

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society

Volume One, Number Two, April 1991

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the thing itself



Welcome to the second issue of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society. As you will see, this issue is considerably larger than our introductory issue, and it even has controversy, articles and editorializing.

The GLSG is a recognized special interest group of the American Musicological Society; we are negotiating for recognition by the Society for Ethnomusicology and the Society for Music Theory. Addresses and biographies of GLSG officers appear at the end of this issue.

Our ongoing 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 hope 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 in academia.

Our introductory issue appeared in January 1991. This was to be a March issue, but belongs to April instead; well, life often intervenes. (But it's *early* April.)

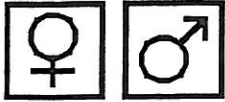
Vol. 1, no. 3 will appear in October before the 1991 AMS Conference; thereafter we will settle into a regular March-October schedule. Vol. 1, no. 3 will include 'tours' of lesbian & gay Chicago from musical, scholarly and social angles. (It will also be produced on a desktop publishing program, if the producing co-editor's frustrating experience of formatting this newsletter means anything.)

Subscriptions: We ask for \$5.00 for individuals and \$7.00 for couples per year, and \$7.00 per year for subscribers outside of North America. Volume I, nos. 1 and 2 were sent to our entire mailing list; no. 3 will be sent only to paid subscribers. Subscriptions cover the calendar year; we supply sample issues or back issues on request. Please make checks out to *GLSG - Paul Borg* and mail to the address listed at the end of this issue. If you need a receipt (in addition to your cancelled check) please say so.

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

Announcements and Articles should be sent to Paul Attinello, co-editor, by January 15th or September 15th of each year. We welcome news, announcements of conferences, concerts and workshops, outlines of projects in lesbian & gay musicology, special bibliographies, articles, suggestions, and letters to the editors (even complaints). [Paul Attinello & Frances Feldon]

why we do what we do



Our first newsletter was sent to about 90 people on our mailing list, and also to about 120 people whom we thought might be interested, including musicians and organizations who were gay, lesbian and straight. We received various responses (all polite ones, fortunately) from readers who wanted to know why anyone would care about lesbian & gay studies in music.

Well, the simple answer is: we are gay men and lesbians, and we are musicians and musicologists, and there must be some meaningful interface between the two areas. Well, that's true, but it's not a strong argument. In addition to the widespread 'silent' lesbian & gay musical community, there is now a large visibly gay & lesbian musical community – choruses, bands, ensembles – but it is essentially non-academic. The 'empirical' sector of lesbian & gay musicality does not establish an academic music subcommunity as a necessary result. So, why *do* we do what we do?

A formalist stance would be that there is nothing innately gay or lesbian in music, only in our associations with music. But then, nine-tenths of musicology – historical, ethnographic, analytic – concerns itself with musical associations. In fact, if homosexuality is chiefly a matter of social relations, we can point out that historical and ethnographic studies concern themselves with social relations – that is, history and ethnography are among the best areas where homosexuality can be studied. Other studies edge into psychology and sociology, both of which involve sexuality at all levels. Essentially, an awareness of who was lesbian & gay, what that meant socially, and what effect that may have had on their work, are closely related to standard musicological concerns.

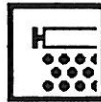
In addition to this relatively safe territory, we can venture into more radical areas of interpretation and critique. These do indeed have a more problematic connection with sexuality of all kinds. However, there are a number of interpretive models that suggest that, however problematic the connection, it is a real one – that is, even though we can argue endlessly about the possible effect of Schubert's sexuality on his music, and it may be a question which can't be permanently settled, it is a valid topic of discussion.

Essentially, for gay & lesbian musical research, the point is in the results. It was clear at AMS/SEM/SMT 1990 that there are many valid

lesbian & gay music studies to be written. Such studies can literally remake our understanding of a composer or of a style period, and in a way that is not trivial. They can allow us to rediscover lost music and musicians, and to 'de-peripheralize' those who have been cast into the outer darkness. It is clear that there is a great deal of valuable material just beginning to surface; musicologists must enact their research, thinking and interpretation from a new and more inclusive stance to discover it. We are increasingly confident that anyone who gives even a modicum of attention to the field will realize its value.

[Paul Attinello]

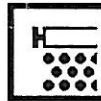
current news



City College of SF Scholarships

City College of San Francisco, the first college in the nation to establish a department of lesbian & gay studies, will also offer scholarships for gay & lesbian students. The \$25,000 bequest, made by Dan Allen, an instructor in lesbian & gay literature at the college, establishes one or two scholarships a year for up to \$600.

[Frances Feldon]



Gays & Lesbians at Harvard

Officials at Harvard University's John F. Kennedy School of Government are weighing a proposal to recruit lesbians & gay men for student, administrative and faculty positions. A committee released a report on February 28th calling for changes in the university's policies and practices on gay & lesbian issues.

[Paul Attinello]



Bay Area Lesbian & Gay Scholarships

The San Francisco State University Foundation is administering the Markowski-Leach Scholarship Fund. The fund was established by two San Francisco men who died of AIDS, and may be the first university scholarship specifically intended for gays & lesbians. The bequest of \$200,000 will provide approximately twelve \$1,000 scholarships per year. Students at San Francisco State, the University of California at Berkeley, and Stanford will be eligible. Markowski and Leach wanted to fight homophobia in the workplace, and felt they could help by making educational opportunities available to gays & lesbians.

[Frances Feldon]



Student Health Benefits for Partners

Stanford University has established a student health insurance policy whereby "significant others" of Stanford students in unmarried student partnerships, including gay & lesbian partnerships, may receive health insurance benefits.

[Frances Feldon]



Baker's Lesbian & Gay Biographies

You may notice some new material in the eighth edition of *Baker's Biographical Dictionary of Music and Musicians* (to appear this year); your male co-editor is proud to have written biographies on gay & lesbian figures including Sylvester, Cris Williamson, Holly Near, Jon Sims, Ethan Mordden and 'Blue' Gene Tyranny.

[Paul Attinello]

requests for papers



Contributions are requested for a book of papers in lesbian & gay musicology, to be co-edited by Philip Brett and Elizabeth Wood. The book will include some of the papers given in the successful session at AMS 1990 on 'Composers and Sexuality,' all of which focused on or included gay & lesbian studies. One publisher has shown considerable interest, but further contributions will be needed. You are invited to submit proposals or completed papers to Philip Brett at the address listed at the end of this issue.

[Philip Brett]



Karla Jay is editing the first and so far only university press book series devoted to lesbian concerns: *The Cutting Edge: Lesbian Life and Literature*, to be published by New York University Press. The editor seeks book-length manuscripts in any area of the humanities - no individual essays, please. Send abstracts and inquiries to:

Karla Jay
P. O. Box 1235
Church Street Station
New York, New York 10008-1235



upcoming events



Feminist Theory and Music: Toward a Common Language, a conference, takes place June 27-30 at the University of Minnesota, Minneapolis. Presentations are scheduled by Ellen Koskoff, Susan McClary, Philip Brett, Paul Attinello and others. Sessions include Challenging the Canon, Alternative Music Theories, Sexualities: Images and Authority, and Discussions with Contemporary Women Composers. Contact Lydia Hamesley for information at the address at the end of this issue.



The *Society of Gay & Lesbian Composers* in San Francisco holds its next meeting on April 17th. A concert of new choral works performed by the Golden Gate Men's Chorus under Bill Ganz will be held on June 16th at 4:00 p.m. Call William Severson at (415) 668-3656.



Flaunting It: The First National Graduate Student Conference on Lesbian & Gay Studies takes place April 18-20 at the University of Wisconsin, Milwaukee. A wide range of topics and disciplines will be represented. For more information, contact:

Cheryl Kader (or) Thomas Piontek
Dept. of English & Comparative Literature
P. O. Box 413, U. of Wisconsin, Milwaukee
Milwaukee, Wisconsin 53201

academic careers



We are beginning to make a list of institutions with policies of non-discrimination for sexual orientation; so far it is rather short:

Indiana University at Bloomington
University of California (all campuses)
University of Chicago
University of Minnesota
University of Wisconsin at Madison

We would appreciate more entries for this list - please check the regulations of your school and tell us if it has a policy of non-discrimination for sexual orientation.
[Paul Attinello]

current projects



This ongoing department will include listings, outlines and discussions of projects in lesbian & gay musicology, both completed and in progress.

Projects in progress:

Lydia Hamessley – 'The Lesbian Voice in Henry Lawes' *Second Book of Ayres and Dialogues*, 1655.'

Paul Attinello – 'Sexuality and resistance: erotic and infantile aspects of stage works of Ravel;' 'Reflexive irony and altered sexual images in Madonna's recent albums'

There are a number of other gay & lesbian projects that need attention.

We are not aware that anyone is yet working in these areas: a historical and biographical study of the lesbian & gay choruses, bands, orchestras and ensembles (a large project in articles, interviews, etc., but one that should be begun soon); a historical and biographical study of the women's music movement since the nineteen-seventies, focusing on such figures as Holly Near, Cris Williamson, and a stylistic or aesthetic study of the absorption of country, folk and popular styles in that music.

[Paul Attinello]

reports on meetings



GLSG General Meeting, November 1990

The Gay & Lesbian Studies Group of the American Musicological Society met on Friday, November 9, 1990 at the AMS Study Session 'Sexuality and Musicology' in the AMS/SEM/SMT joint conference in Oakland, California. William Meredith of San Jose State University chaired the session.

In the early part of the meeting, we established two co-chairs, the *GLSG Newsletter*, co-editors, a membership secretary and a mailing list; a subscription policy was semi-established (see the introduction to this issue for the final version).

It was noted with some glee that the AMS/SEM/SMT conference included six sessions on sexuality and music (totals came to 7 papers on

homosexuality and 25 presentations on gender, for which names and titles are listed elsewhere in this issue). Wood Massi of San Francisco made a presentation on the Society of Gay & Lesbian Composers.

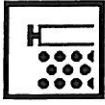
Lydia Hamessley of Minneapolis spoke about some issues that concern her, including the problem of presenting lesbian & gay studies at conferences as a gesture of coming out and the potentially resulting career problems. She is very conscious of these problems, as she is currently seeking employment. She discussed the 'dual CV,' a curriculum vitae in two versions (one complete and one censored) as it relates to the problem of self-censorship in order to get a job.

Hamessley suggested that musicologists presenting lesbian & gay musical studies can do so in other disciplines; she mentioned MLA (Modern Languages Association) conferences as an example. We should, however, avoid the absorption of gay & lesbian studies into generalized gender studies. Finally, she announced a conference on feminist theory and music (see Events in this issue).

Philip Brett of the University of California (then of Berkeley, now of Riverside) spoke about a class he taught last year on 'Sexual Identities in Music.' In deciding to give the course, he discovered that it involved an entirely new level of coming out that included facing the intellectual judgments of his colleagues. He mentioned the reading list (which appears with the syllabus elsewhere in this issue), which included Susan McClary ("arguably the first radical feminist musicologist").

Some of the nine students that had taken Philip's course stood and explained their projects. These included: the image of Ganymede in art between 1450 and 1650, as related to the Orpheus myth and Monteverdi's *Orfeo*; aspects of sexuality in a lesbian folksinger and Blondie; cross-dressing as a musical concept; the iconography of black female singers; the myths of Tchaikovsky's death, with poison and suicide as cultural metaphors; and cultural alienation as discussed in McClary and Clément. Lastly, a straight male student admitted that, when he was attempting to write about music theory, McClary and desire kept creeping into the discourse. It should be noted that several papers given at the conference were begun in this seminar.

Philip closed the meeting by suggesting that a statement should be made for the AMS supporting affirmative lesbian & gay hiring practices in academia. It was voted that Philip and Lydia draft such a statement (which, of course, appears elsewhere in this issue). [Paul Attinello]



The 1990 AMS/SEM/SMT Conference:
An Evaluation

About two months ago, I started asking fellow graduate students at the University of California, Berkeley to evaluate the 1990 joint conference of the American Musicological Society, the Society for Ethnomusicology and the Society for Music Theory in Oakland, California. I specifically asked questions about the sessions which considered issues of gender and sexuality as well as music. For this I targeted the members of our Sexuality and Music Study Group, founded by Philip Brett.

I feel that my queries met with a surprising amount of apathy of a rather telling sort. By February, all of the students were thoroughly entrenched in course work or dissertation anxiety, and it seemed that the conference had long since disappeared from their consciousnesses. Admittedly, many had been assigned to various-and-sundry 'host' duties during the conference and were unable to attend the sessions in question.

Responses, with one exception, did not single out particular papers or sessions. The students felt that the conference as a whole showed remarkable progress in opening the field of musicology up to alternative avenues of discourse influenced by gender/sexuality studies, feminist criticism, deconstruction, etc. Ethnomusicology, lamentably, seems to be dragging its heels in this respect.¹ One student noted the change over the years in the profile of the conference sessions. In 1987 (AMS/New Orleans) the session 'Deconstruction and Music' was exceptional; in 1990 titles of a similar nature were commonplace.

The Sunday morning session 'Composers and Sexuality: Issues of Creativity and Criticism' was notable; it was commented on by many of the students polled. Opinions voiced on this session ranged from criticism of the first paper given by Gary Thomas to concerns about scheduling. Thomas' paper, "Was George Friedrich Handel Gay?..." struck several students as risking the possible alienation of a wider audience by its "shrill" language, and seemed to be preaching to the

¹[Editor's note: I believe that ethnomusicologists were involved with gender studies and new critical methods long before historical musicologists; ethnomusicological studies and methodological critiques from the early 1980s were well in advance of most work done in the AMS. - Paul Attinello]

converted. The concerns about scheduling focused on the placement of what promised to be the most progressive session on music and sexuality on the last and potentially most problematic day for out-of-town conference goers. Students thought such a move smacked of tokenism or, more accurately, that the time slot had a marginalizing effect.

As I mentioned above, the apathy I observed was telling in that the theoretical application of gay & lesbian and gender studies in musicological issues made only a vague impression on the graduate students polled. In contrast to this, most students readily spoke about the sessions and meetings which dealt with practical issues. Everyone was delighted with the large turn-out for the noon 'Study Session' on Friday, and the initiation of the GLSG newsletter. The presence of the press at the meeting struck some as surprising and rather invasive, as this session was designed to be an informal organizational meeting. Joshua Kosman asked questions, but failed to mention the meeting in his article in the *San Francisco Chronicle/Examiner* (see review in this issue).

One student felt that the conference needed time and space for lesbian & gay peer counseling and frank discussions about being 'out' in musicology. The conference offered one such session, 'Issues Affecting Women and Law,' which was attended by two members of the UC Berkeley study group. This session was held on Thursday evening (note the marginalized time slot). The session addressed the issues of tenure discrimination for junior women faculty. Two local women lawyers presented case studies and advice: get everything in writing, keep everything, document everything. The Gay & Lesbian Studies Group could certainly do with such a session.

But perhaps the most memorable and unfortunate aspect of the session, according to students, was the behavior of Pieter van den Toorn. Van den Toorn² questioned the very premise of the session, stating that he did not believe women were treated differently than men, that musicology was a competitive field, and that the statistics merely reflected this. It was felt that his inappropriate comments turned what was designed to be an advice session into a lengthy 'scholarly' debate - an event for which the panelists were unprepared.

From the response of the graduate students I polled, it seems theories which are highly-charged

²[Editor's note: Mr. Van den Toorn has written an article critiquing feminist studies which was to appear in *Nineteenth-Century Music*; its status is unknown. - Paul Attinello]

politically, though they may be empowering and affirming, pale in the face of discriminatory policies, fear, and phobic backlashes. Progressive theories are one thing – progressive policies are another. Graduate students would like to see the two go hand-in-hand. [Judith Peraino]

Judith Peraino in a doctoral student in musicology at the University of California, Berkeley and a performer on the viola da gamba.

names & papers, 1990 conference



This is a list of pertinent names and papers that were given at the AMS/SEM/SMT 1990 conference.

We hope to publish excerpts from these papers in ensuing issues of the Newsletter.

I. Papers involving Lesbian & Gay Studies

- Philip Brett, University of California, Berkeley – Musicality: Essentialism and the Closet
Malcolm Brown, Indiana University, Bloomington – The Language of Critical Discourse about Tchaikovsky's Music
Richard Kassel, City College and City University of New York – *The Bitter Music* of Harry Partch
Lawrence Kramer, Fordham University – *Carnaval*, Cross-Dressing, and Women in the Mirror
Rose Mauro, University of Pennsylvania – "Das Land der Griechen mit der Seele suchend:" The Ambivalent Subject in Brahms' *Gesang der Parzen*
Susan McClary, University of Minnesota – Making a Difference in the Music: The Relevance of Sexuality to Compositions by Laurie Anderson and Schubert
Gary Thomas, University of Minnesota – Was George Frideric Handel Gay? – and Why the Question Matters

II. Papers and Panels involving Gender Studies

- Gage Averill, Wesleyan University – Four Parts, No Waiting: The Ideal of Male Camaraderie in Barbershop Harmony
Jane Berdes, University of Wisconsin, Madison – Images of Women Musicians in Venetian Iconography
Venise Berry, Huston-Tillotson College – Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music
Jane Bowers, University of Wisconsin, Madison – "I

Can Stand More Trouble than Any Little Woman My Size:" Images of Women and Gender Relations in the Blues of Estelle 'Mama' Yancey
Larry Crook, University of Texas, Austin – Two Musical Styles on Zabumba Music from Northeastern Brazil: The Male View on Gender and Sex

Robert Green, Northern Illinois University – Gender-Related Changes in French Chamber Music, ca. 1700-1750

Rufus Hallmark, City University of New York – Schumann's *Frauenbild*: An Essay in Comparative Stylistic Analysis

Maria Virginia Johnson, University of California, Berkeley – "The World in a Jug and the Stopper in her Hand:" The Blues Roots and Foundation for Contemporary Black Women's Music and Literature in the 1920s and 1930s

Jeffrey Kallberg, University of Pennsylvania – Genre and Gender: The Nocturne and Women's History

Fred Maus, University of Virginia – Hanslick's Animism

Karen Pegley, University of Toronto – Musical Characterizations of Women in *Lulu*: A Feminist Deconstruction

Gregory Salmon, University of California, Berkeley – Schools of Reason and Folly in *Così fan Tutte*

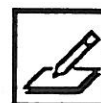
Thomas Vennum, Jr., Smithsonian Institution – Women Pioneers in the Study of American Indian Music

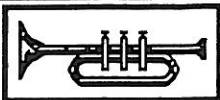
Henrietta Yurchenko, City University of New York – Women Alone: Music of the Women of Galicia, Spain

Anatomy of a Song: An Exercise in Critical Analysis – chair John Shepherd, Carleton University, Ottawa; panelists Michael Cherlin, University of Minnesota; Steven Feld, University of Texas at Austin [absent from session]; Susan McClary, University of Minnesota

Toward a Theoretical Framework for the Study of Gender and Music: Interdisciplinary Roundtable – co-chairs Ellen Koskoff, Eastman School of Music and Ruth Solie, Smith College; discussants Judith Lochhead, State University of New York, Stony Brook; Ralph Locke, Eastman School of Music; Timothy Rice, University of California, Los Angeles; Carol Robertson, University of Maryland, College Park; Judith Tick, Northeastern University

[Paul Attinello]





*Methodology, Terminology,
Professionalism (or: Why I Wish You Wouldn't Say
'Deconstruction' In That Tone of Voice)*

As often happens in social and textual criticism, lesbian & gay studies lead us into disciplines that range far from traditional historical research. It is clear that sociology, psychology and philosophy come into play almost immediately; contemporary styles of critique are also frequently involved, and experimental methods can become important. Each of these disciplines has its own methodology, which is generally quite precise and demanding.

Unfortunately, some of the new studies in nonhistorical disciplines are made with only the most casual grasp of the required methodology. This problem is not new, and certainly not new to music; for instance, there are many published papers on musical aesthetics that seem to have been written *ab initio*, without any background in aesthetics or philosophy whatsoever. This looks particularly silly when an author engages with a question, apparently unaware that it has been carefully and sophisticatedly considered as much as two thousand years before. And, of course, we have all seen academics employ experimental methods – questionnaires, tests, data analysis – without understanding the technical or statistical requirements for accurate interpretation.

These problems come up far too often in musicology, probably because of our long history of reducing all methodologies to those of historical research and scholarship. The mandarin assumption that a historical background adequately enables a researcher to analyze complex aesthetic statements and interpret statistical data seems more and more ignorant in an time of new critical approaches.

Misuse of terms can be just as disastrous (and just as common). The 1990 conference included a paper self-identified as a 'deconstruction;' it was most unpleasant to notice that the writer seemed to have no idea what was meant by the word, as the paper involved none of the strategies of deconstruction.³ Of course, many people misuse the term 'deconstruction' to mean any conceptual dismantling, or simply a vaguely post-modern style

³These are most clearly outlined in: Jacques Derrida, *Positions*. Translated by A. Bass. Chicago: University of Chicago, 1981.

of interpretation; but these usages are inaccurate, and lead to the erosion of an entire set of valuable concepts. Obviously, we can't expect conservative musicologists to take contemporary critical ideas seriously if we don't understand them ourselves.

Deconstruction isn't the only concept to suffer in this way. During the question period for one of the conference panels, a well-known musicologist mentioned the term 'cognitive dissonance.' He was so delighted with the sound of the phrase that he began to explain all sorts of phenomena in relation to it; unfortunately, he didn't understand the meaning of the term. He thought 'cognitive dissonance' meant any discrepancy between conceptual discourses; in doing so, he eroded the term from its precise and useful psychological meaning, which refers to inconsistencies between values and behavior – the sort of mental condition that leads to rationalization and defensive behavior.⁴

I am so hostile about these misusages because of their serious consequences; for a comparable example, consider Berg's comment: "I want the classical operas produced as if they were modern, and vice versa."⁵ Modern opera – like anything radical or untried which must prove itself before a battery of conservative critics – must be performed with the purity and precision, the eye for authenticity, which we apply to Bach; otherwise it has not ever been really heard, and probably will not be heard again. In the same way, the use of nonhistorical methodologies in musicology entails a certain responsibility to the disciplines themselves, a responsibility to create and preserve respect among those who might resist it.

But I hear from the gallery cries of: Whoa, stop, you'll discourage the newcomers! Now they'll never dare enter areas of radical/social/textual critique! That's not what is intended at all. If you are uncertain of your methods or terms, the ideal thing to do is *not* to stop your research. If you're engaged in a discipline that's new to you, make sure that someone who knows what they're talking about has had a look at your work. Remember that you may need to do a lot of methodological reading, and be

⁴For example: imagine an academic administrator who claims favor the employment of women, but who consistently blocks tenure for individual women; the elaborate, irrational explanations and inconsistent behavior exhibited by such a person results from cognitive dissonance. This may help you in your next tenure review – or it may not.

⁵Ian Crofton and Donald Fraser, editors, *A Dictionary of Musical Quotations*. New York: Schirmer, 1985, p. 104.

prepared to take some time working out the basics of your approach. Since many of us are venturing into gay & lesbian studies for the first time, perhaps we can make a point of exchanging views on various projects and criticizing each other's methodologies (in, of course, a pleasant and helpful manner).

And perhaps, to avoid needless tears and diatribes, at the 1991 conference a new rule can be instituted: that we will never, ever call something a 'deconstruction' - unless, of course, it is one.

[Paul Attinello]

letter to the AMS



The following letter was sent to H. Wiley Hitchcock, president of the American Musicological Society, by the GLSG co-chairs.

Dear President Hitchcock,
We are writing to report to you on the Gay & Lesbian Study Group of the American Musicological Society, and to request the Society's further support.

Our meeting at the Oakland Conference took place on Friday, November 9th, from noon to 1 p.m. It was attended by more than one hundred people, most of whom signed up as members. An organization was created, officers were elected, and a biannual newsletter was established.

As co-chairs of the Gay & Lesbian Study Group (GLSG), we request confirmation of our official recognition by, or affiliation to, the Society, possibly along lines similar to those of the Committee on the Status of Women. In addition, we would like to request that the time allotted to GLSG meetings at the national conference be increased to at least two hours, beginning this fall.

Most importantly, we were asked by the GLSG to bring to the attention of the Board a significant matter - that of discrimination in academic music departments. Members of the GLSG have complained of homophobic discrimination in circumstances ranging from employment to research topics. Many of those who are interested in pursuing lesbian or gay topics in their research - especially younger scholars who are not yet employed or tenured - have felt the need to conceal their interests, thus giving up their academic freedom in order to survive.

As representatives of the GLSG, we request that the Board give this matter serious attention. A resolution from the Board affirming the value of

academic freedom, specifically as related to lesbian & gay studies, would be appropriate. Also important would be an amendment to the bylaws stating that the Society does not discriminate on the basis of race, color, national origin, sex, disability, age or sexual orientation in any of its policies, procedures or practices. Finally, it would be important to appoint openly gay- or lesbian-identified members of the AMS to positions within the Society.

We would like to point out that the popularity of the Oakland 'Composers and Sexuality' session, which attracted an overflow crowd in a large room on a Sunday morning, shows that interest in lesbian & gay musicological topics is not merely a minority issue. It is to be hoped that the Board and the Society at large will come to realize the scope and importance of gay & lesbian concerns. We look forward to your response on these matters.

Philip Brett, Lydia Hamessley, Co-Chairs
Gay & Lesbian Study Group

the women's philharmonic



The Women's Philharmonic at Ten Years

The women's community in the San Francisco Bay Area is politically and socially complex, and the voice of feminism has addressed many issues, including racism, health, economics, human rights, ecology and war. While grappling with ways to change the world order to include women as full participants, feminists have found that there are some needs that must be met now. In one woman's words, "We need to have a place that really nourishes us and celebrates the achievements of women."

That woman is Miriam Abrams, a founder and now Executive Director of the Women's Philharmonic, and the place she refers to is the Women's Philharmonic. Now in its tenth year, the Women's Philharmonic has built a substantial international reputation based on "adventuresome programming" (as recognized by ASCAP for the last seven years), performances of "lost works" (such as Louise Farrenc's 1849 Symphony no. 3), commissions and premieres of new works (by Vivian Fine, Libby Larsen, Joan Tower, Tania Leon and others), and regular appearances by outstanding women guest soloists.

The orchestra members, the conductors, the staff and all commissioned composers are women. Largely due to this distinction, the Women's Philharmonic

audience is mainly female, and overlaps greatly with the audience for "women's music" (i.e., popular music by such artists as Ferron and Teresa Trull). There are, however, growing numbers of men who attend Women's Philharmonic concerts. Some men come to support the feminist principles and practices of the orchestra, others are drawn by the freshness and variety of the programs, or by their eclectic and largely contemporary contents.

As the Women's Philharmonic's audience base widened, the orchestra's leaders (Abrams, artistic director Nan Washburn and an all-women board of directors) found ways to expand – not dilute – the original vision of the organization. In 1986, the year JoAnn Falletta was named Music Director (succeeding founding director Elizabeth Min), an NEA grant funded the establishment of the National Women's Resource Center (NWRC). The NWRC is an information clearinghouse with the goal of bringing the works of women composers to orchestras worldwide.

Washburn, another of the orchestra's founders and its primary researcher for the organization's first decade, worked with Maestra Falletta to choose pieces for the Women's Philharmonic's first commercial recording, *Baroque Treasures*, released on the Newport label in 1990. Musicologists, publishers, performers, composers and friends around the world have cooperated in ensuring the quality of the Women's Philharmonic performances, providing everything from critical evaluation of works to historical information on composers to hand-copying parts from difficult-to-read manuscripts.

It has been especially interesting to learn about the many women whose works are performed by the Women's Philharmonic. Their own words often provide the best insights into their lives and underscore the necessity for a wider view of music history. The attitudes of these remarkable women vary greatly, and their comments shed light on the unique place they occupied as creative women in a world where art was (and still often is) defined by men.

As we read the despairing words of Fanny Mendelssohn, and then the more hopeful and confident words of Dame Ethel Smyth (1858-1944), our experience of our musical heritage is enriched, and we want to know more about the music of these two women and their courageous sisters.

"It has been so long since I have written anything, but what does it matter? No one will hear my song and no one will dance to my tune." – Fanny Mendelssohn

"If something of the immense savour of life that hope deferred has been powerless to mar; if the sense of freedom, detachment and serenity that floods the heart ... if even a modicum of all this gets into an artist's work, that work was worth doing. And should the ears of others, whether now or after my death, catch a faint echo of some such spirit in my music, then all is well, and more than well." – Dame Ethel Smyth

[Robyn Bramhall]

For more information on the Women's Philharmonic and the NWRC, write to:

Johanna Johnson, NWRC Administrator
330 Townsend Street, Suite 218
San Francisco, California 94107

Robyn Bramhall received her B.Mus. from the University of Southern California; she is the program annotator for the Women's Philharmonic.

reviews & summaries



Kosman, Joshua. 'Sex and the Music Scholars.' *San Francisco Chronicle/Examiner* (November 18, 1990), p. 37.

In an issue of the San Francisco Chronicle/Examiner contemporary with the AMS/SEM/SMT 1990 conference, Joshua Kosman, the most erudite music critic on that newspaper's staff, outlined highlights of the conference, focusing on panels and papers on gender and sexuality in music. He began the article with some questions: "Does a composer's gender and sexual orientation have any discernible connection to the music he or she writes? Is there, or could there be, such a thing as 'women's music' or 'gay music?' And how has western music been affected by the fact that most of its practitioners have been straight men?"

Although sensationalist in title, the article doesn't deliver what the title promises ("Sex and the Music Scholar: Was Handel gay? Even the king asked him point-blank"). I assume the title is intended to catch the eye of the 'average' *Chronicle/Examiner Sunday Datebook* reader who is into Joe Bob's column and pop music reviews but would just as soon skip articles on classical music.

I personally found this sensationalism, as well as the implied question "Aren't these musicologists with their arcane subject matter amusing?" somewhat patronizing, but the seriousness of the article's actual content soon dispels the initial discomfort of the title. Mr. Kosman successfully brings up important issues

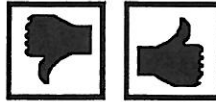
in a highly visible medium, a feat rarely achieved by musicologists.

Why do those of us in music history need to ask these questions at all? On the one hand, these questions reflect concerns about the way music history is written. On the other hand, another question concerns music itself more directly, "Do musical structure and expression reflect a female/male or gay female/male point of view?" However, these questions also address larger sociopolitical issues which contribute to a more complete picture of the past, and therefore the larger sociopolitical issues of the present. Any minority – ethnic, racial or sexual – needs to understand the past in order to face the real difficulties of the present, and in order to understand the present in perspective. So – and here I am thinking of existing criticisms of Marxist interpretations of music history, and of feminist interpretations of history and literature – the upshot is, whether we like it or not, whether we agree with it or not, sexual and gender studies in musicology *do* have a political impact.

Underlying these projects exploring the influence of sexuality and gender on music of the past and present is the assumption, relatively recent in itself, that the history of music is interrelated with the history of culture and society. Many departments of music history still concern themselves with a mere recitation of dates, names, and harmonic sequences in the teaching of music history; the elucidation of a cultural context has been given little place in this type of study. Music in relation to other aspects of life, especially issues of gender and sexuality, gets very little attention in the usual conservatory or college music department curriculum. However, as Mr. Kosman points out, gender studies have finally invaded the "staid surroundings" of musicology, after some twenty years of residence within other departments in "the groves of academe" such as women's history and medieval literature. So "Sex and the Music Scholars" becomes a titillating title for an article in the Sunday section of a major city newspaper.

Kosman's article does not clearly differentiate between the ideas of sexuality and gender. But perhaps this lack of clarity parallels a similar lack of clarity within musicological study itself regarding the definitions of these two words. This, then, is where we need to begin – a difficult but exciting task.

[Frances Feldon]



Escoffier, Jeffrey. 'Inside the Ivory Closet: The Challenges Facing Lesbian & Gay Studies.' *Out/Look*, no. 10 (Fall 1990), pp. 40-48.

In light of the interest in bibliographies and basic information gathering that was shown at our caucus meeting in Oakland, I thought it might be useful to summarize an article that recently appeared in *OUT/LOOK* magazine. Jeffrey Escoffier, the co-publisher of *OUT/LOOK*, has taught a gay & lesbian studies course at the University of California, Berkeley, and in this article he gives an overview of the field of lesbian & gay studies. He places this relatively new discipline in its historical context and highlights the various ideologies that have shaped its presence in and outside of academia. Also useful is his list of gay & lesbian Classic Texts, which we have reprinted following this review.

Escoffier begins by discussing the conflict between academic and political concerns. "The growth of gay and lesbian studies forces an examination of whether as an academic discipline it should, or can, exist without structural ties to lesbian and gay political struggles. Is it fair to insist on such relations between a community and its intellectuals?" (p. 40). He asserts that this issue is embodied in the two generations of scholars that have worked in lesbian & gay studies: the Stonewall generation and the post-Stonewall generation. The Stonewall writers, such as John D'Emilio, Karla Jay, Jonathan Katz, Allan Bérubé, Audre Lorde, Kate Millet, and Cherríe Moraga are those who do not necessarily have strong ties to universities and who "rely on the [gay & lesbian] community both for support and as a critical audience" (p. 41). Their work in general is centered on anthropology, history, and sociology. According to Escoffier, these people were ground-breakers, and many with less recognizable names are at work in colleges and universities, already entrenched in a system that permits them only to pursue lesbian & gay studies outside the classroom. The post-Stonewall generation, on the other hand, is a younger group of scholars who received their training and subsequent positions at exclusive institutions. Prominent among this group of scholars are John Boswell, Lee Edelman, David Halperin, and Eve Kosofsky Sedgwick. These writers "emphasize sophisticated interpretation of texts rather than the social history or the sociology of gay life" (p. 40). Escoffier voices his dissatisfaction with such an approach, charging the post-Stonewall generation with taking the political victories and concerns of gays & lesbians for granted. "Turning away from social history and anthropology to the textual concerns of literary and cultural criticism, the



younger generation uses a language that, for all its literary brilliance, is quite difficult. With the links between the university and the communities rendered less visible, this new wave of lesbian and gay studies has not managed to incorporate women and people of color into its ranks and analyses" (p. 41).⁶ The final result is a widening gap between gay & lesbian academics and the lesbian & gay community — a gap that Escoffier feels may soon become "unbridgeable."

In his history of the discipline, Escoffier points out that "the current round of new programs in lesbian and gay studies is not the first time that lesbian and gay scholars have tried to break out of the ivory closet" (p. 41). The Stonewall generation, publishing throughout the 1970s, founded the Gay Academic Union (GAU) in 1973. The group dissolved a few years later due to political divisions (the overwhelming male membership and their underlying chauvinism caused many women and radical men to leave the group by 1975). However, the group had been an active force in confronting institutionalized homophobia.

Escoffier also follows the discipline to the field of women's studies where lesbian issues were addressed. He notes, however, that with the conservative attacks of the 1980s, many women's studies programs experienced budget cutbacks and "the lesbian content of the courses was downplayed or eliminated" (p. 42).

During the late 1970s and early 1980s, after the demise of the GAU, "serious research... on gay and lesbian life was often carried out by scholarly writers and intellectuals outside the university" (p. 42). This was the era of the search for a gay & lesbian history, and it saw the publication of Katz's *Gay American History* (1976) and *Gay/Lesbian Almanac* (1983). Also during this time, women's and gay & lesbian caucuses were formed in several academic professional associations: the Modern Language Association, The American Sociological Association, the American Psychological Association, the American Anthropological Association, and the American Historical Association (but *not* in the AMS).

Escoffier suggests that the bulk of American scholarship done in the 1970s "initially assumed that the homosexual experience in different periods of history and in different cultures reveals a type of human personality called 'the homosexual'" (p. 43).

⁶It should be noted that Escoffier later states that neither generation has been able to include women and people of color, p. 48.

However, this essentialist viewpoint was challenged by British scholars following the lead of sociologist Mary McIntosh. She "argued that the homosexual should be seen as a social role rather than as a natural condition," and she further asserted that the homosexual role includes not only a particular sexual behavior but other cultural activities. This perspective was adopted by British gay left scholars, including Jeffrey Weeks and Kenneth Plummer, and was set forth most notably by Michel Foucault in his *History of Sexuality*, vol. 1 (1978).

Escoffier asserts that "the development of a social-constructionist interpretation of homosexual history is one of the major intellectual achievements of the Stonewall generation of lesbian and gay scholars" (p. 44), and he gives a cogent example of the difference between this and the essentialist methodology. The question that would fuel the social-constructionists is: "Why doesn't every society organize homosexuality in the same way the the classical Greeks did?" instead of "Why did the Christian church repress the natural impulse of homosexual love?"

Another significant intellectual development of the 1980s was brought about by women of color who criticized the emphasis on "essential similarities of all women rather than the differences of race, sexuality, and class among women" (p. 44). This criticism was set forth in *This Bridge Called My Back* (1981), a collection of essays, poems, and personal narratives by several women including Gloria Anzaldúa, Audre Lorde, Cherríe Moraga, and Barbara Smith. The book also challenged the "simplistic notions of egalitarian relationships [between women] and the belief in politically correct sex" (p. 45) and so had significant ramifications for lesbian (and gay men's) studies.

When Escoffier locates the post-Stonewall generation in history (in the mid-80s), he again indicts the group for its distance from the gay & lesbian community. "The scholarship of this new generation... draws deeply on French cultural theory... and it is these theoretical influences that make the work of the new generation difficult and obscure to those outside the academy. Yet it is precisely the influence of theory that is securing the post-Stonewall generation's place in academia" (p. 46). Escoffier also suggests that the focus of the several gay & lesbian studies programs at universities around the country (Yale, City University of New York, City College of San Francisco, MIT, University of California at Santa Cruz, and Duke) is also shaped by the need to establish intellectual status which "encourages lesbian and gay academics to respond more to academic and disciplinary standards than to the political and cultural concerns of the lesbian and gay

communities outside the university" (p. 48).

Escoffier's article is a lucid account of our history as scholars concerned with gay & lesbian studies. However, I fear we — as post-Stonewall scholars — are the ones he is taking to task with his statement, "the intellectual work of scholars out of touch with [lesbian & gay] communities will shrink the audience and become increasingly irrelevant to the cultural and political needs of lesbians and gay men" (p. 48). How do we respond to such an indictment? How do we, as a group of music scholars just beginning to gain intellectual credibility for our work on sexuality, combine our academic lives and work with our community's concerns? Our current position, according to Escoffier, makes us prone to ignoring our communities. Are we actually in danger of doing so, and if so, how do we begin to bridge the gap? Escoffier does not have answers — only advice: "As an academic discipline, lesbian and gay studies must remain in dialogue with the communities that gave rise to the political and social conditions for its existence" (p. 48). Perhaps the GLSG can begin to formulate an answer.

[Lydia Hamessley]



The following bibliography is taken from Escoffier's article.⁷ According to Escoffier, the bibliography can be read on a continuum moving from the Social-Constructionist perspective (starting with the British Gay Left and French Post-Structuralism) to the Essentialist perspective (ending with Male Cultural Feminism and Academic Gay Studies). Feminism and Feminist Women of Color are the mid-point in his continuum. I do not agree with him on all counts, particularly in the placement of Academic Gay Studies, which in itself incorporates the entire range of the continuum. However, his example of Boswell's book as an Essentialist position does seem valid. In any case, it seems useful to place texts within their ideological *loci*, if only for the sake of simplifying the task of wading through it all. There are, of course, reams of other articles and texts which are not on this list; Escoffier intends this as a list only of the "Classics."

[Lydia Hamessley]

⁷[Editor's note: Jeffrey Escoffier kindly gave us permission to reproduce his bibliography. He made two additional points: first, the cutoff date for this bibliography is 1985, and no sources are included that were published after that date; and second, an important addition to the list should be:

Russo, Vito. *The Celluloid Closet: Homosexuality in the Movies*. New York: Harper & Row, 1981.

Paul Attinello]

The British Gay Left

McIntosh, Mary. 'The Homosexual Role.' *Social Problems*, 16 (Fall 1968); reprinted in *The Making of the Modern Homosexual*, ed. Kenneth Plummer. London: Hutchinson, 1981.

Weeks, Jeffrey. *Coming Out: Homosexual Politics in Britain from the Nineteenth Century to the Present*. London: Quartet Books, 1977.

Journal: *Gay Left*, 1975-79.

French Post-Structuralism

Foucault, Michel. *The History of Sexuality, vol. I: An Introduction*. New York: Random House, 1978.

Snitow, Ann, Christine Stansell, and Sharon Thompson, editors. *Powers of Desire: The Politics of Sexuality*. New York: Monthly Review Press, 1983.

Vance, Carole S., editor. *Pleasure and Danger*. Boston: Routledge and Kegan Paul, 1984.

The American Gay Left

Altman, Dennis. *Homosexual: Oppression and Liberation*. 1970. Revised edition, London: Allen Lane, 1974.

Katz, Jonathan. *Gay American History*. New York: Thomas Y. Crowell, 1976.

_____. *Gay/Lesbian Almanac*. New York: Harper & Row, 1983.

Journals: *Advocate* (Los Angeles); *The Body Politic* (Canada); *Gay Community News* (Boston, since 1973); *Heresies* (New York, since 1977); *Radical America* (Somerville, Massachusetts, since 1967); *Sinister Wisdom* (Lincoln, Nebraska, since 1976); *Socialist Review*.

Feminism

Millet, Kate. *Sexual Politics*. Garden City, New York: 1970.

Feminist Women of Color

Combahee River Collective, 1974-77. Various works.
Hull, Gloria, et al. *All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave: Black Women's Studies*. Old Westbury, New York: Feminist Press, 1982.

Lorde, Audre. *Sister Outsider*. Trumansburg, New York: Crossing Press, 1984.

_____. *Zami: A New Spelling of My Name*. Trumansburg, New York: Crossing Press, 1982.

Moraga, Cherríe. *Loving in the War Years*. Boston: South End Press, 1983.

Moraga, Cherríe, Audre Lorde, Barbara Smith, et al. *This Bridge Called My Back*. New York: Kitchen Table Press, 1981.

Smith, Barbara. 'Toward a Black Feminist Criticism.' 1977.

Journal: *Conditions* (Brooklyn, New York, since 1977).
Emphasis on lesbian women of color.



'Sexual Identities and Music'

Philip Brett taught this course in the spring semester of 1990 at the University of California, Berkeley. It was classified as "group special studies" and offered at the instigation of a number of graduate students; it was devised in collaboration with them as an exploratory reading and discussion group. There was purposely no 'syllabus,' and so the reading list below was presented initially for its possibilities, not for any prescriptive value. It was possible to sign up for more units and develop a project, which the majority did. These included historical, critical, theoretical and ethnomusicological projects and even, in delayed action, a music theory project.

The communal reading and discussion of McClary and Sedgwick proved most fruitful. Other activities included a visit from British composer Nicola LeFanu (a driving force behind the 'Gender and Music' conference in London, July 1991). There was discussion of the 'Gender at the Crossroads' conference held at Stanford during the course (papers by Terry Castle, Marjorie Garber, Jonathan Goldberg, Barbara Johnson, Stephen Orgel, Eve Sedgwick & Michael Moon, Peter Stallybrass, Nancy Vickers). As our gift to the Department, we had Marjorie Garber come to Berkeley to repeat her paper, "Qué es más macho? - Popular Music and the Semiotics of Virile Display," which dealt with transvestism by three "unmarked" transvestites of the entertainment business - Rudolf Valentino, Liberace and Elvis Presley.

Accompanying the reading list were some initial questions and concerns for the group:

While reading around among items that discuss sexuality and gender from a number of different points of view, I have seen two main focuses for how we might conceive of proceeding in music. Or to put it another way, I am interested in two main ways of 'problematizing' sexuality and gender in music. I hope you will be able to broaden these questions.

(1) Why has musical discourse (musicology, plain old journalistic criticism, concert chat) been so inimical to any discussion of the sexual, the erotic, desire, etc. in music? Hasn't there been a de-eroticization of Wagner, for instance, as well as an obfuscation of Britten? Why is Tchaikovsky the only homosexual composer? Why isn't someone writing about the homosexual component in Copland or Maxwell Davies, or Chausson, or Saint-Saëns, or any of a number of other composers? Is the question

Lesbian Feminism

- Faderman, Lillian. *Surpassing the Love of Men: Romantic Friendship and Love Between Women from the Renaissance to the Present*. New York: William Morrow, 1981.
- Freedman, Estelle, Barbara C. Gelphi, Susan L. Johnson, and Kathleen M. Weston, editors. *The Lesbian Issue: Essays from Signs*. Chicago: University of Chicago, 1985.
- Moraga, Cherríe, and Amber Hollibaugh. 'What We're Rollin' Around in Bed With.' *Heresies* (1981).
- Ponse, Barbara. *Identities in the Lesbian World*. Westport, Connecticut: Greenwood Press, 1978.
- Radicalesbians. 'The Woman-Identified Woman.' 1970.
- Rich, Adrienne. 'Compulsory Heterosexuality and the Lesbian Continuum.' *Signs*, no. 5 (1980), pp. 631-60.

Male Cultural Feminism

- Evans, Arthur. *Witchcraft and the Gay Counterculture*. Boston: Fag Rag Books, 1978.
- Journal: *Fag Rag*.

Academic Gay Studies

- Between Men—Between Women*. A book series just begun by Columbia University Press devoted to gay & lesbian studies.
- Boswell, John. *Christianity, Social Tolerance, and Homosexuality*. Chicago: University of Chicago, 1980.
- D'Emilio, John. *Sexual Politics, Sexual Communities: The Making of the Homosexual Minority*. Chicago: University of Chicago, 1983.
- Dover, K. J. *Greek Homosexuality*. Cambridge, Massachusetts: Harvard University, 1978; revised edition, 1989.
- Grahn, Judy. *Another Mother Tongue: Gay Words, Gay Worlds*. Boston: Beacon Press, 1984.
- Greenberg, David. *The Construction of Homosexuality*. Chicago: University of Chicago, 1988.
- Newton, Esther. *Mother Camp: Female Impersonators in America*. Englewood Cliffs, New Jersey: Prentice, 1972; reprint, Chicago: University of Chicago Press, 1985.
- The South Atlantic Quarterly* (Winter 1989): "Displacing Homophobia," special issue. A good sample of the post-Stonewall generation.
- Journals: *The History of Sexuality* (A new journal to be published by the University of Chicago Press); *The Journal of Homosexuality* (since 1974; this started out as a journal of psychology, but has expanded to become interdisciplinary).
- [Jeffrey Escoffier]



"why aren't there many women composers in Western music" putting the cart before the horse of "what does being a musician in Western society do to a person?"

(2) What kinds of approaches could we take that would allow us to talk about sexuality and gender in music, particularly abstract music? It is one thing to talk (as I have tried to) about opera, or any music with words. How do we start finding erotic desire of a special kind in the Schubert C major symphony?

It seems to me that feminist and gay history and theory can help to develop quite a rich response to item (1) above – little bits of information can be brought home, so to speak, in various guises. With (2) we might find help in some current modes of literary criticism, especially feminist criticism. It will mean abandoning traditional means of analysis, of course, which in any case might be seen to be heavily implicated in the diagnosis of (1). It seems to me we could be on the lookout for ways to develop responses that look for points of pleasure and desire in musical language, and language in which to talk about them.

There are a number of related questions, of course. What is the function of gender or sexuality in the music of other cultures? Are sexual roles played out there as strongly as they have been in the West? Please add your own concerns to this list.

[Philip Brett]



The course reading list included:

I. Theory

Mary McIntosh, 'The Homosexual Role.' *Social Problems*, no. 16 (1968), pp. 182-92. Reprinted in *The Making of the Modern Homosexual*, Kenneth Plummer, editor, London: 1981.

Gilles Deleuze and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by Robert Hurley, Mark Seem and Helen Lane. New York: Viking, 1977.

Guy Hocquenghem. *Homosexual Desire*. Translated by Daniella Dangoor, preface by Jeffrey Weeks. London: Allison & Busby, 1978.

Félix Guattari. 'A Liberation of Desire' (an interview with George Stambolian). *Homosexualities and French Literature: Cultural Contexts/Critical Texts*. George Stambolian and Elaine Marks, editors. Ithaca, New York: Cornell University, 1979.

Michel Foucault. *The History of Sexuality, volume 1: An Introduction*. Translated by Robert Hurley. New York: Random House, 1980.

Elaine Marks and Isabelle de Courtivron, editors. *New French Feminisms*. New York: Schocken, 1981.

Teresa de Lauretis. 'Feminist Studies/Critical Studies: Issues, Terms and Contexts.' *Feminist Studies/Critical Studies*, ed. Teresa de Lauretis. Bloomington: Indiana University, 1986, pp. 1-19.

Toril Moi, editor. *French Feminist Thought: A Reader*. Oxford: Blackwell, 1987.

Sue-Ellen Case. *Feminism and Theater*. New York: Methuen, 1988.

_____. 'Toward a Butch-Femme Aesthetic.' In *Making a Spectacle: Feminist Essays on Contemporary Women's Theatre*, Lynda Hart, editor. Ann Arbor: University of Michigan, 1989, pp. 282-99.

Eve Kosofsky Sedgwick. *Between Men: English Literature and Male Homosexual Desire*. New York: Columbia University, 1985. Introduction and Chapter 5, 'Towards the Gothic: Terrorism and Homosexual Panic.'

_____. 'Epistemology of the Closet.' *Raritan*, no. 7 (1988), pp. 39-69.

_____. 'Across Gender, Across Sexuality: Willa Cather and Others.' *South Atlantic Quarterly*, no. 88 (1989), pp. 53-72.

[These two articles are reprinted in: *Epistemology of the Closet*. Berkeley & Los Angeles: University of California, 1990.]

II. Applications of gay, lesbian, feminist or other related perspectives to topics

John Boswell. *Christianity, Social Tolerance, and Homosexuality*. Chicago: University of Chicago, 1980.

Alan Bray. *Homosexuality in Renaissance England*. London: Gay Men's Press, 1982. Second edition 1988.

Stephen Greenblatt. 'Fiction and Friction.' In *Shakespearean Negotiations*. Berkeley: University of California, 1988, pp. 66-93.

Jonathan Dollimore and Alan Sinfield, editors. *Political Shakespeare*. 1985.

James Saslow. *Ganymede in the Renaissance: Homosexuality in Art and Society*. New Haven: Yale, 1986.

_____. 'Closets in the Museum: Homophobia and Art History.' *Lavender Culture*, Karla Jay and Allen Young, editors. New York: Jove, 1978, pp. 215-27.

Peter Stallybrass and Allon White. *The Politics and Poetics of Transgression*. Ithaca: Cornell, 1986. Chapter 5, 'Bourgeois Hysteria and the Carnavalesque,' and Conclusion.

George Rousseau. 'The Pursuit of Homosexuality in the Eighteenth Century: "Utterly Confused Category" and/or Rich Repository.' *Eighteenth-Century Life*, no. 9 (1985). Reprinted in *'Tis Nature's Fault: Unauthorized Sexuality during the Enlightenment*, Robert Purks Maccubbin, editor. Cambridge: Cambridge University, 1985, pp. 132-68.

Terry Castle. *Masquerade and Civilization: The Carnavalesque in Eighteenth-Century English Culture and Fiction*. Stanford: Stanford University, 1986.

D. A. Miller. *The Novel and the Police*. Berkeley: University of California, 1988.

III. Some new models in music

Philip Brett, editor. *Benjamin Britten: Peter Grimes*. Cambridge: Cambridge University, 1983.

_____. 'Homosexuality and Music' (interview with Lawrence Mass). *Christopher Street*, no. 115 (Fall 1987). Reprinted in Lawrence Mass, *Homosexuality as Behavior and Identity: Dialogues of the Sexual Revolution 2* (New York: Haworth Press, 1990).

Susan McClary. 'Getting Down off the Beanstalk.' *Minnesota Composer's Forum*, 1986.

_____. 'Sexual Politics in Classical Music.' Unpublished paper, 1987, revised 1989.

_____. 'Gender Construction in Monteverdi.' *Cambridge Opera Journal*, vol. 1 no. 3 (March 1990).

[These three papers are reprinted in Susan McClary, *Feminine Endings*, Minneapolis: University of Minnesota, 1990.]

Susan McClary and Robert Walser. 'Start Making Sense! Musicology Wrestles with Rock.' In *On Record: Rock, Pop and the Written Word*, edited by Frith and Goodwin. New York: Pantheon, 1990.

Eric Gordon. *Mark the Music: The Life and Work of Marc Blitzstein*. New York: St. Martin's Press, 1989.

Marcia Citron. 'Gender, Professionalism and the Musical Canon.' *Journal of Musicology* (Winter 1990). [This appeared during the course.]

IV. Further resources

David Greenberg. *The Construction of Homosexuality*. Chicago: University of Chicago, 1988.

Wayne Dynes. *Homosexuality: A Research Guide*. New York: Garland, 1987.

Foucault, Michel. *The Use of Pleasure*. The History of Sexuality, vol. 2. New York: Pantheon, 1985.

_____. *The Care of the Self*. The History of Sexuality, vol. 3. New York: Pantheon, 1986.

Lewes, Kenneth. *The Psychoanalytic Theory of Male Homosexuality*. New York: Simon & Schuster, 1988.

[Philip Brett]



sibling newsletters



This list is frankly stolen from the Lesbian & Gay Studies Newsletter.

Association of Gay & Lesbian Psychiatrists Newsletter. c/o David Scasta, 1721 Addison Street, Philadelphia, Pennsylvania 19146.

Association of Lesbian & Gay Psychologists Newsletter. 2336 Market Street, No. 8, San Francisco, California 94114.

Committee on Lesbian & Gay History Newsletter. c/o John Fout, Dept. of History, Bard College, Annandale-on-Hudson, New York 12504.

European Gay Review. BCM Box 8970, London WC1N 3XX England.

Forum Homosexualität und Literatur. c/o Wolfgang Popp und Dietrich Molitor, Universität Gesamthochschule Siegen, Fachbereich 3, Postfach 10 12 40, D5900, Siegen, Germany.

Homologie. Dokumentatiecentrum Homostudies, University of Amsterdam, Weteringschans 102, 1017 XS Amsterdam, Netherlands.

Legacy (Lesbian & Gay Studies Center at Yale). POB 2585, Yale Station, New Haven, Connecticut 06520.

Lesbian & Gay Studies Newsletter. (Literature and language studies.) LGSN, Department of English, University of Toronto, 7 King's College Circle, Toronto, Canada M5S 1A1.

Matrices: A Lesbian-Feminist Research Newsletter. c/o Jacqueline Zita, Women's Studies, 492 Ford Hall, University of Minnesota, Minneapolis, Minnesota 55455.

Men's Studies Review. POB 32, Harriman, Tennessee 37748-0032.

News from CLAGS (Committee for Lesbian & Gay Studies at the City University of New York). c/o Center for the Study of Women and Society, City University Graduate Center, 33 West 42nd Street, New York, New York 10036.

OurStories (Gay & Lesbian Historical Society of Northern California). POB 42126, San Francisco, California 94142.

Society for Lesbian & Gay Philosophy Newsletter. c/o John Pugh, Department of Philosophy, John Carroll U., University Heights, Ohio 44118.

Society of Lesbian & Gay Anthropologists Newsletter. c/o Arnold Pilling, Anthropology, Wayne State U., Detroit, Michigan 48202.

Sociologists' Lesbian & Gay Caucus Newsletter. POB 415, Claremont, California 91711.

Sodoma: rivista omosessuale di cultura. Fondazione Sandro Penna, via Accademia della Scienze, 1, 10123, Torino, Italy.

current bibliography



Current Bibliography is a regular list of books and articles on lesbians & gay men in music, focusing on recent publications. In the future this department will be managed by Brian Newhouse; we encourage you to send articles and listings to him at the address listed near the end of this issue.

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[Paul Attinello]

your humble servants



This is a list of key personnel for the GLSG and Newsletter. Biographies are followed by addresses and telephone numbers.

Philip Brett, co-chair, studied at Cambridge and became a Fellow of King's College before going to the University of California, Berkeley, in 1966, where until recently he was Professor of Music and Department Chairman. He now teaches at the University of California, Riverside. He is general editor of *The Byrd Edition*, compiler of the Cambridge Opera Handbook on *Peter Grimes*, and author of numerous articles on Byrd, Britten, and other topics. He is also a conductor and continuo player with several records to his credit; the record of Handel's *Susanna* by his UC Berkeley Chamber Chorus and the Philharmonia Baroque Orchestra was nominated for a 1991 Grammy Award, Choral Class. He introduced gay concerns to the AMS with a paper on Britten at the Washington Bicentennial meeting in 1976. As a member of the AMS Board of Directors in 1985, he held the first Gay & Lesbian Forum.

Lydia Hamessley, co-chair, holds a Ph.D. in musicology from the University of Minnesota, specializing in secular music of the Italian and English Renaissance with the dissertation *The Reception of the Italian Madrigal in England*. In 1989 she taught at Hamilton College, Clinton, New York. She is a member of the AMS and the NWSA (National Women's Studies Association). Her interests include: song settings of seventeenth century English women poets; Italian madrigals by women composers; and the late nineteenth century idea of 'New Woman' and its manifestation in song and operetta. She is director of the One Voice Mixed Chorus, a member of GALA (Gay & Lesbian Association).

Paul Attinello, co-editor, is in the Ph.D. program in systematic musicology at UCLA. In 1981 he co-founded the Society of Gay & Lesbian Composers in San Francisco; he is a member of AMS, SMT and SEM. He writes about music for interactive laser discs, has contributed to *Baker's Dictionary of Musicians*, lectures for the concert series of the Da Camera Society, and is a published poet and playwright; he has also been a professional vocalist and a composer. He is interested in the theory and textual/cultural critique of musically disrupted eras, especially the fourteenth and twentieth centuries, and in the semantic and psychological analysis of transitional and innovative music.

Frances Feldon, co-editor, is a doctoral candidate in Collegium Directing at the Early Music Institute of Indiana University. She is writing the dissertation *Aesthetics and Vibrato in Eighteenth-Century France*. She is a professional flauto traverso and recorder player who teaches and performs throughout the San Francisco Bay Area. She is a member of AMS and is on the staff of the San Francisco Early Music Society. She is interested in historical performance practices, particularly in works by women composers; the interface between ethnomusicology and early music, especially in medieval performance practice; Renaissance notation; and the history of food.

Philip Brett, co-chair

Lydia Hamesley, co-chair

Paul Attinello, co-editor

Frances Feldon, co-editor

Paul Borg, membership secretary, is an Associate Professor of Music at Illinois State University. A musicologist whose interests include chamber music, Renaissance music, and the music of Spain and the Spanish New World, he teaches courses in music history and literature, directs the Recorder Ensemble and serves as Assistant Chair of the Music Department. Active as a pianist, he also performs regularly with his colleagues as an accompanist and chamber musician.

Paul Borg, membership secretary

Brian Newhouse, bibliographer, is the music cataloguer for the Princeton University Libraries. He has studied composition at the State University of New York at Buffalo and done graduate work in music history at the University of California at Berkeley. His research interests include twentieth-century opera and related genres, particularly in England and the United States.

Brian Newhouse, bibliographer

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