

GLSG Newsletter

for the Gay & Lesbian Study Group
of the American Musicological Society
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Introduction

Welcome to Toronto!

and Welcome to the Fall 2000 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 and gay music scholars, increasing awareness of issues in sexuality and music in the academic community, and establishing a forum for the presentation of lesbian and 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 and lesbian affirmative action and curricula.

Subscriptions & Contributions: Membership dues for the GLSG include subscription to the *Newsletter*, published in March and October. Please refer to the back cover of this issue for membership information. 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, which goes toward production of the *Newsletter*.

Mailing List: We encourage you to send names for the mailing list to Judith Peraino, membership secretary. 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: We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, syllabi, suggestions, and letters. Send submissions to Ivan Raykoff, co-editor, by February 15th and September 15th of each year (e-mail submissions are preferred).

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Queer Studies at the Toronto Meeting
compiled by Fred Maus

The offering of queer studies papers and related events at Toronto 2000 is scant but promising. I have listed only papers or events that seem committed to explicit recognition of LGBTQ concerns. (There are other papers where sexuality might be an issue, but where the abstracts give no indication that it will be. Sometimes, for instance, in abstracts on the Cage/Cunningham collaborations, disco, or Copland's friendship with Britten, it is surprising to see no hint of sexual issues—but I have not tried to second-guess the authors, and such papers do not appear on my list.)

Wednesday, Nov. 1, 7:30pm - 10:30pm

Added session sponsored by GLSG of AMS, with speakers from AMS and SMT (not in the published conference program).

Location: Room 130, Edward Johnson Building, Faculty of Music, University of Toronto.

Gay Darmstadt: Flamboyance and Rigor at the Summer Courses for New Music

--Paul Attinello and David Osmond-Smith

The Church, The Self, and The Other: The Significance of a Homosexual Narrative in Poulenc's Concerto for Two Pianos

--Kevin Clifton

Kitsch, Culture, Darstellungen: Webern, Atonality, and the Articulation of "Perversion"

--Renee T. Coulombe

The Queer Composition of "America's Sound": Toward a New History of Musical Modernism

--Nadine Hubbs

Thursday, Nov. 2, Afternoon

Session 2-51 "I Thought that We Would Just Be Friends": Queering the Image and Lipstick Traces in Solo Spice Girl Outings

--Irene Nexica

Thursday, Nov. 2, Evening

Session 2-74 Taking it Seriously: Intertextuality and Authenticity in Two Covers by the Pet Shop Boys

--Mark Butler

Friday, Nov. 3, Noon - 2pm

AMS Gay and Lesbian Study Group:

Revisiting Tango's Homoeroticism in the Films *Happy Together* and *The Tango Lesson*

--Shanna Lorenz

On the Borders of Camp: Transgender Pop Stars in Germany, Turkey, and Israel

--Ivan Raykoff

Friday, Nov. 3, 12:15pm - 1:45pm

SMT Committee on the Status of Women:

Kitsch, Culture, Darstellungen: Webern, Atonality, and the Articulation of Perversion (paper presented Wednesday evening; this will be a briefer summary and discussion)

--Renee T. Coulombe

Friday, Nov. 3, 1:15pm - 2:30pm

SEM Sexualities and Lesbian/Bisexual/Gay/Transgendered Concerns

Friday, Nov. 3, 5pm - 6pm

SMT Gay and Lesbian Discussion Group

Saturday, Nov. 4, Morning

Session 4-9 Schubert Reception: From Excursions to Structure (this paper will discuss McClary's work on Schubert along with other approaches)

--Suzannah Clark

Session 4-41 Film Music and Feminist Theory

--Caryl Flinn

Saturday, Nov. 4, Afternoon

Session 4-44 "Heed my Sighs, Respond to Me": The Voice and its Provocations

--Heather Hadlock

Session 4-68 Subverting the Conventional through Spaces of Ecstasy: Exploring the Musical Narrative(s) of Queer Women in Rave

--Charity Marsh

Session 4-70 Pop Divas and the Homosexualization of America:

Cher's "Dark Ladies," Seventies Liberationisms, and the Culture of Entertainment

--Mitchell Morris

I Just Bette: Narcissism, Gay Identification, and the Divine Miss M

--Paul Attinello

Saturday, Nov. 4, 5:30pm - 7:30pm

AMS Business Meeting (with presentation of the Philip Brett Award)

The Philip Brett Award, sponsored by the GLSG, honors each year exceptional musicological work in the field of transgender/transsexual, bisexual, lesbian, gay studies completed during the previous two academic years (ending June 30), in any country and in any language. By "work" is meant a published article, book, edition, annotated translation, conference paper, and other scholarly work accepted by the award committee that best exemplifies the highest qualities of originality, interpretation, theory, and communication in this field of study.

Saturday, Nov. 4, 9pm - Midnight

AMS Gay and Lesbian Study Group Party!

(Originally presented in a panel discussion organized by the Committee on Career Related Issues at the AMS National Meeting in Kansas City, November 5, 1999.)

I would like to address mentorship from the perspective of sexual identity. I informally canvassed the membership of the Gay & Lesbian Study Group about this issue, and woven into my talk I will be sharing some of their responses.

Our study group has two main objectives: the fostering and recognition of queer scholarship, and the creation of an academic environment supportive of openly lesbian and gay scholars. For these goals to be reached, some-thing has got to change. As things stand, the musico-logical profession is fundamentally shaped by homo-phobia, or the fear of failing to live up to the dictates of gender. I don't mean personal instances of prejudice and intolerance, but "a very deep socio-political structure with foundations long at work in education, religion, law, medicine, etc."

Civilization has long been energized by the stigmatization and exclusion of various scapegoats; the homosexual is one of the golems of modern, urban, post-Freudian society. And there seems to be something about music—that uninhibited revelation of the most personal, secret and embodied emotions—which brings it dangerously close to the image of a suspect or queer subjectivity.

Perhaps some institutionalized defense mechanism is at work against this realization. But for whatever reason, musicology as a whole is still quite skittish about acknowledging the queerness of the many queer scholars in its midst. Knowing this situation firsthand, and especially aware of the isolation which is often the lot of gay or lesbian students, many of our members have tried to offer support and encouragement wherever we can, officially and unofficially, both within our home institutions and as outside advisors and friends. In this respect, a group like the GLSG, trying to forge community from shared experience, and trying to offer leverage to its more vulnerable members, can serve as a model of mentorship for the AMS.

But on the other hand, the problem is larger than our small study group. Our active membership hardly includes all the queer or bisexual members of AMS. Due to a variety of factors—the separation of personal and professional matters, the "don't ask, don't tell" mentality prevalent in much of academia, and the fear of real consequences—many people choose not to be a "visible" minority. To learn more about these fears, I recommend the book *Poisoned Ivy: Lesbian and Gay Academics Confronting Homophobia* (1997), by Toni McNaron, lesbian professor of English at the

University of Minnesota. Given the comparatively small size of our profession, this means that students and junior faculty who would welcome a queer mentor often have (apparently) no one to turn to. Furthermore, the number of music scholars openly gay when hired are quite rare; it has been generally more practical to wait until tenure to consider being open. This underscores the scarcity of visible role models for the coming generation.

Several things follow: first, the need for "helpful heterosexuals." Our non-queer-identified colleagues can do a great service by being supportive and willing to find out about local and professional resources for queer students. Luke Jensen, Coordinator of Lesbian, Gay, Bisexual and Transgender Equity at the University of Maryland, College Park, recommends a book edited by Ronni Sanlo, *Working With Lesbian, Gay, Bisexual and Transgender College Students: A Handbook for Faculty and Administrators* (1998).

Second, the need to connect with the queer academic community across disciplines. Music scholars can benefit from the greater critical mass of queer visibility in the fields of modern languages and literature.

Third, the need to respect the initiative of the younger generations. One member of our group shared with me her dismay at the absence of any model for "performing lesbian" in musicologyland. She explains that should one want to act up in certain ways as one presents papers and so on, it's not easy to follow through, partly because "lesbian" is not nearly so identifiable and comprehensible a category in musicology as "gay man" (a category with a long history). However, courage can be found in the panache and daring of a new generation (as for instance, the activist theatrics of the Lesbian Avengers). In the near absence of look-alikes in senior ranks, she concludes, certain kinds of mentoring will have to come from peers and younger colleagues-to-be.

So much for the first objective, namely a supportive and open work environment. As for the promotion of queer scholarship, here, too, much needs to change. On the one hand, studies in sexual history and interpretation have been sensationalized by some music scholars who see such work as uncontrolled political advocacy, corrosive of central pieties of nationality, class, and aesthetic decorum. On the other hand, queer studies have been trivialized by those who see sexuality as irrelevant to the sphere of music, incapable of producing musical meaning, or at any rate meaning worthy of study. I heard very recently of a young scholar writing a biographical entry on a 20th-century composer for the millennial edition of *Grove Dictionary*, who included new archival research concerning the composer's sexual identity along with an interpretation of the music

from that perspective. The scholar was asked to remove the passages dealing with sexuality.

Taking queer studies seriously means attending to the personal, embodied, subjective and even subconscious nuances involved in musical meaning and musical practice. It means being willing to consider the possibility of subversive, encoded or occluded statements and traditions stemming from minority sexual experience, on the part of composers, performers, and listening communities. It means being skeptical about history which assumes the heterosexual conformity of musical figures, requiring verifiable "proof" before the notion of sexual difference will even be entertained. These attitudes have not caught on widely in musicology, challenging as they do some of its fundamental premises. True, such ideas have been aired, at conferences and in publication. But instances of music scholars being hired because of their work in queer studies are vanishingly rare. The prevailing attitude is summed up by the advice given to one student dissertating on a topic in sexual history to get a second, "real" area of expertise.

One of the members of our group, an ethnomusicologist, shared with me a list of suggestions for facing this situation which I find eloquent and wise. All faculty ideally should be prepared to: 1) Take things that they consider marginal or out of the ordinary seriously. 2) Be prepared to take suggestions for reading from the students and do it with them. 3) Given that the preceding is often unrealistic, be prepared to figure out who in the university community (or the on-line academic community) has the appropriate expertise, direct their student to them and stay involved with the dialogue if only peripherally to learn something. 4) Be honest about the potential professional fall-out from working on these topics and work to change that, as well as counseling the student to make the right decision for her or him. 5) Stick by that student after graduation.

This is obviously a tall order. It calls for humility in realizing that mentorship of marginalized communities has to be a two-way street. It calls for pragmatism in realizing that marginalized scholarship entails professional risk, and courage to recognize when the structures in place need to be challenged. But if there is one thing I feel it is most important to emphasize from this list, it is number 1): Be open-minded! How can any of us know what queer scholarship has to offer if we refuse to hear its arguments, off the beaten path though they may be. It is through the embracing of difference, after all, that we can guarantee continued life in our scholarly community. From what I can see of our beloved profession, it needs all the difference it can get.

Schubertian Confidences
by Charles Fisk



I.

The second of the *Moments Musicaux* can easily be taken as quintessential Schubert. In the almost artless simplicity and narrow range of its melody, the delicate but resonant voicing of its chords, its frequent minor inflections and its stillness-in-motion, it manifests characteristically Schubertian traits. But at the same time, the opening page of this piece teems with ambiguities. Without the help of a score, can anyone who hears it tell whether it begins with an upbeat or a downbeat, or whether its meter is triple, as it initially seems, or duple, as it seems a few bars later? Is it song or dance? Is it headed anywhere? Will it remain in the major, or will it succumb—like the other *Ab Moment Musical* of several years before, or the *Eb Impromptu* of a few months before—to its minor inflections? Will it ultimately prove serene or troubled? Because of these ambiguities, the calm of this opening is suffused with doubt, as if the theme were asking if that calm—or the tenderness within it—could ever become real. But here I no longer merely pose questions; I begin to tell a story that this piece holds for me, one to which I shall presently return.

Whether or not the title *Moments Musicaux* was Schubert's own, it suits this piece especially. This music—primarily through its sustained chords and metrical ambiguities, secondarily through its avoidance much of the time of strong harmonic and melodic movement—produces a sense of hovering, of searching without finding its object. To a much greater degree than most tonal music, its theme seems to equalize its musical events. One hears primarily a succession of moments, each of them individualized as if in quiet meditation; only subordinately does one hear how these moments combine to produce complete phrases and cadential resolutions. And only the arrival of a second theme (m. 18) brings clarification, seeming to leave behind every ambiguity of the opening one: clearly in triple time, beginning at the bar-line; clearly a solo song with a distinct accompaniment; clearly in a new key, toward which the opening theme has headed at the last moment; clearly a parallel period, despite the different lengths of its two phrases; and also clearly a derivative of the opening theme, with its opening semi-tonal upper neighbor figure, the new theme beginning just a semitone higher. Because of its clarity, the new theme may seem to embody something more real than the

opening one; but the clarifications it brings come only at great cost. I look ahead, once again, to my story. The theme itself—the seeming answer to the opening questions, the seeming object of the initial search—is also unambiguously sad; and its key, F# minor (even if really Gb), is remote enough from the opening Ab major to imbue it with a sense of loss.

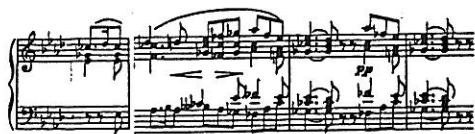


In one way, the turn to F# minor for the B theme only realizes implications already present in the opening one. Not only has the A theme touched twice on the Gb that now takes harmonic control, but it has emphasized that pitch as the recurring high point of the entire A section.



Indeed, B emerges seamlessly enough from A to suggest even that A itself metamorphoses into B, or that B has underlain A from the beginning. Schubert might plausibly have begun composing this piece with B already in his imagination as an embodiment of the dark memory or bleak reality from which A yearns for release. Here I draw again on what this music holds for me, and even pass beyond that in order to speculate about what it might have held for Schubert himself—a speculation that I shall also soon, at least briefly, develop.

Before the piece can end, the ambiguities in the opening theme must presumably resolve themselves within Ab major itself. The ensuing return of the A section achieves such a resolution sufficiently enough to feel, in many respects, like the conclusion of the piece. First, an excursion to Cb major (ms. 42-44) replaces the turn to Eb minor that in the first A section preceded the first semi-cadence (ms. 7-8).



This more hopeful, dream-like digression leads, through a chromatic ascent in the bass, to a return to Ab major, and then, for the first time, to a full cadence

in this key (ms. 45-47). The cadence introduces a coda in which reiterated off-beat Eb's help to clarify the now dancing meter and a reinterpretation of the opening melody, at first sequential, initiates a clear descent to the tonic.



Here the A theme seems to find within itself the definition and continuity it has sought and to bring its troubled undercurrents to rest; it fulfils its own vision of calm, or at least imagines that fulfillment.



But then, jarringly, the B theme returns. It forcibly negates this resolution, and so insists on the persistence of its own hard truth. The return of its F# minor, as disjunctive as its first emergence was seamless, dramatizes its tonal distance from the Ab-major of the theme. After one agitated phrase—I might wish to call it "anguished"—this music reverts to its original quiet disposition. But then, for its final measures, it turns suddenly major (m. 67ff.), in what feels to me like an epiphany—a transformative "moment musical." The change to major both stills the pain of the B theme itself and brings it tonally closer (as Gb major) to Ab major. It achieves a sense of reconciliation between B and A, or of B yielding to A.



The final A section is the purest. No longer diverted to Eb minor or Cb major, it reconfigures as a simple subdominant (in m. 80) the digression that originally led to the Db-major ending of the first A section, in this way enhancing closure. The sudden forte of the



ensuing cadential passage underscores this reconfiguration while counterbalancing the only earlier sudden forte in the piece, the beginning of the second B section. Thus the abrupt, forceful return of the B theme has proven cathartic, leading to the epiphanic shift to major at the end of the second B section, and to the ultimately profound and finally realized calm of the last return of the opening theme.

II.

In making this description of Op. 94 no. 2, I have already drawn on what would usually be designated as a "personal interpretation" of the piece. I wish now to place this interpretation in the context of a very brief account of the way I first got to know this *Moment Musical*. This is one of several Schubert piano pieces that I played over and over to myself during my late teens and early twenties, often late at night, in quasi-secret. While I loved, played and got to know a great deal of other nineteenth-century piano music in these years, none of it drew me in quite so fully as such Schubert pieces as this and the other *Ab Moment Musical*, several of the *Impromptus*, the finale of the great A-major Sonata or the first two movements of the B-flat Sonata.

I'm even going to confess here that I often cried as I played this music. My tears were tears of self-acceptance. Playing it made me feel, somehow, that I was a good person despite what I experienced as strong evidence to the contrary. This evidence, as in virtually all cases of such failed self-esteem, composed itself out into almost every imaginable thematic configuration; but its *Grundgestalt* was, without question, the predominance of homosexual fantasy in my psyche. For years I tried to deny that predominance, first through psychoanalysis and then through heterosexual relationships; but as long as I denied it, I was vulnerable to all-consuming feelings of guilt about it—sometimes even to a pervasive fear that I might be irredeemably lost, an exile from the very life I was living. I can only speak impressionistically about how it felt to play these Schubert pieces for myself: they seemed to be about redeeming someone who had fallen from grace, or—to put it even more crudely, and back in the first person—about being allowed to feel that I was—at least for the moment—actually good despite a chronic conviction that I was bad. More than with any other music, I felt that this music "knew (and accepted) who I was." And I felt that if it could know, then maybe I, and other people that knew me, could someday also know. In the second *Moment Musical*, in particular, I felt myself identified with the sad and lonely protagonist individuated in the B sections, a protagonist who seeks, and is finally shown, a way into the communal serenity imagined in the A sections.

III.

There is only one piece of writing by Schubert—by now a well-known one—that is usually called a "story." Dated July 3, 1822 and entitled "Mein Traum" (My Dream), it was found in Schubert's papers after his death by one of his brothers, who inscribed the heading "Allegorical Story" above its title, perhaps in order to discourage speculation about its possible auto-biographical content. Though I am always resistant to the artificiality of such enumerations, I want to discuss the story here for three reasons.

The first of these is that its themes of exile, homecoming and redemption are the same themes that I hear as significantly determining the course of so much of Schubert's music, and are, I suspect, what drew me to it in the ways I have just described. "Mein Traum" begins in a happy family setting, with its narrator surrounded by beloved parents, brothers and sisters. But one day his father takes him and his brothers to a feast, at which his sadness contrasts with his brothers' merriment. When he refuses the food, his father banishes him, and he wanders off to a far away country to remain there, torn between love and pain, for years. When his mother dies, his father allows him to return home, and he stays at home again. Eventually his father takes him back to the "pleasure garden," the scene of the feast. When he rejects it a second time, his father strikes him and he flees again. Of his second exile he writes: "Through long, long years I sang songs. But when I wished to sing of love it turned to pain, and when I wanted to sing of pain it was transformed for me into love." But at the end, as if by a miracle, he is transported into a circle of youths and men gathered around the tomb of a dead maiden, bathed in heavenly thoughts and "the most wondrously lovely sound." "And I felt," he concludes, "compressed as it were into a moment's space, the whole measure of eternal bliss. My father I saw too, loving and reconciled. He folded me into his arms and wept. And I still more." Whatever the autobiographical significance of the story, it attests, at the very least, to Schubert's preoccupation with themes that might be most succinctly summarized as a fall from grace and a regaining of it.

My second reason for mentioning the story is that, if it is indeed taken as an autobiographical statement of some kind—and I would contend that it is too strange *not* to be—then it can be read as evidence for Schubert's own possible homosexuality. Maynard Solomon based his first proposal of this possibility on an analysis of it ("Franz Schubert's 'My Dream,'" *American Imago* 38 [1981]: 137-154). I do not have space here to summarize Solomon's account of it in any detail; but it should at least be self-evident that the rejections of his father's "pleasure garden," the ensuing banishments and periods of exile (not just one but two of them), and the final scene of redemption and reconciliation with the father in a setting whose

only living protagonists are men and boys would all be consistent with such an interpretation.

My third and final reason for discussing "Mein Traum" here is that it corresponds in striking ways with the music with which I began this paper. If I were to diagram the form of "Mein Traum" in the way we diagram musical forms, it would best be represented as ABA'B'A": home—exile—return home—return to exile—transfigured homecoming. This, of course, is the form of Op. 94, no. 2; and it is, in fact, an idiosyncratically Schubertian form, one that this *Moment Musical* shares with the slow movements of the "Unfinished Symphony," the G-major String Quartet, the Eb Piano Trio and four of the mature piano sonatas, while sharing it with very little music by anyone else. Arnold Schering believed that Schubert intended "Mein Traum" as a secret program for the "Unfinished" Symphony (not just the slow movement, but the whole thing) that he composed only a few months after writing out the story. I would not wish to claim that Schubert intended the story, either prospectively or retrospectively, as the explicit (if secret) program for any of his pieces. But a few of the pieces in this ABA'B'A" form do come close to retelling it in music—and none more so than this *Moment Musical*. In this piece, the two tonally remote, F#-minor B sections can be heard as corresponding to the two periods of exile in the story; the violent, disjunctive return of the B music can mirror the father's violence from which the son flees into his second exile; and the F#-major epiphany that concludes that section corresponds, equally aptly, with the narrator's admission, as if by magic, into the circle around the dead maiden's tomb. Other aspects of the *Moment Musical*, to be sure, do not find cogent parallels in the story; but the correspondences that do exist are surely sufficient to support an impulse to hear this music as an exploration of the story's themes of exile, homecoming and redemption.

IV.

We only know that Schubert might have been homosexual—not that he surely was. But if he was—and if his being so led to the syphilis that he contracted only months after writing "Mein Traum," and that brought on his early death—then this sexuality would almost certainly have intensified his preoccupation with the themes of banishment and redemption in his only known "story," as well as his identification with the alienated, "Fremdling" protagonists of "Der Wanderer" and *Winterreise*, the bases of two of his most seminal and important works. For myself, I know that my own homosexuality—my own inner refusal of the "pleasure gardens" of my father and presumably of most of the other men with whom I associated in adolescence and early adulthood—was at the core of my own inner sense of being an outsider, and of my identification with the outsider I imagined to inhabit and to find solace in Schubert's

music. The apparent relationship of Op.94 no. 2 to "Mein Traum" thus raises for me a poignant question: did Schubert confide in this piece in much the same ways that I did more than a century later? Was he my "Leiermann"?

The Future of the Queer Past conference review by Robert Tobin

The University of Chicago, with funding from major foundations, hosted "The Future of the Queer Past: A Transnational History Conference," September 14 - 17, 2000. George Chauncey, author of *Gay New York*, was the primary organizer of the event. Over two hundred scholars presented work in fifty panels, and there were six hundred people in attendance. It was the largest gay history conference ever and one of the largest conferences in gay and lesbian studies since the Lesbian, Gay and Bisexual Studies Conference held at the University of Iowa in 1994.

The focus was self-consciously on gay and lesbian history, which according to the organizers had been a major force in gay and lesbian studies in the 1980s, but had taken a back seat to literary and cultural studies in the 1990s. Despite this emphasis, however, there were many prominent literary and cultural scholars in attendance alongside the historians.

Music was also represented as a focus of specific talks. "Women's Music Festivals as an Era of Lesbian Culture" was the title of one talk, by Bonnie Morris (George Washington University), which obviously fit into the theme of the conference. Ruth Vanita (University of Montana) remarked on the role of music in Indian film in her presentation, "From Dosti to Tamanna: Bombay's Cinema Figuring of Queerness as Normative Indianness." She explained that Bombay cinema's highly unrealistic convention of having characters break into song and particularly fraught points in the plot was really a way to allow the viewer and listener insight into the characters' psyche. "Like opera!" noted one astute attendee.

Not surprisingly, there was also considerable interest in cross-dressing, transvestism, and drag queens. Jacob Press (Duke University) discussed cross-dressing in his talk, "From Theodor Herzl to Dana International: An Introduction to Modern Israeli Masculinity, Nationalism, and Queer Male Identity." The segment on Dana International, the transsexual pop singer who won the Eurovision competition in 1998, discussed the ways in which Dana International's gender-bending paralleled her music's abilities to cross national and religious borders.

But outside of popular and film music, there was surprisingly little musicological work. The primary exception was Nadine Hubbs's "The Queer Composition of 'American Sound': Rewriting the History of Musical Modernism," which looked at the

mapping of tonal/atonal on French/German and gay/straight in musical thinking. This talk was on a panel about modernism moderated by Mitchell Morris (UCLA).

A panel on the job market, while not focussing on musicology, was of interest to all academics. It warned against the tendency to regard work in gay and lesbian studies as too "narrow" and noted that many people whose dissertations were on gay and lesbian topics were finding jobs in American Studies or Gender Studies programs, rather than pure history jobs. In the plenary session, work in the "new musicology" (*Queering the Pitch* was mentioned specifically) was noted as a laudable trend in gay and lesbian historical studies. There is clearly both plenty of work to be done at the intersection of gay and lesbian studies and musicology, the speakers noted, and a great deal of interest in this work.

Audible Traces
reviewed by Eleonora M. Beck

Audible Traces: Gender, Identity, and Music. Edited by Elaine Barkin and Lydia Hamessley. Zurich and Los Angeles: Carciofoli Verlagshaus, 1999. xxix, 358 p.

It has only recently become apparent to me why I feel it necessary to devote an hour a day to creative writing: I am a lesbian musicologist. While this reasoning may seem perplexing, I have come to believe that my slightly bawdy stories about lesbians on the beach or on Gay Pride Day are an outlet for ideological and artistic concerns that can't find expression in my scholarship. My scholarship is devoted to the musical culture of Trecento Italy—how does my sexuality fit in? What would my professors have said in graduate school if I had wanted to study the lesbian in Trecento Music? What would my College have done if I had wanted to devote my pre-tenure years to lesbians in music? It is only now, after gaining job security, that I begin to investigate these questions.

What I find most fascinating about the excellent new collection of work in *Audible Traces* is the underlying understanding the authors have of the need for people to be themselves in their scholarship and life. Ned Rorem once said that he performs Debussy better than anyone has ever played Debussy. When asked why, he said because he plays his music the way he likes it. This whimsically provocative spirit seems to be at the heart of *Audible Traces*, and it is principally exemplified by the book's cover, a photograph of a quilt sewn by Lydia Hamessley, one of the book's editors. Indeed, the quilt becomes a metaphor for the entire collection of essays. The essays explore a range of perspectives, from that of the composer, scholar, critic, and amateur of music. The book includes photographs, poems, a CD inside the back cover—all unabashedly original. Hamessley calls on the

quilt-making metaphor "not from a sentimental position of reclaiming women's art, but as someone for whom quilt-making is a creative, intellectual, and consuming experience" (p. xix).

Growing up in the academy most of us are taught the three R's: revere white male achievements, research white male achievements, and repress the other. The problem is that for some of us our alternative, if we are feminists, is a body of literature replete with theory and metatheory that may not speak to our individual natures. In some instances, it can seem as oppressive as the three R's. Like male academia, feminist and gender criticism can feel like a special club in which one may be required to talk the talk and walk the walk. So, what happens if you want to be your own person with your own voice? Shouldn't you be free to do this in feminist scholarship? The answer can once again feel like marginalization—so what's new? I go back to writing my lesbian fiction.

Audible Traces gives me hope that feminist, lesbian, and gender studies in musicology will continue to be more inclusive and flexible. It contains brilliant pieces of interest to the artist, the creative thinker, and the scholar whose works are cheapened when pigeonholed into academic boxes. Twenty-one artists/writers/scholars appear in this collection, which includes discussion primarily about twentieth-century composers. Three exceptions are Suzanne Cusick's brief foray into Francesca Caccini's music, Su Zheng's essay on Chinese operatic traditions, and Peter Rabinowitz' piece about *Carmen* and "the Rhetoric of Musical Resistance."

The collection begins with Hamessley's thoughtful introduction outlining the primary theme that connects the essays: "each author demonstrated the extent to which music is inextricably linked to identity." This is followed by "Forum: Composing Women," short essays by Elizabeth Hinkle-Turner, Mary Lee Roberts, Carla Scaletti, Anna Rubin, Vivian Adelberg Rudow, Susan Parenti, Mara Helmuth, and Catherine Schieve answering the question "How do you go about doing whatever it is you consider to be your work?" The composers communicate in refreshingly informal prose, providing sage pep talks and keen insights. Perhaps a short biography or introduction to each composer would help the reader situate each within a particular artistic milieu.

Cusick's essay follows, a thought-provoking piece of conceptual fireworks. She writes, "I would like to propose that voices stand for the imperatives of sex because, unlike the behaviors we might agree are performances of gender (clothes, gestures, ways of walking), voices originate inside the body's borders (in the body's cavities) are determined by their site of origin, by the body itself. Thus, they cannot be 'performances,' in that they seem not to be choices" (p. 29). She continues to relate her theory to several performances, including Cathy Berberian's recording

of Berio's *Folksongs* and Eddie Vedder's "Go." As with all of Cusick's work, she demonstrates a remarkably broad tableau of knowledge.

With Martha Mockus's "Lesbian Skin and Musical Fascinating," we move into the work of maverick Pauline Oliveros. Mockus's writing is lovely as she explores Oliveros's music and philosophy of Deep Listening, Oliveros's mission to empower the listening process. Next in this assemblage of goodies we find Marianne Kielian-Gilbert's "On Rebecca Clark's Sonata for Viola and Piano." Kielian-Gilbert writes like a feminist E. T. A. Hoffman, with an incredible gift of poetic reading-in-to-things-musical. Her analysis of Rebecca Clark's Viola Sonata of 1919 is imaginative in its use of Sylvia Plath's poetry.

In Ellie M. Hisama's "Voice, Race, and Sexuality in the Music of Joan Armatrading," we transition into the pop music world. Armatrading had a strong following in college circles in the early 80s. Like Joni Mitchell (who compares herself to Mozart), Armatrading has developed a distinctly individual style: her songs follow no patented structure, her melodies and harmonies are quite original. Hisama argues that her unconventional songs "may be usefully understood in relation to her identity" and her music "resists being contained within traditional cites of gender and sexuality and effectively negotiates her identity as a black British female diasporic" (p.117). Hisama's thesis certainly makes sense, and it is a pleasure to read analysis of favorites like "Willow" and "Give me Love."

In the following essay, Peter Rabinowitz tackles *Carmen*, a work that achieved a great following only after Bizet's early death. *Carmen* is a favorite subject for many analysts, and Rabinowitz follows in the shadows of some heavy hitters, including Susan McClary and Ned Rorem. Like Cusick's essay in this collection, Rabinowitz treads on complex theoretical ground difficult to describe in a brief book review. Rabinowitz explores "the rhetoric of musical endorsement and resistance," in a worthy and well-written essay.

We return to Judith Butler's philosophy (Cusick had alluded to it earlier) in the essay by Su Zheng called "Redefining Yin and Yang: Transformation of Gender/Sexual Politics in Chinese Music." Su Zheng investigates how to "better understand how gender ideologies in music (re)presentation have changed from late imperial to modern China" (p. 155), a vast expanse in time. Zheng provides an invaluable introduction into the history of Chinese operatic forms and traditions before a backdrop of feminist theory.

Susan Cook's "Watching Our Step: Embodying Research, Telling Stories," tells the story of the dancer Irene Castle in which "to explore dance as meaningful social experience, to examine my own relation to

'embodied' historical practice, and to challenge musicology's dismissal of the and dancing body and music" (p. 177). Cook's prose and argument are beautifully composed as she creates a knowledgeable narrative and rich historical context for Castle's biography. Dancers often get shortchanged in history, relegated to books on ballet season ticket-holders bookshelves or on T-shirts.

Mitchell Morris's essay "It's Raining Men: The Weather Girls, Gay Subjectivity, and the Erotics of Insatiability," waxes nostalgic for the Post-Stonewall, pre-AIDS culture. "What I write about here is a commemoration of that vanished way of life perhaps even more than it is a contribution to a more open musicology" (p. 214). He focuses on "It's Raining Men," a song that may have made some lesbians on the dance floor cringe despite its infectious beat (not because of the subject, but rather the heterosexist metaphor). This essay is particularly interesting because it unveils a culture that is often unavailable to outsiders. Like the recent movie *Chuck and Buck*, it illuminates the coming of age of a gay person, providing an honest glimpse into the complicated sexual dynamics that this entails.

Berg's *Lulu* is the centerpiece of Judith Lochhead's well-argued essay "Hearing Lulu." Lochhead investigates the changes in the last fifty years of *Lulu* criticism and explores "what the changes say about the relation between interpretive strategies and perceptual meanings" (p. 239). Using Maurice Merleau-Ponty's *The Phenomenology of Perception*, Lochhead argues that a myriad of interpretations (by Donald Mitchell, George Perle, and Leo Treitler and the author herself) of the passages she calls Sonata's Coda and Lulu's musical reaction to her release from prison in Act II are possible. "There are no empty hearings." Her essay clearly supports this point with musical examples and persuasive prose. In many ways, her interpretation puts Hanslick's *The Beautiful in Music* to rest. She concludes, "How I hear the music cannot be separated from what the music is" (p. 252)

Renee T. Coulombe's piece "The Insatiable Banshee: Voracious vocalizing...Riot Grll...and the Blues" begins the final section of *Audible Traces* in which composers' writings are featured. Coulombe begins her piece with a foray into her childhood's contradictory experiences, where she felt both empowered and disappointed by the feminist movement. She then goes on to speak about the artist Candy Kane and early punk feminism. She praises the artists' courage to speak out in this heartfelt essay.

In Elaine Barkin's series of journal entries from the summer of 1993 we enter her world as if entering an art installation. The diary contains no opening blurb introducing what we are about to read, and Barkin, in wonderful fashion, allows the reader to swim freely in ideas. Barkin interweaves notes about Virginia

Woolf's *A Room of One's Own* with preparations for writing a paper about feminist music theory. She theorizes about her own role in the profession of understanding music.

I particularly liked her passage, "Autonomy is not easy to come by. Awareness of the power and bind of institutional power and authority resurfaces whenever we are confronted with the dissonance of obligation" (p. 286). Our quest for liberation in academia and in art ("to find ourselves") is throttled by the system of academia, the hierarchy of rewarding those who don't rock the boat, who are "good girls and boys" during the tenure Survivor game. Academic kudos are often given to those who have denied or sublimated the very core of their honesty.

As I read *Audible Traces* I wonder how many of these courageous writers have had to endure the criticism of their work as "not serious" or "not scholarly," or that they possessed an "uncritical and undisciplined mind," all code words for discrimination? *Audible Traces* is an important example of a scholarly collective making academia safer for us and our students.

Benjamin Boretz's *Music/Consciousness/Gender* for live speaker and prerecorded speakers, music, and images on audio and videotape. A CD of 120 minutes is included in the back of *Audible Traces*, while the texts of the performances are included in print. Boretz also provides easy-to-follow time settings on the CD, which indicate the length of each of the seven tracks.

The texts are primarily by Boretz, though he pays scholarly homage to Cusick, McClary, and Barkin by interspersing their words with his. The effect is a combination between a voice-piece by Pauline Oliveros and Tan Dun's opera *Marco Polo*. A kind of "scholarship as art," there is plenty of empty musical space and provocative language. I propose that scholarship should be art and that at the annual AMS meeting the organizers should allow sessions in which to present ideas in the way Boretz does on this CD. OK. How about for just one year?

Boretz's composition makes a fitting end to a groundbreaking collection of essays. Students of gender and music will greatly benefit from these writings. The individual spirit, honesty, and quality of the works will encourage them. Scholars will be energized to express their unique perspectives. Artists will be heartened to know that scholars are not stuck in elitist academic regalia. Best of all, our musical community will become galvanized in the pursuit of exploring our own voices and nurturing the voices of others.

Club Verboten
reviewed by Mitchell Morris

Club Verboten, produced by Marshall Blonstein and Richard Oliver. Chatsworth CA: DCC Compact Classics. 1997.

Released in 1997, near the end of a wave of commercial anthologies directed at gay and lesbian consumers, *Club Verboten* is an ambitious compilation that attempts to provide an overview of gay and lesbian pop music and to set this music against a smaller selection of classical works. As L/G/B/T/etc. collections go, this one is exceptionally wide-ranging and even scholarly (in a commendably populist way). The producers quite justifiably take "gay and lesbian popular music" to contain a wide variety of things: there is music with some kinds of queer content (both lyrics and to some extent in music, though as is common in pop music writing, lyrics receive the real attention); apparently mainstream music performed or composed by queer folk; and virtually any music that might be camped. And although classical music is present, the producers are clearly most interested in the pop side of things. Given this framework, the anthology's four CD set is of course incomplete and in other ways imperfect; but *Club Verboten* is nevertheless, as Martha Stewart would say, A Good Thing.

The first three disks contain the pop music, divided into the 20s/30s/40s, the 50s/60s, and the 70s. In this compilation there are vaudeville/tin pan alley tunes, early blues tracks, rock songs, and a range of standards, cabaret songs, jazz numbers, and movie themes. All in all, the tunes are well selected to present many of the high points in the sorts of historical accounts that have yet to be written. Gladys Bentley, the notorious cross-dressing butch dyke who was a popular blues singer in Jazz Age Harlem, is represented by a terrific song, "How Much Can I Stand?" (Of special note is Bentley's dazzling scat singing.) The inevitable earliest pop divas are here: Marlene Dietrich, Mae West, and so on. Judy, the *ne plus ultra* of pre-Stonewall divas, is represented by her necessary songs; Babs, *perhaps* the *ne plus ultra* of post-Stonewall/pre-AIDS divas, only shows up in the form of one of Jim Bailey's uncanny drag imper-sonations. Cole Porter and Noel Coward songs appear (we even get to hear M. Coward *lui-même*). Womyn's Music is represented widely, with songs by Meg Christian, Alix Dobkin, and Chris Williamson (plus Janis Ian and Joan Baez, depending on how you count 'em). Lou Reed's superlatively sleazy and hot "Walk On The Wild Side" and Sylvester's *über*-fabulous "You Make Me Feel (Mighty Real)" are among the standouts near the end of disk three. My largest complaint about the dis-position of materials on disk one—music from the Broadway show *Cabaret* appears as if it were native to Weimar Germany, which after all it was not. More on this point later.

Of considerably less interest is disk four; this space was more or less wasted. The composers included are unsurprising and a little too coherent as a group—Chaikovsky, Saint-Saëns, Poulenc, Britten, Barber, Menotti, Copland, Bernstein, Cage, Rorem: all men, from an amazingly narrow temporal span. One begins to imagine constructing an argument about the secret gay style of post-Wagnerian classical music, one which would find space for almost all these composers (Cage? I dunno. . .), and that might indeed be an interesting thing to do. But why not pick pieces that were more queer? Chaikovsky's 2nd Symphony is a good piece, but its finale isn't that queer; the *Danse Macabre* is NOT Saint-Saëns at his sissiest, which is deeply to be regretted; and so on. Only Britten, with selections from *Death In Venice*, and Rorem, with a Whitman song setting, get decent gay musical representation. In contrast to the pop selections, the classical ones show much less of a sense of what historical narratives might be grounding the process of compilation; less awareness of the general stakes in the practices of so-called classical music; less imagination in selecting pieces that do not simply reduplicate the most stodgily middle-brow conservative practices of mainstream orchestras. This pedestrian disk doesn't even benefit from the enlivening vulgarity of those "best-loved gay classical treasures" kinds of collections.

Turning to the extensive notes, what we have is an overview, mostly terrific, of gay and lesbian pop music in the 20th century. Richard Oliver, the author of the text, begins with an account of Oscar Wilde that then invokes the sectre of oppression; a risky strategy to the extent that it courts cheap sentiment a little too sincerely. Oliver wants to talk about oppression because he quite rightly senses that the only possibility of talking about a lot of this music as gay or lesbian depends on an understanding of double-coding, Aesopian language, and assorted other underground communicative practices, but he has few resources for doing so. (This, by the way, is mostly *our* fault: one look at Oliver's bibliography reveals our continuing isolation as musical scholars from broader publics who actually want to know the things that we can tell them.) All the same, the use of historical details about the formation and development of gay and lesbian communities in 20th century America allows Oliver to raise the issues he needs to raise: the secret languages of cruising, dating, and queer friendship, as well as diva-worship and camp, are the most prominent notions discussed in the general text. The overview leads into a list of the songs in the collection, with exceedingly useful notes on each song.

My largest objection to Oliver's discussion concerns the place of *Cabaret* in the mythologizing of the Weimar Republic. The musical, for all its virtues, presents an image of queer folk in 20s Berlin as an assortment of Neros *manqués*, fiddling madly while the capitol of Empire burns metaphorically around

them. This kind of image always teeters on the edge of the probably-always-homophobic serious assertion that gay men are frivolous—and nothing else. Yes, there was decadence (whatever *that* is) in the Weimar Republic; there were lots of other things going on there also, and they ought not to be reduced right out of the picture. And in any case, *Cabaret* makes the most sense as an artifact of the 60s, and an important node in the history of the *representation* of the Weimar Republic—not the thing itself—that begins for Americans, at least, with the cinema, and runs from Marlene to Madonna.

As for the notes about the classical disk, they're about what you'd expect. There is a discussion of opera divas and opera queens that isn't too bad, but it takes up virtually all of the space devoted to general remarks about classical music. The following discussion of individual tracks is also inadequate. The Chaikovsky account relies on the maudlin inaccuracies that continue to plague musical scholarship—David Brown's unfortunate biography is still standard, after all. The other biographies and the musical notes are all equally superficial and like a concert-program in their reverence. If only the intellectual energy present in the pop section hadn't been stifled by too large a genuflection to standard classical biz pieties. . . .

With respect to the usefulness of *Club Verboten* for readers who might want to use this in teaching, the collection is quite helpful. I have employed the recording as a resource in a quarter-long course on gay and lesbian music I teach at UCLA, and have been glad indeed to have it around. The first disk is especially good as a way to acquire little-known and hard to find tunes. All in all, the compilation succeeds for three-quarters of the way, and that's a pretty good average. Add it to your libraries at home and at school.

News to Use

- The Board of Trustees of the Society for American Music (SAM) has recently approved the formal establishment of a Gay/Lesbian/Bisexual/Transgendered Interest Group. The first meeting of this Group will be held at the Society's national conference in Lexington, Kentucky in the spring of 2002. Until then, inquiries regarding this Group may be directed to David Patterson, University of Illinois, at <dwpatte@uiuc.edu>.
- Members of the Gay and Lesbian Discussion Group of the Society for Music Theory (SMT) were thrilled by the success of their first special session at the Atlanta SMT meeting in 1999; disappointed that the SMT Program Committee turned down their proposal for the Toronto meeting; relieved and grateful that the GLSG of AMS and the Committee on the Status of Women of SMT were willing to program some of the

rejected speakers. At Toronto, our one event is a meeting Friday evening, 5pm – 6pm. Partly this will be to plan for the future. But also, we hope to have a discussion about the application of general LGBTQ texts to music-theoretical work. Nadine Hubbs and Kevin Clifton will lead off with brief reports on some reading they have done recently; others are encouraged to bring up any materials that they have found intriguing and potentially useful. {Fred Maus}

• Call for Papers:

The journal *Popular Music* announces a forthcoming special issue on Gender and Sexuality (Vol. 20, No. 3, appearing October 2001). The issue editors are Barbara Bradby and Dave Laing. We would welcome papers on any aspect of these topics, such as:

- * gender/sexuality in the production of popular music
- * gendered consumption and fan practices
- * gay and lesbian appropriations of popular music
- * gender and/or sexuality in performance
- * gender/sexuality/race/ethnicity/class
- * gender and sexuality in the musical text

The deadline for submission of completed papers is October 31, 2000. Please send three copies to:

Dr. Barbara Bradby
Department of Sociology
Trinity College
Dublin 2
Ireland
<bbradby@tcd.ie>

- The Committee on Lesbian and Gay History, affiliated with the American Historical Association, will award two prizes in 2001:

The John Boswell Prize for an outstanding book on lesbian/gay history written in English by a North American;

The prize for an outstanding paper on lesbian/gay history written in English by an undergraduate student at a North American institution.

Papers written and books published in 1999 or 2000 are eligible.

Materials may be submitted by students, faculty, authors, readers, or publishers. Self-nominations are encouraged. Send one copy to each of the three members of the Prize Committee by December 31, 2000:

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The desire to understand how music works is not the exclusive domain of musicologists; indeed, music is an integral part of cultural experience for all people. *ECHO: a music-centered journal* is a forum for discourse about music in which voices from a variety of disciplines speak. *ECHO* explores our relationship to music in movement, time, and space, with the critical theories of dance, film, architecture, design, sociology, and cultural studies. Contributors amplify music's power by investing it with new meanings, and give back the sounds they have heard.

We invite contributions about musics and musical experiences from all disciplines. Possible areas of interest might include:

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