I-You" pronoun relationships in lang's songs. Although Mockus is absolutely right when she observes that the avoidance of gendered pronouns "invites lesbian hearings" (261), the "I-You" pairing also enables societal assumptions of heterosexuality to go explicitly unchallenged. I believe that an exploration of the gesture's ultimate flexibility and indeterminacy could only strengthen this article, especially because Mockus also discusses lang's coyness about both her sexual and musical identity.

Part three, "Consorts," is the briefest section of the collection, containing only three essays. The organizing principle of this grouping seems to be notions of collaboration. Jennifer Rycenga's "Lesbian Compositional Process: One Lover-Composer's Perspective" skillfully traverses the uncertain ground between music, queerness, and authority for composers and performers. "Consorts" also contains an essay that struck a personal chord for me: Pegley's and Caputo's "Growing Up Female(s): Retrospective Thoughts on Musical Preferences and Meanings." Although the surprise ending didn't, I was enlightened by the analysis of the roles specific pieces of music played in these two women's lives. I also enjoyed the nostalgia trip prompted by mention of the Bay City Rollers and Carly Simon. I have yet to extract the authors' analytic model for my own use, but this may be more a flaw in my reading than in their writing.

There is one printing error of note in the volume, in the reprint of the questionnaire in Paul Attinello's "Authority and Freedom: Toward a Sociology of the Gay Choruses." Question 6, which asks about musical involvement after the "school years" (336) is omitted from the questionnaire, which could cause difficulties in understanding Attinello's analysis. Although the question itself is not specifically mentioned in the analysis, the resulting renumbering makes it difficult to comprehend Attinello's explication of power relationships and musicality in gay choirs. This difficulty largely stems from the fact that questions 10 and 11--what I see as the centerpiece of Attinello's analysis--appear on this questionnaire as questions 9-11. However, it is possible to read the analysis by

referring to the Appendix, which accurately reproduces Attinello's questionnaire, with the correct numbering.

I believe the essays in "Canons and Arias" were given pride of place not only because they lay a theoretical groundwork for queer musicology, but also because these works were important precursors and catalysts of *QtP* as a whole. Philip Brett's "Musicality, Essentialism, and the Closet" and Suzanne Cusick's "On a Lesbian Relationship with Music" are so clearly companion pieces that I wonder why they were not printed consecutively in *QtP*. I am glad that Lawrence Mass's "A Conversation with Ned Rorem" was reprinted here; as with Rycenga's essay, I found the discussion of music's relationships with sexuality in a composer's voice refreshing and valuable, even if, in Rorem's case, I was often infuriated by or in disagreement with his opinions.

There is however, one aspect of *QtP* that troubles me deeply. This aspect is most clear to me in "Canons and Arias," although it merely reflects the situation within the field of "queer musicology" and American musicology as a whole. I do not want to make a reductive equation between queer studies and identity politics, but the limited range of subject positions explored by the authors of *QtP* depresses me. The first section purports to lay a theoretical groundwork to define the possibilities of queer musicology, and they are all white, vanilla, and exclusively homosexual. These limitations are further emphasized in the collection's title: *Queering the Pitch* is followed by the subtitle *The New Gay and Lesbian Musicology*; thus, the expansive possibilities offered by the term "queer" are immediately circumscribed. This begins to make me feel as if my own position as a bisexual literary-musical scholar is somehow threatened or threatening--threatened because I am under erasure, threatening because my continued presence might explode the term "queer musicology" as it is here defined.

I must emphasize that these limitations do not lessen my opinion of *QtP*'s overall quality. It is a successful first step, and, after all, if "queer musicology" is as inclusive a field as I wish to define it, any collection of essays would only be able to map a small corner of the territory available. On the other hand, only by noting the blind spots in *QtP* can scholars diversify the field. I have already mentioned a few directions in which I would like to see expansion: sexuality issues and early music, study of popular music by scholars with the ability to actually discuss the *music*, and, of course, bisexuality. I am sure that others will find many other avenues for expanding the range of queer musicology.

[Sherri Wilcauskas]

Confessions of a Jewish Wagnerite: Being Gay and Jewish in America. By Lawrence D. Mass. London and New York: Cassell, 1994.

Discussed by Ivan Raykoff and Robert Tobin

Tobin (having just finished reading the book, and heaving an exasperated sigh): Well, I wonder if I'm a masochist, too. It has been immensely irritating, but somehow irresistible ...

Raykoff: Too much diatribe I find resistible. I was actually hoping for much more insight into the politics of Wagner's music, but what's here is quite a bit of hot air about dysfunctional love affairs, uncircumcised penises, and forgotten birthdays. Then again, maybe these are the metaphoric accoutrements of a Wagner fixation ...

RT: To be fair, Mass's introduction is excellent. A fascinating thesis: Have contemporary attitudes about Wagner been influenced by gay culture or gay sensibilities? A potent assertion: The forces that have avoided discussion of anti-Semitism in Wagner are much the same as have tried to hide the significance of homosexuality in music. Art is above all that, they would say, calling up some tired "universals."

IR: A great start, but where's the beef? I was looking for some attempt at linking homosexuality and Jewishness, or, for that matter, homophobia and anti-Semitism, to the music itself. Perhaps I was expecting something with a stronger socio-musical angle, or something McClary-esque ... How *does* Wagner's blatant anti-Semitism seep into his works? What if Wagner's ideas about music and drama were influenced by the Jewish Meyerbeer? Mass doesn't really investigate the possible connections between personality and creative product, as he seems to set out to do.

RT: Then let's say he is dealing more with the politics of reception. Wagner's music has certainly been used as a tool and symbol of anti-Semitism, with many perpetrators at the same time denying it's "about" anything except mythic legends. Mass suspects (rightfully so, I think) that many Wagnerites would rather ignore or whitewash the composer's anti-Semitism--and thus their own--in order to avoid such unpleasanties.

IR: Certainly, but Mass is not the only one concerned with such issues, as he seems to imply. Two years before the book came out there was a major controversy in Israel over performing Wagner. People have been asking these questions about other composers' music as well: What to make of the musical portrayal of "Samuel Goldenburg and Schmuyle" in Mussorgsky's

Pictures at an Exhibition, or Debussy's "Le Petit Nègre"?

RT: Thomas Mann, for one, was tortured by the notion that the love of Wagner was somehow a love of National Socialism--*Doktor Faustus* explores this question. Actually, with regard to the relationship between the personality and politics, I wish Mass had thought more intensely about Jung's stance vis-a-vis the Nazis. Mass explains that "it's Jung who wrote a letter that was one of the foundational events in the evolution of the spiritual program of substance abuse recovery that saved and has continuously renewed my own life" (221)--that is, the 12-step program. Can we simply excuse Jung's politics because of the good he eventually bequeathed to the world? He was, after all, a contemporary of Hitler and could really have been expected to make a much firmer stand against Nazism. On the other hand, if the politics of the creator do indelibly stain his or her creation, then we would have to look for Fascist tendencies in twelve-step programs. Larry Rickels has done very interesting work on such questions.¹

IR: So Mass needs to write a new book, *Confessions of a Jewish AA-Member ...* ?

RT: How about another tack: the politics of interpretation and performance. I couldn't tell whether he liked Chéreau's *Ring*, in which the Nibelungs are portrayed as Jewish characters. At times, he seemed to admire the production for pointing out the anti-Semitism in Wagner, at other times he seemed to be offended by it. I suppose those aren't exactly contradictory attitudes, are they?

IR: Later in the book, Mass mentions that racial "miscasting" of some of Wagner's heroes and heroines might help undermine the accumulated politics of these operas. He seems to suggest that such performances will lead to a more moral Wagner. Overall, Mass doesn't provide many positive alternatives, but perhaps performance has some power to alter political and social meanings.

RT: I wonder ... Given that simply being a Nazi or being anti-Semitic is enough to contaminate an artwork for Mass, is being Black or Jewish or gay enough to cleanse the artwork?

IR: You know, I think we are asking the wrong questions about this book. It isn't about Wagner per se, but rather about the difficulty of recognizing and confronting homophobia and anti-Semitism in all aspects of life.

¹ See Larry Rickels, *The Case of California* (Baltimore: Johns Hopkins, 1991) which discusses the fascism of Jung and its possible ramifications in American culture.

Wagner is only a metaphor in this struggle. For a gay Jewish opera queen like Mass, loving Wagner is really just evidence of a much more general wallowing in masochistic self-consciousness. ... Maybe that's a harsh assessment, but Mass does seem to surround himself with some mean-spirited, unsupportive closet cases who feed into his acquired *Selbsthass*. Mass might be an old-style opera queen, but he is also a noted AIDS activist. You would think someone so well connected and influential in gay circles could find better pals?

RT: Sounds like the basic masochistic urge, as he freely and frequently admits. *Confessions* wants to reveal that nefarious undercurrent of masochistic self-hatred--the anti-Semitism mixed with homophobia--running throughout his personal life and daily interactions. Mass does have a disturbing knack for finding it in all kinds of circumstances, but in the end, I wonder if he ever truly escapes that masochism. One thing that distinguishes masochism from victimization is the need for a spectator. Doesn't this book, in which he puts his sufferings on a pedestal for all to view, provide the finishing touches to his masochism? Perhaps some kind of sadistic, voyeuristic urge is at the root of why I found it difficult to put the book down.

IR: The personal can well be political, though at times it seemed we were veering into the paranoid. And it was hard to be sympathetic when Mass, in turn, treads over others' identity: an ex-boyfriend's new lover is "white trash," and misogyny often rears its ugly head. For someone who expects people to be very sensitive to his current obsessions, Mass is blatantly insensitive to women. ... All in all, *Confessions* seems revealing in its scope, and infuriating in its pettiness. Wagner, I think, slips by more or less unscathed.

* * *

Professions of Desire: Lesbian and Gay Studies in Literature. Edited by George E. Haggerty and Bonnie Zimmerman. New York: The Modern Language Association of America, 1995. [xii, 246 p. ISBN 0-8735-2563-9].

Since its organization at the 1990 AMS meeting, the GLSG has often sought aid and comfort from the work as well as the presence of friendly scholars in neighbor disciplines, particularly in literature. After all, they have had the advantage of a much longer time spent organizing (since 1973), more immediately workable topics, and no important critical traditions insisting that meaning or significance in their art form can only be discussed in formal terms. But aid and comfort have not often translated into direct borrowing, because the peculiarities of music and musical scholarship do in fact remain intransigent. When we teach music classes, for instance, we are often teaching a set of non-verbal

physical skills, competency in which is often more important than the analytical observations that employ words; much of our work at its best is a kind of half-mental dancing, and our courses thus take place in intellectual ballrooms. And this is a queer thing to be doing, once you begin to think about it. All of this means that a musicologist's examination of work in literature is more often than not an experience of equal parts of excitement and frustration; that our voyages of plunder can be counted a success even if we get only a few nuggets of information, a concept or two, out of each book we have read. The work under review here, and my experience of it, follows this tradition. There are great things to inspire us over here in the GLSG, and if not everything in it is useful, well, that's the difference in our media.

The first great thing about *Professions of Desire* (hereafter *PoD*) appears in its publication information: the book was sponsored by the MLA, one of the largest and most influential of all academic societies, and carries a short but eloquent preface by past president of the MLA, Catharine R. Stimpson. This is serious recognition of the importance and interest of HomoStudies nowadays, and it ought to hearten those of us in neighboring humanities fields as well. As the editors of the volume make clear, this book was in its first stages of planning in 1989, and was designed to reflect the literary field. An important part of this, and one that isn't often made explicit in many entries in the area, includes the pedagogical consequences of this work; after all, most of us make at least part of our living as teachers, and more often than not find this part of the job to be the most immediately rewarding. (I got this way 'cause I liked school.) Outside of education departments, however, few academics think in print about what it is we are doing when we are in the classroom. The editors of *PoD* stress the book's pedagogical imperatives extend beyond the usual anecdotal material to include more substantive contemplation of sexuality and/in the act of teaching; and indeed, this is reflected in the ordering of articles.

The first section of essays are grouped under the title "Teaching Positions." I will go ahead and say that these are my favorite essays in the book; each one contains fantastically thought-provoking ideas and resonant anecdotes that affect my own teaching positions almost immediately. I have spent a lot of time around the reading of these essays thinking about what it is that I am trying to do in the classroom, why I might not have realized this at times . . . in short, a huge number of things that are tremendously important for my job (and my pleasure as a teacher). George E. Haggerty's terrific essay, "Promoting Homosexuality' in the Classroom," for instance, makes a solid case for the necessity of speaking in explicitly homo-positive terms wherever possible: we owe it to our proto- (and

not so proto-) gay and lesbian students to teach them to be gay. Haggerty comes very close to invoking the Lesbian Avengers in suggesting that we *ought* to recruit, and follows this claim with suggestions about how to be more effective at doing so. Central to his scheme is the employment of a PostModern pedagogical stance in which the teacher takes strong positions, acknowledging their partiality in order to open up space for difference. Some skeptics might be inclined to doubt that difference is possible while the power remains professorial (cf. Gregory Bredbeck's essay later in the book). But in a classroom, power never flows in a single direction. We find plenty of evidence for this in "Pedagogy and Sexuality" by Joseph Litvak, which works through several anecdotes that reveal ways in which the teacher (especially the queer teacher) lies under the eyes of the students, and the different effect created by more or less effective modes of passing or being out. This essay is a well-written academic/sexual coming out story—a genre that has lost none of its effectiveness in queer circles, I'd say. We meet a similar kind of essay (though more focused on the problems of teaching writing and removing homophobia) in Joseph Chadwick's "Toward an Antihomophobic Pedagogy." The final essay in this section is Sue-Ellen Case's "The Student and the Strap: Authority and Seduction in the Class(room)," which critiques the recent commodification of lesbianism, seen most centrally in the fashionability of dildos, as an actual disappearance of difference. The dowdy dyke of yore may not have dressed well, but her consequent freedom from the market helped her to be less complicit with the structures of late capitalism when she was in the classroom. What do we do now? Although Case's argument seems to be pessimistic, her critique is concrete enough, and her suggestions evocative enough, that the essay seems to be a spur to further thinking rather than any kind of closing off. And besides, I am not positive such pessimism is warranted: someone recently mentioned that in Texas it was illegal to be found in possession of more than six dildos. Does anybody know if this is accurate? If so, y'all get out there and purchase!

The next section of the book, "Canons and Closets," includes a number of essays that aim to revise traditional accounts of literary history in light of more urgent (i.e. recent) gay and lesbian concerns. These essays include Lillian Faderman's "What Is Lesbian Literature? Forming a Historical Canon," which begins to do what it says; Stephen Orgel's "Teaching the Postmodern Renaissance," which demonstrates how careful attention to the instabilities of notions such as "book," "author," "man," or "woman" reveals Shakespeare's England to have been a mighty queer place; Karla Jay's "Lesbian Modernism: (Trans) Forming the (C)Anon," where all those Paris lesbians are revealed to have been engaged as any man or

straight woman in the literary turmoil that marked the beginning of the twentieth century; Cheryl Clarke's "Race, Homosocial Desire, and 'Mammon' in *Autobiography of an Ex-Coloured Man*," a careful examination of aspects of sexuality as they appear in Afro-American Modernism; and Paula Bennett's "Lesbian Poetry in the United States, 1890-1900: A Brief Overview," which provides just that. All of these projects seem very familiar and indeed comfortable to one accustomed to musicological procedure. (The ordinariness of this sort of thing from this side of the word-tone divide makes me wonder if canon-making isn't almost the only thing we really do in music departments.) The translatability of this section of the book is somewhat lessened by its specific focus on novels and plays; great reading, but it helps us mostly by providing new contextual material for our historical speculations.

The section of the book entitled "Sameness and Differences" brings us back to more cross-disciplinary material, since the essays grouped here spend much of their energies around the pedagogical enterprise. This strategy meets with varying degrees of success. One of the most attractive aspects of David Román's "Teaching Differences: Theory and Practice in a Lesbian and Gay Studies Seminar" is its focus on the concrete experience on organizing and conducting a particular class. Román beautifully describes the tension between theories of sexual difference and their instantiations as his course moves from unit to unit. This essay is also noteworthy for its attempt to fold considerations of race into the study of sexuality. By contrast, Yvonne Yarbro-Bejarano's "Expanding the Categories of Race and Sexuality in Lesbian and Gay Studies" remains on a fairly abstract level, coming to resemble a passionate, well-written exhortation to greater multicultural responsibility without talking much about how this is to be accomplished. This essay is less helpful than it might be. On the other hand, Earl Jackson's "Explicit Instruction: Teaching Gay Male Sexuality in Literature Classes" is surprisingly thought-provoking for such a specialized topic. Jackson takes on the problem of sensationalism and discourses of sexuality as they appear in the prosaic space of the classroom. How can we bear to speak of explicit sexual matters, especially the homo ones, when the mere mention of the sexual in a realm so "rarefied" as the lit class sends off shock waves of excitement that would not be out of place on Oprah? (And don't tell me y'all haven't noticed that it's even worse in a music class!) Jackson, who apparently finds a great deal of use for sexually explicit material in his teaching, offers anecdotes to illustrate several strategies, then moves on to offer a meditation on the necessity of considering sexual representation as a crucial domain of culture making, at least among gay men. (Our lesbian colleagues seem indifferently represented. But then,

that wasn't Jackson's job. This provides yet another example of the asymmetrical constitution of gay and lesbian sexualities, the sort of thing that makes careful attention to gender and topic parity so important in our activities.) The least successful of the essays in this section is Gregory W. Bredbeck's "Anal/yzing the Classroom: On the Impossibility of a Queer Pedagogy." Bredbeck is concerned with the degree to which teaching may be said to inculcate sameness rather than difference. Using sources that range from Plato à la David Halperin to Freud à la Luce Irigaray, with a short detour into the boarding school experience of Robert Musil's *Young Törless*, Bredbeck moves through a melancholy demonstration that the production of difference is impossible. I am tempted to say, along with Harvey Fierstein, "Is that so wrong?" but instead, let me suggest a few reservations concerning Bredbeck's deploring of sameness: 1) "difference" and "sameness" seem to be odd hypostatizations, and I am not entirely clear about their relationship to one another. Obviously, the two terms are relational, but they seem to pull away from one another in Bredbeck's argument; 2) is it reasonable to suppose that, even if "sameness" is communicated, it will stay within the student? What ever happened to the delicious resources of perverse imaginations? 3) on occasion, "sameness" may be empowering to a student who has experienced mostly alienation. I can think of at least two musicologists who found their introduction to formal musical discourse to be so potent a way of explaining themselves to themselves that to this day they are simply in love with the field. I would suggest that we might want to rethink these positions in direct contact with our experiences of teaching and being taught.

The final section of *PoD*, "Transgressing Subjects," is devoted specifically to critical readings, though each contribution seems to have been laid out with an eye to its pedagogical ramifications. Jeffrey Nunokawa and Eve Kosofsky Sedgwick both contribute charming and thoughtful essays on the problematics of relation in the work of Oscar Wilde, whose relevance to teaching fairly springs to mind as you read along. Phillip Brian Harper's "Private Affairs: Race, Sex, Property, and Persons" uses some examples of couples kissing in modern sculpture as a springboard to his discussion of the role public displays of affection play in defining property relationships in "real life" as well as in literature. But perhaps the most resonant essay in this section is Michael Moon's "Memorial Rags." Moon discusses mourning and/as eroticism with special reference to the centrality of the elegies in the literary teaching canon, and begins to explore the impact of grief on contemporary homosubjectivities (through styles of fetishism) as they might reflect back on older texts. His principal examples were taken from the nineteenth century, a time more startlingly weird than is usually acknowledged. Consider a few things Moon

does not mention, but which some of you, gentle readers, might know, and which add even more complexity to his essay: there was, in mid-nineteenth-century America at least, a fashion for having family portraits taken as soon as a child had died, so that the corpse could be visibly included as a part of the family; even into the present century, many small towns were likely to include at least one Old Maid who had bereaved of a fiancé, usually under horrible circumstances--the woman in question would remain single without condemnation, because *She Never Got Over It*; mediums (predominantly women) flourished in the nineteenth century as a way of contacting beloved ones on the Other Side. Even these three things bespeak an extraordinary complex affective (and yes, erotic) relationship between the living and the dead--the sort of thing we hear in music all the time.

Sound is where the dead seem to speak to us; we are in a necrophiliac business, and we teach our students some very queer things. This book may indeed help us to do so even more glamorously.

[Mitchell Morris]

invitations from cyberspace

Don't forget that the GLSG is on the internet. All dues-paying members of the GLSG are automatically eligible to join this list if they wish. Non-members 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>."

Editors' note: Any statements (personal or otherwise) made on the glsg email list are reprinted in the Newsletter only with the author's permission.

* * *

The Society for Music Theory's Committee on the Status of Women (CSW) would like to announce the establishment of a CSW-Home Page on World Wide Web. The CSW site can be accessed from the SMT-Home Page via the following links:

SMT Home Page -> SMT Committees Page -> CSW
or directly via the following URL:
<http://www.wmich.edu/music/csw.html>

The CSW-Home Page contains information about the committee and its ongoing projects, including a Bibliography of Resources in Music and Women's Studies, SMT's Guidelines for Non-Sexist Language, and an Archive of Syllabi from Women and Music Courses.

If you have any questions regarding the CSW-Home Page, or need technical assistance in accessing it, please contact David Loberg Code at "code@wmich.edu."

Critically acclaimed lesbian-feminist filmmaker, Barbara Hammer, invites all lesbians to contribute to a Lesbian Community Cyberspace Biography. All history is memory. Lesbians of the world unite in this collective cyberspace biography which provides the chance for all lesbians throughout the world who can find access to the Internet to write their own stories, contribute snapshots, pictures, poems, artwork, music scores, video quicktime movies and become part of a global network. Make lesbian biography in cyberspace: <http://www.echonyc.com/~lesbians>
Created by Barbara Hammer with graphic design by Jane O'Wyatt and Brendan Stephens.

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.

"The 1995 Out 100." *Out*, no. 28 (December/January 1996): 89-100. [Brief sketches about gay and lesbian celebrities, including Melissa Etheridge, Boy George, Sophie B. Hawkins, Elton John, and Michael Stipe.]

Alber, Rebecca. "Kiss This!" *Deneuve* 5/6 (November/December 1995): 30-31. [Singer-songwriter Jill Sobule and her song-video "I Kissed a Girl."]

American Library Association, Gay & Lesbian Task Force. *Famous or Distinguished Gays, Lesbians, Bisexuals: A List of Names*. 8th ed. [Chicago]: American Library Association, 1992. [List of 1176 names of famous people whose same-sex or bisexual orientation or behavior is documented or strongly supported by circumstantial evidence; women cited in bold type; numerous musicians included.]

Anthony, Michael. "Music, Maestro: Mitropoulos' Minneapolis Years are Vivid in New Biography." *Star Tribune* (Twin Cities), 11 October 1995, p. E1, E11. [Minneapolis slant on this gay conductor's biography.]

_____. "Writer Saw Chance to 'Redress Injustice' to Neglected Mitropoulos." *Star Tribune* (Twin Cities), 11 October 1995, p. E11. [Reviews Trotter's biography of Mitropoulos.]

Bairo, Robert. "k.d. Hungry Heart." *CD Review* (October 1995): 18-22.

Bashant, Wendy. "Singing in Greek Drag: Gluck, Berlioz, George Eliot." In *En travesti*, edited by Blackmer and Smith, pp. 216-41 (see below). [Interesting and effective drawing together of music and literature to create a new understanding of opera's complex display of gender and cross-dressing.]

Blackmer, Corinne E. "The Ecstasies of Saint Teresa: The Saint as Queer Diva from Crashaw to *Four Saints in Three Acts*." In *En travesti*, edited by Blackmer and Smith, pp. 306-347 (see below). [Perceptive survey of St. Teresa as a queer icon, from the 17th century to the collaboration of Gertrude Stein and Virgil Thomson in *Four Saints*.]

Blackmer, Corinne E. and Patricia Juliana Smith, eds. *En travesti: Women, Gender Subversion, Opera*. New York: Columbia University Press, 1995. [Some essays listed separately.]

Blanchard, Jayne M. "'Bloodlips' Steps Out (and Tap-Dances) in Style." *St. Paul Pioneer Press*, 30 September 1995, p. 3D. [Review of British music hall drag company performance.]

Bono, Chastity. "Boy's Life." *Advocate*, issue 694 (14 November 1995): 68-70, 72, 74, 76, 79. [Interview with Boy George.]

_____. "Fall Preview: Linda Perry." *Advocate*, issue 690 (19 September 1995): 37-38, 40. [Lead singer of 4 Non Blondes goes solo.]

_____. "Honky-tonk Woman." *Advocate*, issue 694 (14 November 1995): 97-98. [Review of Melissa Etheridge's *Your Little Secret*.]

Borzillo, C. "Networks and Syndication: New Web Targets Gay, Lesbian Audiences." *Billboard*, 16 October 1993, pp. 80-81.

Bream, Jon. "Brit Rocker Boy George Thoroughly Entertaining in Show at First Avenue." *Star Tribune* (Twin Cities), 2 December 1995, p. B4. [Review of live performance.]

Bronski, Michael. [Review]. *Cineaste* 21/1-2 (1995): 90. [Review of *Queer Looks: Perspectives on Lesbian and Gay Film and Video* edited by Martha Gever, John Greyson, and Pratibha Parmar; *Making Things Perfectly Queer: Interpreting Mass Culture* by Alexander Doty; *Vampires and Violets: Lesbians in Films* by Andrea Weiss.]

Budds, Michael J. and Mirian M. Ohman. *Rock Recall: Readings in American Popular Music from the Emergence of Rock and Roll to the Demise of the Woodstock Nation*. Needham Heights, MA: Simon & Schuster Publishing, 1993. [Innovative presentation of readings in American popular music, including a number of gay and lesbian musicians.]

Burton, William Westbrook, ed. *Conversations About Bernstein*. New York: Oxford University Press, 1995. [Includes interviews with other gay composers such as David Diamond.]

"The Buzz: Bowie Knife." *Advocate*, issue 694 (14 November 1995): 107. [Controversy between David Bowie and transgender punk rocker Wayne/Jayne County, who claims Bowie used her musical ideas and failed to record her as promised.]

"The Buzz: Fifteen Minutes of Fame." *Advocate*, issue 681 (16 May 1995): 70. [New York City Gay Men's Chorus premiere of *Song of Martina*, a 15-minute song-cycle about the life of Martina Navratilova]

- with lyrics by Jeff Baron and music taken from *Carmen*, *Tosca*, and other operas.]
- Case, Sue-Ellen, Philip Brett, and Susan Leigh Foster, eds. *Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality*. Bloomington, Indiana University Press, 1995. [Essays from the 1993 conference "Unnatural Acts: Theorizing the Performative" held at University of California, Riverside; includes some about music.]
- Castle, Terry. "In Praise of Brigitte Fassbaender: Reflections on Diva-Worship." In *En travesti*, edited by Blackmer and Smith, pp. 20-58 (see above). [Reprint of chapter from her book *The Apparitional Lesbian*; wonderful essay on lesbians as spectators of women in opera.]
- Christgau, R. "Rock & Roll & Are You Experienced? Bette Midler Sings...Everything." *Village Voice*, 5 October 1993, p. 71.
- Cixous, Hélène. "Tancredi Continues." In *En travesti*, edited by Blackmer and Smith, pp. 152-68 (see above). [Short, previously published essay is poetic and opaque.]
- Cohen, Belissa. "In the Driver's Seat." *Out*, no. 26 (October 1995): 48. [Review and background on the re-release of Ferron's album which is placing her in the mainstream.]
- _____. "She Kissed a Girl." *Out*, no. 23 (June 1995): 56. [Jill Sobule's single "I Kissed a Girl" on her self-titled album.]
- Collis, Rose. *Portraits to the Wall: Historic Lesbian Lives Unveiled*. London: Cassell, 1994. [Includes chapter about Ethel Smyth.]
- Considine, J. D. "Boy George in Book, in Album, in Person." *Star Tribune* (Twin Cities), 26 November 1995, p. F10. [About his autobiography and promotional tour.]
- Creekmur, Corey K. and Alexander Doty. *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture*. London: Cassell and Durham: Duke University Press, 1995. [Some essays listed separately.]
- Davis, Angela Y. "I Used to Be Your Sweet Mama: Ideology, Sexuality and Domesticity in the Blues of Gertrude 'Ma' Rainey and Bessie Smith." In *Sexy Bodies: The Strange Carnalities of Feminism*, edited by Elizabeth Grosz and Elspeth Probyn, 231-65. New York: Routledge, 1995.
- Davis, Peter G. "Classical Music." *New York* 28/17 (24 April 1995): 70. [Negative review of the composition and performance of Metropolitan Opera's revival of *The Ghosts of Versailles* with a libretto by William M. Hoffman and music by John Corigliano.]
- _____. [Review]. *New York* 28/17 (24 April 1995): 70-71. [Review of *Harvey Milk* performance at the New York City Opera; positive about its aesthetics and politics but concerned about its long-term survival; indicates that Michael Korie's libretto overshadows Stewart Wallace's music.]
- Denby, David. "Emotional Rescue." *New York* 27/1 (3 January 1994): 52-53. [Review of *Philadelphia*, including the scene in which a gay man with AIDS explicates Maria Callas's recording of an opera aria; claims this scene makes clear the use of music to produce ecstasy and "what opera means for its most passionate fans and for gays in particular."]
- Dewan, Shaila. "Harvey Plays Houston: Is Texas Big Enough for the Mayor of Castro Street?" *10 Percent* 3/13 (March/April 1995): 68-72. [Michael Korie's new version of *Harvey Milk* performed by Houston Grand Opera.]
- "Dyke Divas Dominate VH1." *focusPoint* (Twin Cities) 2/25, issue 77 (25-31 October 1995): 12. [About Melissa Etheridge and k.d. lang.]
- Dyer, Richard. "In Defense of Disco." In *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture*, edited by Creekmur and Doty (see above).
- Evans, Liz. *Women, Sex and Rock'n'Roll: In Their Own Words*. London: Pandora, 1994.
- Flick, Larry. "RuPaul Changing the Makeup of Pop Music." *Billboard*, 5 June 1995, p. 1.
- _____. "Sabrina Johnston Returns: Club 69's New Tack." *Billboard*, 26 June 1993, p. 34. [Covers the record industry's response to Gay and Lesbian Pride Month.]
- Foster, Thomas, Carol Siegel, and Ellen E. Berry, eds. *Bodies of Writing, Bodies in Performance*. Vol. 23 of *Genders*. New York: New York University Press, 1996. [Includes article about the connections between modernist fictions of gay male desire and the ambiguous sexual performances in rock music.]
- "Freedom Versus Fairness: GLAAD-Sponsored 'Homophobia in the Music Industry' Panel." *Village Voice*, 18 May 1993, p. 98.
- Frith, Simon. "The Body Electric." *Critical Quarterly* 37/2 (1995): 1-10. [Discusses "the voice as body" and uses Roland Barthes's "Grain of the Voice" as a starting place to address issues of identity and performativity.]
- Galvin, Peter. "The Other Melissa." *Out*, no.21 (April 1995): 42. [About Melissa Ferrick.]
- Gavoty, Bernard. *Reynaldo Hahn: Le Musicien de la Belle Epoque*. Paris: Buchet/Chastel, 1976. [Discusses composer Hahn's relationship with Proust.]
- "Gay Ole Opry." *Advocate*, issue 695 (28 November 1995):79. [National Coming Out Day concert in Opryland.]
- Goff, Michael. "Intimacy and Twisted Times." *Out*, no. 25 (September 1995): 40-41. [Elton John sings on Bruce Roberts' dance anthem "When the Money's Gone" from album *Intimacy*.]
- "Good Clean Kink." *Advocate*, issue 694 (14 November 1995): 107-108. [Jazz vocalist Steven Kowalczyk.]

- Goode, Stephen. "College Curriculums Add 'Queer Theory' to PC Lists." *Insight on the News* 11/20 (22 May 1995): 12-13. [Overview with brief mention of music.]
- Grega, Will and Randy Jones. *Out Sounds: The Gay and Lesbian Music Alternative*. New York: Pop Front Press, 1995. [Source for gay and lesbian independent music; an update of Grega's 1994 *Gay Music Guide*.]
- Grow, Doug, C.J., and Jim Klobuchar. "Transgender is More About Self-Identity than Dress." *Star Tribune* (Twin Cities), 1 October 1995, p. 3B. [Singer/guitarist dismissed from jury duty because he is a "cross-dresser."]
- Gulla, Bob. "First Takes: Ani DiFranco." *CD Review* (August 1995): 12.
- Hall, Donald E. "Queer Music, Queer Pedagogy." Paper presented at the Modern Language Association Convention, Chicago. 29 December 1995.
- Henig, Robin. "The Lessons of Syphilis in the Age of AIDS." *Civilization*, November/December 1995. [Although not specifically about music, the first page of the story juxtaposes pictures of Schubert (selected from history as one of the most famous syphilitics) with Rock Hudson while the cover montage includes Schubert, Hudson, Randolph Churchill, and Arthur Ashe.]
- Herman, James Patrick. "Her Secret is Out." *Out*, no. 27 (November 1995): 80. [About Melissa Etheridge and new album, *Your Little Secret*.]
- _____. "Live Skunk" *Out*, no.27 (November 1995): 80. [About Skunk Anansie, a multicultural punk band with a lesbian, Skin, as lead singer.]
- Hinckley, David. "Album." *Daily News* (New York), 8 July 1995. [Review of various artists on *A Love Worth Fighting For*.]
- Hindley, Clifford. "Britten's Parable Art: A Gay Reading." *History Workshop Journal* 40 (1995): 63-90.
- Hochman, Steve. "Atlantic Records Targets Gay Music Consumers." *Star Tribune* (Twin Cities), 14 October 1995, p. E7.
- Hoerbarger, Rob. "Dusty Rides Again." *The New York Times Magazine*, 29 October 1995, pp. 34-37. [Dusty Springfield, her new CD *A Very Fine Love*, and her suggestion that she is queer.]
- Hoffmann, Freia and Peter Schleuning. "Die Qualen und die Seligkeit der Liebe. Tschaikowsky als homosexueller Komponist und seine 4. Sinfonie." *Musik und Unterricht* 6/32 (1995): 41-47. [About how to include Tchaikovsky's homosexuality in teaching and in combination with his 4th symphony.]
- Hooper, Rob. "Sounding Off." *10 Percent* 3/15 (July/August 1995): 12-14. [Lesbian Melissa Ferrick changing her approach to music.]
- Hutcheon, Linda and Michael Hutcheon. "'Life-and-Death Passions': 'Operatic' AIDS and the Stage." *Essays in Theatre* 13 (May 1995): 111-33.
- Isherwood, Charles. "Gary Burton: The Grammy-Winning Jazz Musician Finds Rhythm in Coming Out." *Advocate*, issue 680 (2 May 1995): 52-54.
- _____. "Jim Nash & Dannie Flesher." *Advocate*, issue 680 (2 May 1995): 56-57. [About gay partners and founders of Wax Trax! label which introduced America to "industrial" music.]
- _____. "Laura Karpman: A TV Composer's Life is an Open Sound Track." *Advocate*, issue 680 (2 May 1995):54-55. [Interview with lesbian composer.]
- Jepson, Barbara. "The Symphony Leader as Mirror Image of His City." *The Wall Street Journal*, 5 October 1995, p. A12. [Michael Tilson Thomas is San Francisco Symphony's new music director; article acknowledges "his longtime partner and production manager, Joshua Robison."]
- Kader, Cheryl. "Gendered Social Space: Feminism and the Production of Meaning." Ph.D. diss., University of Wisconsin - Milwaukee, 1993. [Traces the development of the Michigan Womyn's Music Festival.]
- Kempley, Rita. "Writer Paul Bowles Gives Rare Interview in New Documentary." *Star Tribune* (Twin Cities), 4 March 1995, p. 7E. [Comments about the film *Paul Bowles: The Complete Outsider*, including his marriage to lesbian author Jane Bowles.]
- King, Thomas Alan. "The Hermaphrodite's Occupation: Theatricality and Queerness in Seventeenth- and Eighteenth-Century London." Ph.D. diss., Northwestern University, 1993. [Focus on performance may make this a useful model for music study; includes class struggles manifest in spectatorship; overturns the assumption of heterosexual desire in male audience members to rethink the transition from boy actors to actresses. "The ideological narratives that accrued to the theatrical gestures of the body and voice shared by aristocrats and queer men, such as setting the arm akimbo or canting, demonstrate that tactics of resistance and counter-resistance were grounded in material bodily practices."]
- Kistenberg, Cindy J. "Theatrical Intervention in the AIDS Crisis: Performance, Politics, and Social Change." Ph.D. diss., Louisiana State University, 1992. [Examines the performance art of Karen Finley and Tim Miller; not specifically about music.]
- Lanham, Tom. "Bowie: Rock'n'Roll's Original Chameleon Ch-Ch-Ch-Changes Color One More Time." *CD Review* (October 1995): 28-32.
- _____. "Queens and Kings." *CD Review* (April 1995): 12-15. [About Belly.]
- Lee, Timothy. "Gay Men and Diva Heroes." *Lavender Lifestyles* (Twin Cities), issue 14 (8 December 1995): 47. [Overview article.]

- Lehrman, Leonard J. [Review]. *Opera Monthly* 7/3 (November/December 1994). [Ned Rorem's book *Knowing When to Stop*.]
- Libby, Cynthia Green. "Coming of Age and Coming Out: Musica Femina after a Decade." *International Alliance for Women in Music Journal* 1/2 (October 1995): 38-39. [Background on this flute-guitar duo plus review of CD, *Heartstreams*; enthusiastic about their politics, but less positive about the derivative "New Age folk" music of the duo.]
- Locke, Ralph P. "What Are These Women Doing in Opera?" In *En travesti*, edited by Blackmer and Smith, pp. 59-98 (see above). [By considering comic operas, Locke notes that not all opera women are "undone" (Catherine Clément); seeks more positive, feminist readings of some women in opera.]
- Mason, Kiki. "A Boy's Own Story." *Out*, no. 27 (November 1995): 63-69. [Profile about Boy George since his autobiography was published.]
- Mass, Lawrence D. *Confessions of a Jewish Wagnerite: Being Gay and Jewish in America*. New York: Cassell, 1994.
- Massi, Richard Wood. "Computer, Graphic, and Traditional Systems: A Theoretical Study of Music Notation." Ph.D. diss., University of California, San Diego, 1993. [Using theories from linguistics, semiotics, structuralism, post-structuralism, cybernetics, and music, as well as the philosophies of John Cage, Jean-Jacques Nattiez, and others to analyze music notation. "Finally, through an examination of the possibilities of the self acting as a notation system within models posited by feminist and queer theory, I attempt to demonstrate the power of notation to affect other systems and worlds, including the worlds of music, art, and politics." Separate section contains interviews (e.g., with John Cage).]
- McClary, Susan. "Music, the Pythagoreans, and the Body." In *Choreographing History*, 82-104. Bloomington: Indiana University Press, 1995. [Discusses the historical tendency of Western music scholars to suppress the body's relationship to music, and suggests ways for "reconstructing music history from the point of view of the body."]
- McClary, Susan and Robert Walser. "Theorizing the Body in African-American Music." *Black Music Research Journal* 14/1 (spring 1994): 75-84.
- McQuaid, Peter. "Tattooed and Fancy Free." *Out*, no. 27 (November 1995): 70. [About hardcore rock band Extra Fancy and their singer, Brian Grillo, who is gay and HIV-positive.]
- Miles, Stephen. "Critics of Disenchantment." *Notes* 52/1 (September 1995): 11. [Review of Charles Rosen's "Music à la Mode" (New York Review of Books 41 [23 June 1994]: 55-62) with discussion of work by Adorno, Rose Subotnik, Susan McClary, Lawrence Kramer, and Carolyn Abbate.]
- Moerer, Keith. "Boys in the Band." *10 Percent* 3/13 (March/April 1995): 26-28. [Questions gay male musicians still in the closet.]
- Morella, Joseph and George Mazzei. *Genius & Lust: The Creative and Sexual Lives of Cole Porter and Noel Coward*. New York: Carroll & Graf Publishers, 1995.
- Morris, Mitchell. "Admiring the Countess Geschwitz." In *En travesti*, edited by Blackmer and Smith, pp. 348-70 (see above). [Analysis of the lesbian character in Alban Berg's *Lulu*.]
- National Lesbian and Gay Survey Staff. *Proust, Cole Porter, Michelangelo, Marc Almond, and Me: Writings by Gay Men on Their Lives and Lifestyles*. New York: Routledge, 1993.
- Nelson, Rick. "Philip Blackburn: Bard on a Wire." *Q Monthly* (supplement to the *Twin Cities Reader*), December 1995, pp. 8-9. [Interview with Blackburn, includes revelation that Harry Partch was homosexual; Blackburn's book about Partch ("a scrapbook facsimile") will be available summer 1997.]
- Nevelidine, Robert Burns. "Unsafety: Bodies at Risk from Wordsworth to Wojnarowicz." Ph.D. diss., University of Washington, 1993. [Explores images of the "queer" body in both musical and fictional minimalism.]
- Paoletta, Michael. "Phranc Hangs Five." *Out*, no. 27 (November 1995): 82. [Various collaborations by lesbian singer-songwriter Phranc.]
- Pela, Robert L. "Goldfinger." *Advocate*, issue 691 (3 October 1995): 66-67. [Review of Bruce Roberts's *Intimacy*.]
- Pepper, Rachel. "Music Watch: Hot Licks for Cool Chicks." *Deneuve* 5/2 (April 1995): 48-49. [Includes review of Phranc's *Kill Rock Stars*.]
- _____. "Music Watch: Hot Licks from Cool Chicks." *Deneuve* 5/4 (August 1995): 50-51. [Including review of *Tank Girl* (CD).]
- _____. "Music Watch: Hot Licks From Cool Chicks." *Deneuve* 5/5 (October 1995): 52-53. [Including review of *Belly's King*.]
- Peraino, Judith A. "I Am An Opera: Identifying with Henry Purcell's *Dido and Aeneas*." In *En travesti*, edited by Blackmer and Smith, pp. 99-131 (see above). [Pulls together performance history, reception, traditional harmonic analysis, and an examination of earlier Purcell scholarship to form a queer reading of Purcell's *Dido and Aeneas* from a lesbian perspective.]
- Pereles, Jon. "k.d. lang Leaves Metaphor Behind." *New York Times*, 8 October 1995. [Positive review of her new CD, *All You Can Eat*, and her career since coming out.]
- Petrie, Carolyn. "Serafini Opens Philharmonia's Season." *focusPoint* (Twin Cities) 2/24, issue 76 (1-7 November 1995): 13. [Violinist Deborah Serafini,

- the only out member of the Minnesota Orchestra, is featured performer.]
- Phoenix, Val C., ed. "Deneuve Presents Critics' Picks '94." *Deneuve* 5/2 (April 1995): 18-23. [29 critics list their favorite albums etc.]
- Pincus, Elizabeth. "Bowie 2000." *Out*, no. 26 (October 1995): 102-104, 130. [Interview with David Bowie, including comments about his bisexuality.]
- Poulenc, Francis. "Echo and Source" *Selected Correspondence 1915-1963*. Translated and edited by Sidney Buckland. London: Gollancz, 1991. [Candid material about his love affairs.]
- Powers, A. "Music Camp Counselors: Pet Shop Boys' Album *Very*." *Village Voice*, 2 November 1993, p. 73.
- Praetzel, Anne-Marie. "Women We Love: The Latest and Greatest Music Releases From Women Artists." *10 Percent* 3/14 (May/June 1995): 14-20. [Tori Amos, Melissa Etheridge, and Lippy Lou.]
- Ranson, Kevin. "Melissa Etheridge With a Bullet." *CD Review* (June 1995): 25-26. [Increase in media coverage after she announced her homosexuality.]
- Reynolds, Margaret. "Ruggiero's Deceptions, Cherubino's Distractions." In *En travesti*, edited by Blackmer and Smith, pp. 132-51 (see above). [Examines both castrati and trouser roles for the delight in sexual ambiguity they offer, especially for today's lesbian audience members.]
- Reynolds, S. "The Best New Band in America?" *Melody Maker*, 23 October 1993, p. 69. [Suede.]
- Rieger, Eva. "Junge Pfauen und Cellini. Anmerkungen zur jüngsten Diskussion um Schuberts Leben." *Musik und Unterricht* 6/32 (1995): 51-53. [A survey of the current discussion of Schubert's sexuality.]
- Reighley, Kurt B. "Betty Blue." *Out*, no. 27 (November 1995): 76. [Female trio which plays on sexual ambiguity, includes one out lesbian, Elizabeth Ziff.]
- Retallack, Joan. *Musicage: Cage Muses on Words, Art, Music*. Hanover, NH: Wesleyan University Press, 1996. [Includes interviews with John Cage.]
- Reule, Audra. "Homocore: Punk Rock's Queer Cousin." *Lavender Lifestyles* (Twin Cities), issue 14 (8 December 1995): 30-32. [Overview article about homocore.]
- Robinson, Paul. "The Opera Queen: A Voice From the Closet." *Cambridge Opera Journal* 6 (1994): 283-91.
- Rogers, Ray. "Ani Gets Her Run." *Out*, no. 25 (September 1995): 38. [Ani DiFranco claims she loves both women and men.]
- _____. "Choosing His Religion." *Out*, no. 27 (November 1995): 92-98, 150. [About Michael Stipe of R.E.M. who discusses his sexuality; wants to avoid being pigeon-holed; strong record of AIDS activism.]
- _____. "Faith No More's Bottum Line." *Out*, no. 21 (April 1995): 44. [Interview with openly gay keyboardist, Roddy Bottum.]
- _____. "Gene, Olympian." *Out*, no. 23 (June 1995): 58. [Brief comments about gay singer Rossiter and the British pop group Gene.]
- _____. "Janis Ian, *Revenge*." *Out*, no. 23 (June 1995): 59. [Review.]
- _____. "k.d. Dawns Again." *Out*, no. 28 (December/January 1996): 78-86. [Feature interview, includes talk about her new CD *All You Can Eat*.]
- _____. "Morrissey, *South Paw Grammer*." *Out*, no. 26 (October 1995): 52. [Review.]
- _____. "Music." *Out*, no. 27 (November 1995): 84. [Review of Echobelly's *On*.]
- _____. "Music." *Out*, no. 28 (December/January 1996): 50-51. [Review of Melissa Etheridge, *Your Little Secret*; Tracy Chapman, *New Beginning*; announcement of Indigo Girls' *1200 Curfews*.]
- _____. "Sophie's Choices." *Out*, no. 22 (May 1995): 68-71. [Sophie B. Hawkins's "omnisexuality" and struggles to get "beyond the control of her corporate handlers."]
- _____. "Various Artists, *A Love Worth Waiting For*." *Out*, no. 26 (October 1995): 52. [Review.]
- Roman, David and Alberto Sandoval. "Caught in the Web: Latinidad, AIDS, and Allegory in *Kiss of the Spider Woman, the Musical*." *American Literature* 67/3 (September 1995): 553-85.
- Rosen, C. "Ian's Silence May Be Golden." *Billboard*, 3 July 1993, p. 14.
- Ross, Alex. "Classical Notes." *10 Percent* 3/13 (March/April 1995): 20. [New recording of Ethel Smyth's *The Wreckers*.]
- Rothstein, Edward. "Musicologists Roll Over Beethoven." *New York Times*, 26 November 1995, sec. 4 (*Week in Review*), p. 1, 5. [Discussion of the "new musicology"; mentions *Queering the Pitch*; notes that feminism, homosexuality, race and class are currently among hottest subjects in musicology.]
- Rova, Octavio. "Love for Everyone." *CD Review* (April 1995): 32. [Major record label recognizes homosexuality on the cover of *Sensual Classics Too CD*.]
- Rupprecht, Philip E. "Tonal Stratification and Conflict in the Music of Benjamin Britten." Ph.D. diss., Yale University, 1993. [Theoretical study exploring tonal instability in six works: songs "London" and "Die Heimat," *Noye's Fludde*, *Billy Budd*, *Nocturnal* for guitar, and *War Requiem*.]
- Ryan, Shawn. "Indigo Girls, *1200 Curfews*." *CD Review* (January 1996): 43-70 (46). [Negative review.]
- St. John, Debra. "Festival Mania." *Deneuve* 5/6 (November/December 1995): 44-47. [Photo essay of 1995 Michigan Womyn's Music Festival.]
- Sanford, John. *A Book of American Women*. Urbana: University of Illinois Press, 1995; orig. pub. as *To Feed Their Hopes* 1980. [Includes Bessie Smith and Josephine Baker in a mix of fiction and history about women from the 17th century to the present.]

- Savigliano, Marta E. *Tango and the Political Economy of Passion*. Boulder: Westview Press, 1995. [Explores the politics of tango from Argentina to Paris and Tokyo; weaves together sexuality, gender, race, class, and national identity in this dance.]
- Schwarz, K. Robert. "Bringing Bowles Back." *Out*, no. 26 (October 1995): 50. [Gay composer and conductor Jonathan Sheffer formed an orchestra, Eos Ensemble, "dedicated to presenting innovative repertory in provocative ways."]
- _____. "Franz Schubert, *Lieder*." *Out*, no. 25 (September 1995): 46. [Comments on Maynard Solomon's scholarship.]
- _____. "Peter Ilyich Tchaikovsky, *Mazeppa*." *Out*, no. 21 (April 1995): 48. [Review of opera, whose theme is autobiographical.]
- _____. "Philip Glass, *La Belle et la Bete*." *Out*, no. 26 (October 1995): 56. [Brief comments about Glass's trilogy based on the films of gay French poet Jean Cocteau.]
- _____. "Six-String Virtuoso." *Out*, no. 23 (June 1995): 54. [About Sharon Isbin's (classical guitarist) new album *American Landscapes* which includes a concerto by gay composer John Corigliano; Isbin's decision to come out.]
- _____. "William Parker: An Old Song Resung." *Out*, no. 28 (December/January 1996): 54. [Comments about the late gay singer, Parker, on album of music including Charles Tomlinson Griffes, a gay composer.]
- _____. "A Woman of Independent Themes." *Out*, no. 27 (November 1995): 72. [About lesbian composer Laura Karpman.]
- Scott, R. "Queer, There, and Everywhere: Queerscore Scene." *Melody Maker*, 23 October 1993, pp. 38-39.
- Shera, Emma. "Lesbofile: News, Rumors and Tidbits from the Lesbian Nation." *Deneuve* 5/2 (April 1995): 40-41. [A little about Melissa Etheridge.]
- _____. "Lesbofile: News, Rumors and Tidbits from the Lesbian Nation." *Deneuve* 5/5 (October 1995): 60-61. [Includes Jill Sobule, Melissa Etheridge, Courtney Love, Sophie B. Hawkins, and Fem 2 Fem.]
- Shuster, Fred. "Young Women Rockers Free to Express All Their Emotions: A Distinctly Outspoken Approach to Lyrics." *Star Tribune* (Twin Cities), 26 October, 1995, pp. E1, E12; reprint from *Los Angeles Daily News*. [Discusses recent rock performers who are part of a young generation of angry white women.]
- Siskind, Paul Alan. "'In Mighty Silence': An Allegorical Chamber Opera in One Act." Ph.D. diss., University of Minnesota, 1993. [This chamber opera juxtaposes the lives of a 13th-century Jewish Minnesinger and a 20th-century gay performance artist.]
- Smith, Patricia Juliana. "Gli Enigmi Sono Tre: The [D]evolution of Turandot, Lesbian Monster." In *En travesti*, edited by Blackmer and Smith, pp. 242-84 (see above). [Demonstrates the shifting/evolving construction of Turandot as a lesbian character; essay focuses on interpretation of the libretto by this literary scholar.]
- Sparky. "Lesbofile." *Deneuve* 5/4 (August 1995): 26-27. [Julie Dorf's forthcoming queer benefit CD (*Out There*); Indigo Girls' participation in *Jesus Christ Superstar* recent double-CD release.]
- Steele, Bruce C. "'No Guts, No GLAMA.'" *Out*, no. 27 (November 1995): 82. [Gay and Lesbian American Music Awards.]
- Steele, Mike. "Bloomips' 'Lost Shoes' Finds Soul of Fun." *Star Tribune* (Twin Cities), 29 September 1995, p. 7B. [Review of British music hall drag company performance featuring Bette Bourne.]
- Stein, Arlene. "Crossover Dreams: Lesbianism and Popular Music since the 1970s." In *Out in Culture*, edited by Creekmur and Doty (see above).
- Sutcliffe, Phil. "Elton Enigma." *CD Review* (July 1995): 20-25. [Includes some comments on his shift from bisexuality to being gay.]
- Swissler, Marianne. "Herstory: Lesbians Through Time." *Deneuve* 5/4 (August 1995): 49. [Michigan Womyn's Music Festival; Holly Near; Cris Williamson; Maxine Feldman; Alix Dobkin.]
- Tanner, M. "Tchaikovsky: Inside His Mind." *Classic CD* 42 (November 1993): Supplement, pp. 4-5.
- Thomas, Anthony. "The House the Kids Built: The Gay Black Imprint on American Dance Music." In *Out in Culture*, edited by Creekmur and Doty (see above).
- Thorpe, David. "Wired World: Bjork, Post." *10 Percent* 3/15 (July/August 1995): 16-17.
- "Tribe 8, *Fist City*." *Out*, no. 21 (April 1995): 46. [Punk group gives new style to women's music.]
- Velez, Andrew. "Rhapsody in Print." *Out*, no. 28 (December/January 1996): 48. [Gay singer-songwriter Michael Feinstein has published memoir.]
- _____. "Vocal Notes." *Out*, no. 26 (October 1995): 57. [*Nausicaa*, opera by Peggy Glanville-Hicks, who is sometimes identified as lesbian, was the first created role by diva Teresa Stratas (1961).]
- Vivian, A. L. "On Being the Female Administrative Director of a Gay Male Chorus." *The Voice of Chorus America* 17 (1993): 11.
- Walters, Barry. "Band of Gold." *Advocate*, issue 696 (12 December 1995): 76-77. [Review of Echobelly's *On*.]
- _____. "The Boys are Back." *Advocate*, issue 689 (5 September 1995): 66-67. [Review of *Alternative* by Pet Shop Boys.]
- _____. "LaBelle Epoch." *Advocate*, issue 690 (19 September 1995): 69-70. [Review of *Music From the Motion Picture To Wong Foo, Thanks for Everything!* Julie Newmar by various artists.]

_____. "lang Time Coming." *Advocate*, issue 692 (17 October 1995): 63-64. [Review of *All You Can Eat*.]

_____. "A Loud Family." *Advocate*, issue 691 (3 October 1995): 65-66. [Review of the CD *Out Loud* by various artists.]

_____. "Mercury Rising." *Advocate*, issue 696 (12 December 1995): 75-76. [Review of Queen's *Made in Heaven*; a little about Freddie Mercury.]

_____. "Out House." *Advocate*, issue 681 (16 May 1995): 62-63. [Review of Frankie Knuckles's *Welcome to the Real World*.]

_____. "Real Queens." *Advocate*, issue 695 (28 November 1995): 77. [Review of *Ain't Nuthin' but a She Thing* by various artists.]

_____. "Silent Nights." *Advocate*, issue 697 (26 December 1995): 59. [Review of *Winter Moon: A Celebration of Gay and Lesbian Singers and Songwriters...and Friends, Volume Two* by various artists.]

_____. "Soul Kitchen." *Advocate*, issue 674 (7 February 1995): 64-65. [Review of alternative-rock band Kitchens of Distinction.]

_____. "Take It Like a Man: Group Suede." *Village Voice*, 8 June 1993, p. 38.

_____. "Theater Queens." *Advocate*, issue 693 (31 October 1995): 56-57. [Review of *Let's Flaunt It* by Romanovsky and Phillips.]

_____. "What's New, Pussycat?" *Advocate*, issue 693 (31 October 1995): 55-56. [Review of Tracy Chapman's album, *New Beginning*.]

Watkins, Glenn. *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmoderns*. Cambridge: Harvard University Press, 1994. [Includes analysis of performances by Josephine Baker.]

Weiser, Jay. "Joseph Morell and George Mazzei, *Genius and Lust: The Creative and Sexual Lives of Noel Coward and Cole Porter*." *Out*, no. 25 (September 1995): 54. [Review claims book offers "talk-show psychologizing and stereotyping...only superficial treatment of these giants' work."]

Wilson, Amy RaNae. "Hole's Heavy. Rock. Steady. Patty Schemel." *Deneuve* 5/6 (November/December 1995): 40-43. [Interview with Schemel, lesbian drummer of Hole (Courtney Love's band).]

Wilson, C. Jay, Jr. "The Comeback Icon." *Just Out* (Portland, Ore.) 13/1 (3 November 1995): 19, 21. [Interview with Boy George.]

Wood, Elizabeth. "The Lesbian in the Opera: Desire Unmasked in Smyth's *Fantasio* and *Fête Galante*." In *En travesti*, edited by Blackmer and Smith, pp. 285-305 (see above). [Bridges the disciplines of music and literary studies in an extremely articulate discussion of Ethel Smyth's operas, locating her masquerading within the music and its encoded discourse: "Smyth encodes the sexual

deceit and self-masking of the closet as a transvestic sonic masquerade" (p. 299).]

_____. "Who's Playing Whose Tune? Voice Subjectivity and Authority in Musicology Today." *Sounds Australian*, no. 40 (summer 1993-4): 10-13. [Discusses "new" musicology in light of several recent books and conferences; includes contributions of gay, lesbian, and queer theory to this discourse.]

Wyman, Bill. "Selling Out: Atlantic Records' New Target Market: Gay Music Fans." *Rolling Stone*, issue 721 (16 November 1995): 40.

Zack, Margaret. "Attorney Bars Cross-Dresser From Jury." *Star Tribune* (Twin Cities), 29 September 1995, p. 3B. [Singer/guitarist Steve Grandall.]
[J. Michele Edwards and Faith Hareldson]

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

Judith Peraino, member-at-large

Contributors: *Linda Austern* has published extensively on issues of music, gender, and sexuality in such journals as *Music and Letters* and *Renaissance Quarterly*, and in the anthologies *Cecilia Reclaimed* and *Embodied Voices*. She has been teaching at the University of Notre Dame since 1989, but was recently denied tenure.

Lyn Ellen Burkett is a doctoral student in music theory at Indiana University. Her scholarly interests are nationalism in neoclassical music, and teaching music fundamentals to non-music majors.

Suzanne G. Cusick refused to be born until her father had left the hospital—and she insisted on being born into the waiting hands of an Irish American nun, before her mother's male obstetrician could arrive at the hospital. "Even then, we knew that she was a baby dyke." Some time after falling in love with Patti Page's voice in "Tennessee Waltz" (see "On a Lesbian Relationship with Music" in *Queering the Pitch*), she became a musicologist. Since 1992 she has taught music history and criticism at the University of Virginia.

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.

David Hajdu has written for *The New Yorker*, *The New York Times*, *The Village Voice* and other publications. He is the General Editor of *Entertainment Weekly* and lives in Manhattan with his two children.

Faith Hareldson, a research assistant, plans to fulfill pre-med requirements and a major in biology at Macalester College ('99). She hopes to be a physician in the future.

Thomasin LaMay teaches in both the Music and Women's Studies departments at Goucher College, and

is a member of the Baltimore Symphony Orchestra Chorus where she sings (much to her dismay) first soprano. Her current love affairs with dead women composers include trysts with Madalena Casulana, Paola Massarengi, and Francesca Campana (not to be confused with Caccini, for their physicalities were nothing alike).

For a rest from lesbian avenging, *Roberta Lamb* retreats to a mid-19th century limestone schoolhouse in Camden East, Ontario, where she and her artist partner grow the best tomatoes and loveliest flowers a chalk garden can produce.

Mitchell Morris is an Assistant Professor of Music at McGill University which is still in Canada.

Judith Peraino received her PhD from UC Berkeley, specializing in medieval music. She currently teaches at UC Davis and City College of San Francisco. Her publications cover a wide range of musics, including "women's music," rock, Henry Purcell's *Dido and Aeneas*, and 13th-century secular music and literature.

Ivan Raykoff is a pianist and musicologist pursuing his PhD at UC San Diego.

Robert Tobin is a Germanist also involved in gay/lesbian studies, teaching at Whitman College.

Elizabeth Randell Upton is writing her dissertation, on the cultural context(s) of late 14th-century song (specifically those of the Chantilly Codex), at the University of North Carolina, Chapel Hill.

Sherri Wilcauskas is a PhD student in the English Department at the University of Pennsylvania. She is currently working on her pre-dissertation-proposal proposal, "Illness, metaphor, and meaning in AIDS-related art."

Graham Wood is a native of Yorkshire, England. In addition to his doctoral studies in musicology, Graham is an active french horn player and is associate conductor of the Minnesota Philharmonia Orchestra and the Minnesota Freedom Band (both lesbian and gay performing organizations).

in future issues

We would like to continue the discussion of queer pedagogy, and we are expecting reviews of *Tilting the Tower: Lesbians, Teaching, Queer Subjects*, and *En Travesti: Women, Gender Subversion, Opera*. We also hope to have a history of our own illustrious Gay & Lesbian Study Group. Do we have any audiophiles who would be interested in compiling a *current discography*?