

# GLSG Newsletter

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

*This issue is devoted to teaching, including syllabi for courses on gay/lesbian music and related issues. The upcoming Fall 2002 issue will feature book reviews and the annual bibliography which usually appears in the Spring.*

Welcome to the Spring 2002 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 e-mail 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:* The *Newsletter* mailing list is maintained by Richard J. Agee, GLSG Secretary-Treasurer. The 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, *Newsletter* Co-editor, by February 15th and September 15th of each year. See p. 18 for GLSG Board members' contact information.

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## Message from the Board

The male Co-Editor of the *Newsletter*, Ivan Raykoff, will be stepping down after the appearance of the Fall 2002 issue. The Board wishes to thank Ivan enthusiastically for his work on the *Newsletter* over the past few years. We plan to elect a new male Co-Editor at the AMS meeting in Columbus in November. Please consider serving in this important role on the GLSG Board (self nominations are welcome). As the *Newsletter* may soon be going on-line, Internet interest and/or experience is especially welcome.

*Queer Episodes in Music and Modern Identity*  
 Edited by Sophie Fuller and Lloyd Whitesell

Due out this July from the University of Illinois Press

*Queer Episodes in Music and Modern Identity* approaches modern sexuality by way of music. Through the hidden or lost stories of composers, scholars, patrons, performers, audiences, repertoires, venues, and specific works, this intriguing volume explores points of intersection between music and queerness in Europe and the United States in the years 1870 to 1950—a period when dramatic changes in musical expression and in the expression of individual sexual identity played similar roles in washing away the certainties of the past.

Pursuing the shadowy, obscured tracks of queerness, contributors unravel connections among dissident identities and concrete aspects of musical style, gestures, and personae. On one end of the spectrum are intense, private connections and tantalizing details of musical expression: romantic correspondence between Eugenie Schumann (a daughter of Clara and Robert) and the singer Marie Fillunger; John Ireland's confessional letters to a close friend of an illicit passion for young choristers; "closet formations" in the music of composers such as Maurice Ravel, Edward Elgar, and Camille Saint-Saëns.

At the other extreme are public, often flamboyant intimations of deviance and their repercussions: the craze for male impersonators in American vaudeville between 1870 and 1930; the politics of appropriation implicit in showy transcriptions by pianists such as Liberace; the increasingly homophobic reception accorded Tchaikovsky's music in the early twentieth century. The authors also explore how traces of queerness can mark communities, such as groups of German men who fashioned homosexual identities by way of the cult of Wagner or women musicians who were assigned suspect or deviant status by virtue of being jazz instrumentalists.

Throughout these discussions, music provides the accompaniment for confrontations between disparate conventions of social propriety and diverse forms of sexual identity. These provocative essays open the consideration of music and sexuality to an exciting new sense of inbetweenness, passage, and diversion.

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In the February 2002 issue of the *BBC Music Magazine* Philip Brett has a wonderful write-up on gay/lesbian music and musicians ("A Matter of Pride," pp. 28-32). Brett tackles the controversy surrounding the entry on "Gay and Lesbian Music" in the second edition of the *New Grove Dictionary of Music and Musicians*, and takes a few noted names to task for their remarks. The article is also illustrated with a fun collage of famous faces associated with queer music, from Dorothy and Dietrich to the Village People and Virgil Thomson to Kylie and k.d. lang. This short article would make ideal introductory reading for any course on gay/lesbian music.

In April 2001, the Musicological Society of Australia's national conference in Melbourne included its first-ever session of gay and lesbian papers under the title 'Queer Musicology', with an audience of 25-30 throughout. John Phillips spoke on 'Gay Subjectivity and Musicology,' focusing on ways in which queer theory could be used to discuss 'heterosexual' composers and their music; Adrian Renzo gave a lively performance on 'Almighty Associates: Reclaiming the Remix,' including a discussion of the remix in gay culture; and I read my paper 'Gay Darmstadt: Flamboyance and Rigor at the Summer Courses for New Music', already familiar to GLSG members who attended the pre-conference session in Toronto. Sally MacArthur planned a paper on 'Lesbian Politics and the Sydney Gay and Lesbian Choir,' but work pressures unfortunately forced her to withdraw.

At the same conference, I organized a meeting to establish a gay and lesbian studies group within the MSA. Discussion led to agreement that, as the MSA is smaller than the AMS (329 current members) and has no similar groups, a broader Gender & Sexuality Group (GSG) should be established instead. This founding session had 15 attendees, and 20 people asked to participate in the group's e-mail list (not yet established). Interest in gender issues is widespread among Australian musicologists, especially students, and I expect that these numbers will at least triple as members interested in women's studies get involved.

I later asked the MSA national committee for the time and space for a two-hour meeting of the GSG—which may involve business, discussions, or presentations (whose content is not subject to the MSA Program Committee)—to be scheduled at each year's national conference. We also decided that 'special interest' groups, which include the GSG and the group devoted to indigenous music and dance research, should not have sessions or meetings scheduled to conflict with each other.

I intended to continue expanding the GSG, planning mini-conferences, outreach, and other activities similar to those in which the GLSG has engaged, along with setting up communication with related groups in the AMS and SMT. Unfortunately, all this was contingent on my taking a job as Senior Lecturer at the Sydney Conservatorium, which became impossible when the Australian government refused to grant me a visa because of a health condition. Although several Australian musicologists kindly showed support by writing strong letters of objection, the current government here based is on the Reagan/Bush/Thatcher model, and there was nothing to be done; so now I have no job (sigh) and will have to leave Australia, returning to the US this summer.

Therefore, I have handed over the reins to respected (and handsome) Bruckner scholar John Phillips. He will soon begin arranging the next GSG meeting, which will take place at the MSA national conference in Newcastle, NSW, on October 3-6, 2002. John can be reached by e-mail <jphil@chariot.net.au>. It is hoped that there will be progress reports on the MSA Web page, which can be viewed at <www.msa.org.au>.

ARTICLE

*From Radical Fairy to Tenured Faculty:  
Personal Reflections on Gayness,  
Music, and Musicology*  
by J. Peter Burkholder

*What follows is not a scholarly paper, but a personal ramble through some experiences and anecdotes along my path from coming out in graduate school through my life as a full professor, when I find myself still coming out on an almost daily basis.*

*I presented it at the first meeting of the Gay, Lesbian, Bisexual, and Transgendered Interest Group at the Society for American Music national meetings on 9 March 2002 in Lexington, Kentucky, at the invitation of David Patterson, moderator for the group. I intended it to provoke discussion about some of the issues that face gay, lesbian, and bisexual scholars and teachers of music, as well as scholars of any orientation who study gay, lesbian, and bisexual issues related to music. It succeeded, in that we were still going strong when the session ended after an hour of conversation. I offer it to readers of the GLSG Newsletter with the same hope.*

In my opinion, what marks gay men, lesbians, and bisexuals as a minority group is not our sexuality in itself, but the assumption that everyone is heterosexual and that we are somehow deviant. My brother is left-handed, and both of us are visually impaired, two groups that to varying extents have suffered oppression in the past. Our differences from the majority will always be there, but once society dropped the presumption that everyone should write with their right hand and developed appropriate technologies to accommodate our variant handedness and our visual impairments, we no longer need to be thought of as a minority group, just part of the variety one is likely to run into on a daily basis.

In the same way, I expect that those who desire members of the same gender as partners for sex, affection, relationships, and marriage will always treasure social groups, bars, softball teams and the like as ways of meeting each other, but that at some point society (including one's parents) will be just as uninterested in whether you want to marry a woman or a man as it has become about whether you are left-handed. If that time ever comes, coming out may become unnecessary, because no one will assume that you have a particular sexual orientation.

But until then, in a society that assumes everyone is heterosexual until suggested otherwise, we face the question on a daily basis and in every situation of when to reveal our identity (whether by verbal affirmation, appearance, or other means), when to conceal it, and when to make no statement. There is real danger in being known as homosexual or bisexual, and although that danger has lessened in the last thirty years it is still a very real possibility, as recent murders, arson, and other events make clear. The issue of when to come out permeates our relations with our peers in school, in the workplace, and in our professions, including as composers, performers, scholars, and teachers of music. It affects how we act, what we say, and what music we listen to, compose, perform, or study.

When David Patterson invited me to give a presentation to the Gay, Lesbian, Bisexual, and Transgendered Interest Group, I was surprised, as I have published no work on sexuality in music, although in my courses I regularly talk about gay composers from Léonin to Corigliano. Then I realized that my silence in print despite my noisiness elsewhere might be an interesting slant in itself. I came out in 1978 while I was in graduate school, at virtually the same time I changed from studying music composition to musicology, and I was intensely vocal as a gay man. I wore gay liberation buttons most days; I joined and helped to organize gay and lesbian groups; I led the singing at gay and lesbian demonstrations and ended up on the local television news; I attended the National Women's Music Festival and the Spiritual Gathering for Radical Fairies, wrote songs about my experience as a gay man, and even published songs and articles in *RFD* (the magazine for rural gay men) and other places. But I could not imagine at that time in the late 1970s and early 1980s writing a dissertation about a gay topic, or even an article for a musicological journal on a gay or lesbian topic.

I am still out, though I no longer wear buttons. I was joined in holy union with Doug McKinney under the care of our local Quaker meeting and in front of more than 200 witnesses. We are out in our community; among other things, we donate money to our local public radio station to sponsor a day of dedication to commemorate our wedding anniversary each year. I am out in the scholarly world; I was half of the first male couple (to my knowledge) to dance at the AMS dance (in 1990), I served on the Board of the AMS Gay and Lesbian Study Group, and I include Doug in the acknowledgments of my books, referring to him as my husband. But interestingly enough, though topics occur to me from time to time, I have not published an article on a gay or lesbian topic until now.

As I thought about this, I became aware that I had set up two separate spheres: a sphere of political activity and a sphere of scholarly activity. I began to think about how gayness and the closet operate in each, not

only for myself, but also for my teachers' generation, and for a younger generation. I do not have a grand conceptual framework to offer, just some anecdotes. If there is any lesson to be drawn from my experience, I think it is that models are important, and that music is too.

### My Teachers' Generation

When I was in college and graduate school, I had several gay teachers and colleagues. In the early 1970s, I went to Earlham College, a small Quaker school. During my time there, I came to understand myself as bisexual, but told no one about it. Though Earlham was on the liberal end of the spectrum for religious schools, I still felt that it would be impossible to come out. I deeply admired my brave fellow students who were out, and I had no idea that they were all cheering me on from the sidelines; they knew me better than I knew myself. There were at least two gay male faculty members, but I only learned about them years later. At the time, I had no clue.

In graduate school at the University of Chicago in the late 1970s, I eventually came out, but not until my first two years had gone by. Again I had gay classmates, some of whom became good friends. But I also had several gay teachers. The most important was Howard Mayer Brown, renowned scholar of Renaissance music, leader of the Collegium Musicum, and later President of the American Musicological Society. I learned about Howard early on, in an amusing way. I sang in the Collegium Choir and had gotten to know several of the other people in the group. Most were students, but some were faculty, including a fellow tenor named Roger Weiss, who was an economics professor.

One day walking home from the library I ran into Howard, who was walking back to his house with two former Collegium members who were visiting, and he invited me to come by for a drink with them. As it turned out, Howard lived only a block from my apartment, so I accepted. We were settling down in the kitchen and Howard was doling out drinks when Roger Weiss walked in and started to rifle through the cabinets for some crackers and other things for us to munch on. He just made himself right at home. It was rather shocking, until I began to realize that he *was* at home—that the two of them lived together—and then *that* was rather shocking.

Howard and Roger's style of being out was to live their lives in the open and not talk about it. They threw fabulous parties after Collegium concerts, and there were always people there I did not know. After I finally came out, I discovered that Howard and Roger were one of the centers of gay life in Hyde Park, and that they nurtured the community of gay and lesbian students and staff, in part by hosting all these parties. The only overtly political thing I ever saw them do was host a fundraiser for Chicago's gay and lesbian

health clinic and STD testing center. They made their statement by being who they were.

Fast forward to years later, when I had been out of graduate school for six or seven years. Roger died of cancer, apparently a result of AIDS. I did not know he was even sick, so to me it was sudden. I found out through friends that he had told almost no one other than Howard, wanting to go on living his life with as little disruption as possible.

A few months later, I visited Howard in Chicago. I asked about his life as a gay man. It was a most extraordinary conversation. He explained to me in a tone like a patient father speaking to an unruly child that he did not understand the need I and so many of my generation had to be open, to name our relationships, to seek recognition. He and Roger had been together over thirty years and had simply lived as they wished. He said I did not know how fun it was in the 1950s and 1960s to have a private code, to know that certain people would understand things while others would remain oblivious. It was like a private club, he said. He could not understand why I wore buttons or announced myself; it was much more fun to have a kind of public secret. I could tell we were from different worlds.

For Howard and his group, there was a clear separation between social activity as a gay man, in which he participated eagerly and indeed was a leader for our community, and political activity or scholarly activity. Those were separate, and he was simply not public about his sexuality in those areas.

The same was true of my other gay teachers at Chicago, most of whom were not nearly as open about their social lives as were Howard and Roger. None of the musicologists would have considered studying a gay or lesbian topic; indeed, they tended to work on music of the Middle Ages, Renaissance, or early Baroque, which at that time were far removed from social issues (though I must say Howard got to deal with some lovely lewd texts in some of his chanson editions). Similarly, the gay composition faculty I knew, there or elsewhere, would never have written music on a gay-related subject.

In retrospect, Howard and Roger were models for me of one way to live as gay men: by being who they were, they lived a free life and were beacons to the next generation. Separate spheres worked for them. They were out to their colleagues and students, not by naming or identifying themselves, but just by being themselves. I vowed at the very least I would do no less.

#### Women's Music and Gay Music

When I came out after two years of graduate school, I came out with a bang. I told my parents and siblings, told my friends and relatives, told my Quaker

meeting, joined various gay and lesbian groups, worked with a speakers bureau to do presentations for classes and groups, occasionally wrote for publication in the gay press or elsewhere, wore buttons, and danced with my boyfriend at swing dances and other occasions where we were the only male couple. At the same time I came out, I also switched from studying composition to musicology. But it was into writing music that my gay energies went, not musical scholarship. I had no models for a gay or lesbian musicology, and I firmly felt that it was not the job of a mere Ph.D. student who would soon be at the mercies of the job market to establish one. But in music, I had plenty of models.

Friends introduced me to women's music, and I got hooked. The National Women's Music Festival at that point took place every summer in my home town, Urbana, Illinois, and I attended in 1978, soon after coming out. I met Jeannie Pool and attended her workshop on women composers of the past, and I bought some of the early recorded anthologies of music by women. That fall I tried to get the Music Department at Chicago to sponsor Jeannie Pool for a lecture, but was turned down flat; she was only a grad student in musicology, not a major musicologist, and therefore did not merit an invitation in their view. The fact that almost no one but her was doing work in this area in 1978 carried no weight. Eventually I was able to persuade one of the women's student groups and the Gay Liberation Front to cosponsor her for a lecture. Though she spoke to a packed room, none of my professors and almost none of my fellow music students came, despite wide publicity and my fervent invitations. If I needed a warning against taking up a topic like women in music or, presumably worse, gay male composers, there it was.

As a composer, my interest was increasingly not in the classical tradition anyway, but in popular styles. I had gotten out of composition because I did not want to write music no one liked, and I felt that was what I was being taught to do. Attending women's music concerts gave me a sense of what music could do. Here were Holly Near, Meg Christian, and others singing songs about loving other women, the struggle for justice, working for peace, and other issues dear to my heart. I went to concerts where I, my boyfriend, and a few other males were lost in a sea of women, and I felt more at home than in many a classical concert. It made me aware of music as a force for social bonding.

I had some preparation for this. I grew up in a house that had Bach, Mozart, Beethoven, and Ellington on the stereo, but also Pete Seeger, Odetta, and Peter, Paul, and Mary. My parents both worked for racial equality and integration, and I remember singing "We Shall Overcome" holding hands with a mostly black crowd at a memorial for Martin Luther King, tears streaming down my face. During my guitar-playing days in high school, most of the songs I learned were

old labor union songs. So the idea that music could support people fighting together for justice was nothing new. But never before had I heard people sing that it was okay to be a lesbian. How wonderful to hear Cris Williamson's "Sweet Woman," Teresa Trull's "Woman-Loving Women," or Sue Fink and Joelyn Grippo's "Leaping Lesbians." We are accustomed to popular music telling us how we are supposed to behave, and songs like this give us permission to be who we are.

So I set out to write songs like this for gay men. There were a few gay men doing similar things at the time, some of whom managed to get records made: Lavender Country in 1973, Tom Robinson Band in 1978, and a little later, in 1981, Charlie Murphy, Blackberri, and David Sereda. I worked up a repertoire of original songs—including feminist and pacifist subjects as well as gay themes—and songs by others, and I started a career as a coffeehouse musician. Besides Chicago, I had gigs elsewhere in Illinois, Boston, and Washington before I finally gave it up in 1982, shortly before I began my first fulltime teaching position in musicology.

In the spirit of coming out, and with a little embarrassment, I offer the words of one of my songs. I went to the Spiritual Gathering for Radical Fairies in 1980 in the Colorado Rockies. The Radical Fairies combined radical gay politics with environmentalism and other progressive issues in a unique mix. They took the slur "fairy" and made it into something positive—very much like the Religious Society of Friends did with the slur "Quaker" in the seventeenth century. This song, called "The Chant from the Hill," combines a chant that came to me during a sunrise meditation at the Gathering with some verses that I wrote about the Gathering:

Fairy hill, fairy wood,  
Fairy skin and bells and brotherhood.  
Fairy sky, Mother Earth,  
Sun and moon and rain that give us birth.

The land invites our feet.  
We slowly dance to the rhythm  
Of the power pulsing through the air,  
Our fairy spirit, fairy love.

The leaves and grasses sing.  
Our voices blend, and our chanting  
Fills the flowers tangled in our hair  
With fairy spirit, fairy love.

The stars in stillness shine.  
We enter peace and touch silence.  
Blessings shower as our bodies share  
Our magic spirit and our gentle, healing love.

The chant was sung several times at the Gathering, and the whole thing was published in *RFD*. While the verses were forgotten, the chant and the chorus of

another song of mine (called "The Fairy Song") were still being circulated in Radical Fairy song sheets years later. It is the nearest I ever came to writing a folk song.

### Being a Teacher

While I was writing and singing songs like this, I was also writing an article on Johannes Martini and the fifteenth-century Mass (eventually published in *JAMS*) and a dissertation on Charles Ives. My research trip to the Ives Collection at New Haven in 1981 included a side trip to Boston, where I performed in a concert put on by Proud Pansy Productions. When I applied for jobs that year, I included my gay songs as publications and performances on the vita I sent to jobs that included a composition component, since it padded my resume with more performances and my only published pieces, but I left them off when applying for music theory or musicology jobs, along with all of my other activities as a composer or conductor. I cut my long hair, trimmed my ramshackle beard to a reasonable-looking goatee, and in general straightened up for the job market.

When I could, I tried to find out about what it was like to be a gay faculty member at the places I interviewed. At Colorado College, for instance, a friend knew a gay man in another department, and I met with him while I was there. I also saw two women walking hand in hand across campus and decided this might be an okay place to be. But I did not come out to those who were interviewing me. When one fellow asked if I would be bringing a family with me, I recognized it as an illegal question—you cannot ask things like that in an interview—but I had to answer, so I said no and changed the subject.

I knew homosexuality could be an issue in searches, because I had witnessed it. When I was a student, the question of homosexuality came up around one candidate for a position. I remember a fellow student making a wicked comment, suggesting that perhaps we already had enough gay faculty members. The candidate in question was not hired, although I do not know whether his sexuality made any difference. Ironically, the fellow who was hired turned out to be gay. Doubly ironically, so did the student who made the comment.

I was delighted to be hired at the University of Wisconsin in Madison, where the state had adopted the first state-wide gay civil rights law in the nation just weeks before my interview. I was already out to my uncle, aunt, and cousins who lived in Madison and quickly found my way into the lesbian and gay community. Soon I also met gay colleagues in other departments. But I discovered myself in a fairy-tale world of illusion in the School of Music: I was the only out gay or lesbian faculty member, as far as I could tell. There were others, of course, but they were so

deeply closeted that they did not socialize together, and they never identified themselves to me as gay or lesbian during the six years I was there. Even many of the gay and lesbian students seemed to be closeted. I missed the relative openness of Howard Mayer Brown.

I had decided that the buttons would have to go, so they literally went into the closet, where my button collection still hangs. I wanted to be out, but I had to figure out how. I came out explicitly to several friends on the faculty, but I decided against coming out directly to my classes. I felt comfortable introducing gay content, such as talking about Benjamin Britten's sexuality, but felt that I would be better off keeping anything that seemed like a political statement on my part out of the classroom. On the other hand, I especially wanted the gay and lesbian students to know about me, so I went to dances and other events sponsored by the gay and lesbian student association, in part to be seen. I tried to make sure the student gossip mill got it right.

It would have been easier if I had had a partner to take to events and to introduce as my, but I was single most of my Madison years. Once I moved to Indiana in 1988—where, hallelujah, I was not the only openly gay person on the School of Music faculty—and met and fell in love with Doug, I was able to introduce him, first as my fiancé, then as my husband. I noticed no backlash whatsoever: not at the School of Music, not when I became a campus administrator, not even when I introduced him to members of the Board of Trustees and the visiting team for campus accreditation. It seems to me that once you are established (especially, once you are tenured), at least in many places, homophobia on a personal level becomes a non-issue. Even if people object to homosexuality, they recognize it is bad form to say so and will be on their best behavior, at least in my presence. Even my most reactionary colleagues know who Doug is and greet him as my spouse.

### Gay and Lesbian Scholarship

I do not think we have come as far in respect to choice of scholarly subject matter. As I mentioned before, I have not published on issues of sexuality, so I have not been affected by this directly. Indeed, many of the leading scholars in this area are younger than I am. They have not respected the separation of social and political life from scholarship that I accepted back in graduate school twenty years ago. A dissertation on the women's music movement would have been unheard of then, but would be a perfectly acceptable topic now, at least in some departments.

So here is another turn of generations, from mine to the next. Those few in my teachers' generation who eventually wrote on gay and lesbian subjects, like Philip Brett and Malcolm Brown, all had established careers writing on other subjects and had tenure

beforehand. That is also true of many in my own generation. I admire the courage of those willing to commit to print on gay and lesbian topics before getting tenure, some before leaving graduate school.

But writing on sexuality in music is not without perils. I have seen problems in some searches that show acceptance of gay and lesbian studies as a field of study is lagging behind acceptance of gay, lesbian, and bisexual colleagues as persons. I should point out that all of these incidents happened some time ago, and things may have improved.

I remember one strongly supportive letter in a candidate's file. The letter writer praised the candidate's dissertation, then praised a new post-dissertation line of research in areas of sexuality and said this was likely to become the candidate's "real subject." As this scholar's career has unfolded over the last several years, this has not been the case at all, with only two or three talks and articles about issues of sexuality and a lot in other fields. Did that comment keep some of my colleagues from being interested in hiring this applicant? I do not know. The candidate did not make the short list, but there may have been other reasons.

Another time, I know that a colleague objected directly to a candidate's choice of subject and approach. One applicant had a glowing reference letter from the top person in the relevant field and one of the leading musicologists in the world. I discovered in conversation with a colleague that he did not know this; he had not read far enough into the file to see the letters of recommendation. He had gotten to page 1 or 2 of the applicant's vita, had seen the title of a publication with gay content, and had apparently closed the file and put it back into the box. (He did not say this, but it was obvious from what he did not know about the candidate.) This was a colleague who had always been very supportive of me personally, and I was surprised. But it became clear that he did not object to someone *being* gay, just to treating gayness as a subject worth writing about in a musicological journal.

On another occasion, in a meeting to narrow down a short list to those we would interview, a colleague turned to me and said about one candidate, "We don't need someone who does gay studies, because you're here." I did not know which was more insulting: the implication that one gay man in the department was enough, or the clear evidence that after more than five years as colleagues this person did not know my publication record and was apparently unaware that I had never published anything remotely close to gay studies.

Incidents like these infuriated me, so I went to speak to another colleague who is a good friend. He attempted to calm me down by pointing out that such a candidate was better off elsewhere, would be

swimming upstream at our school, and in the long run would be happier to be someplace where the faculty were enthusiastic about his line of research. There was truth in that, and I have to say that all the people who I felt were treated badly by my colleagues have landed perfectly good jobs and are continuing to make great contributions to the field. But the same argument could be (and probably has been) used for keeping women and minorities out of some departments.

### Closing Questions

All of us who are gay, lesbian, or bisexual face a series of questions: Do we come out to our colleagues? to our students? in the classroom? on our vitas? in our music? to the readers of our publications? in our scholarship or choice of subject?

For some of my teachers, colleagues, and students, the answer to all of these questions has been "no"; others have answered all of them "yes." I am obviously somewhere between. I am out to my colleagues and in some of my music, and I freely introduce Doug as my husband to my students and my readers, but I do not explicitly come out in the classroom; I teach about gay and lesbian issues whenever they are relevant, but do not publish research in that area. It feels a bit like a compartmentalized life.

On the one hand, why should I or anyone assume that all gay men are interested in doing gay scholarship, or that anyone doing gay scholarship is gay? Some of the best work in the field, from Maynard Solomon's work on Schubert to Ellen Harris's on Handel, is being done by nongay scholars. On the other hand, given my background and interest in gay and lesbian issues and music going back a quarter century, not working on scholarship in this area feels like unfulfilled potential. Not coming out in the classroom is still a deliberate choice, in the same way that I choose not to tell my students which pieces we are studying I particularly like or dislike. I assume some of this comes across anyway, but it gives me more room to maneuver in class and to include the choices composers and listeners make and the attitudes they bring to music as part of the subject we study. Not publishing on gay and lesbian topics now feels not like a current choice, but like simple inertia based on a choice made long ago. I would be happy to work in this area, but by now there is so much good and relevant work published that it would require months of reading to feel I was up to speed, and my plate is already overfull.

What impresses me most is that coming out remains a choice. Every day I have interactions with people who assume I am straight, so every day I have to choose whether to come out or to leave their assumptions unquestioned. When the day comes that my sexual orientation is of no more interest to most people than whether I am left-handed, not coming out

will no longer feel like hiding. Being known to be gay will also no longer be dangerous. In the meantime, we all have daily decisions to make, from how we dress or act to what we say and what we choose to study.

*The discussion after the paper was long and lively, as many participants shared their own experiences with being out, coming out, and teaching gay and lesbian issues in the classroom. Several nongay scholars were present and commented on their own experiences as teachers and on the importance of the issues we were raising. During the discussion, it was pointed out that some people are more obviously out than others because of how they look or dress or cut their hair, and thus do not face the same daily questions about whether or when to come out that I and others do. It is a good point, and each person's experience is likely to be unique. Yet the obliviousness of many people to sexuality, the tendency of straight folks to take over gay fashions, and the impact of public coming out through speech even for someone so obviously gay or lesbian as Rosie O'Donnell all suggest to me that coming out and how to be out are still daily issues for all of us.*

### SYLLABI

for courses on gay/lesbian music and related topics

### *Music and Queer Thought*

Course developed by Lloyd (Chip) Whitesell  
at McGill University

In this seminar we will explore lesbian/gay studies and the more recent queer theory, and their potential to transform musicology. In the realm of history, this involves the recovery of suppressed or hidden life stories or communities, and an archeology of changing paradigms of sexual identity and behavior.

What special problems does one face when investigating sexual subcultures in the circles of Leonin, Handel, or Nadia Boulanger? In the realm of theory, we will take up the challenge offered by writers such as Eve Sedgwick, Jonathan Dollimore, Judith Butler and Philip Brett on the contradictions of modern sexual definition as they are crucial to categories of thought, aesthetics, and self-presentation. In the realm of criticism, we will question the extent to which musical themes and matters of style may be shaped by the experience of a marginalized sexuality. In the realm of reception, we will explore queer fandom in its various guises: as a private brand of consumption, a subcultural ritual, and a perverse, oppositional mode of interpretation.

Besides class participation, grading will be based on a short research assignment, a short paper, and a final project, consisting of an oral presentation and substantial paper.



## REQUIRED TEXTS

Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., *Queering the Pitch: The New Gay and Lesbian Musicology* (New York: Routledge, 1994).

Eve Kosofsky Sedgwick, *Epistemology of the Closet* (Berkeley: University of California Press, 1990).

D. A. Miller, *Place for Us: Essay on the Broadway Musical* (Cambridge, MA: Harvard University Press, 1998).

[Further reading: Alexander Poznansky, *Tchaikovsky: The Quest for the Inner Man* (New York: Schirmer, 1991).]

Eva Rieger, "'Desire Is Consuming Me': The Life Partnership between Eugenie Schumann and Marie Fillunger," in *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell (Urbana: University of Illinois Press, forthcoming 2002), photocopy.

## COURSE SCHEDULE

### Queer History

#### Wk 1 Introduction; Essentialism

Philip Brett and Elizabeth Wood, "Gay and Lesbian Music," *The New Grove Dictionary of Music and Musicians*, 2d ed., ed. Stanley Sadie (London: Macmillan, 2001), 9: 597-608. For unexpurgated version, see *GLSG Newsletter* 11/1 (2001).

John Boswell, *Christianity, Social Tolerance, and Homosexuality: Gay People in Western Europe from the Beginning of the Christian Era to the Fourteenth Century* (University of Chicago Press, 1980), 3-59.

#### Wk 2 Constructionism; Case Studies

Michel Foucault, *The History of Sexuality, Vol. I: An Introduction* (New York: Vintage, 1980), entire.

Terry Castle, *The Apparitional Lesbian: Female Homosexuality and Modern Culture* (New York: Columbia University Press, 1993), 1-19.

David Halperin, "Forgetting Foucault: Acts, Identities, and the History of Sexuality," *Representations* 63 (1998): 93-112.

Gary C. Thomas, "'Was George Frideric Handel Gay?': On Closet Questions and Cultural Politics," *Queering the Pitch*, 155-203.

#### Wk 3 Case Studies

Bruce W. Holsinger, *Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* (Stanford University Press, 2001), chapters 3 and 4 [concentrate on the discussions of sexual desire].

Leslie Kearney, ed., *Tchaikovsky and His World* (Princeton University Press, 1998), skim Poznansky bio, 3-51; read "Unknown Tchaikovsky" letters, 55-91.

### Queer Theory

#### Wk 4 Modernism/The Closet

Eve Kosofsky Sedgwick, *Epistemology of the Closet*, 1-181.

Philip Brett, "Musicality, Essentialism, and the Closet," in *Queering the Pitch*, 9-26.

#### Wk 5 Performativity

Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1990), 1-34, [93-128 optional], 128-49.

Butler, "Imitation and Gender Insubordination," in *Inside/Out: Lesbian Theories, Gay Theories*, ed. Diana Fuss (New York: Routledge, 1991), 13-31.

Suzanne G. Cusick, "On Musical Performances of Gender and Sex," in *Audible Traces: Gender, Identity, and Music*, ed. Elaine Barkin and Lydia Hamessley (Zurich: Carciofoli, 1999).

Annamarie Jagose, *Queer Theory: An Introduction* (New York University Press, 1996), chapters 7 and 9.

Sedgwick, "Socratic Raptures, Socratic Ruptures: Notes Toward Queer Performativity," in *English Inside and Out: The Places of Literary Criticism*, ed. Susan Gubar and Jonathan Kamholtz (New York: Routledge, 1993), 122-36.

#### Wk 6 Unsung Theories

Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford University Press, 1991), 3-78.

Henning Bech, *When Men Meet: Homosexuality and Modernity* (University of Chicago Press, 1997), chapter 4, "The Homosexual Form of Existence."

[Further reading: Thomas Yingling, *Hart Crane and the Homosexual Text: New Thresholds, New Anatomies* (University of Chicago Press, 1990), chapter 2.]

### Queer Criticism

#### Wk 7 Benjamin Britten

Philip Brett, "Britten's Bad Boys: Male Relations in *The Turn of the Screw*," *repercussions* 1/2 (Fall 1992): 5-25.

Brett, "Eros and Orientalism in Britten's Operas," in *Queering the Pitch*, 235-56.

Clifford Hindley, "Why Does Miles Die? A Study of Britten's *The Turn of the Screw*," *Musical Quarterly* 74 (1990): 1-17.

Lloyd Whitesell, "Translated Identities in Britten's *Nocturne*," *repercussions* 6/1 (Spring 1997): 109-34.

James Creech, *Closet Writing/Gay Reading: The Case of Melville's Pierre* (University of Chicago Press, 1993), 27-55.

[Further reading: Brett, "Britten's Dream," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth Solie (University of California Press, 1993), 259-80.]

#### Wk 8 Pauline Oliveros

Martha Mockus, "Sounding Out: Lesbian Feminism and the Music of Pauline Oliveros" (Ph.D. diss., University of Minnesota, 1999), chapter "Meditation."

Suzanne Cusick, "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight," in *Queering the Pitch*, 67-83.

#### Wk 9 Popular Stars

John Gill, *Queer Noises: Male and Female Homosexuality in Twentieth Century Music* (University of Minnesota Press, 1995), 90-113, 171-77.

Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (New York: Routledge, 1992), 353-74.

Mockus, "Queer Thoughts on Country Music and k.d. lang," in *Queering the Pitch*, 257-71.

Sue-Ellen Case, "The Butch White Trash Throat," *GLSG Newsletter* 8/1 (1998): 7-13.

Nadine Hubbs, "Music of the 'Fourth Gender': Morrissey and the Sexual Politics of Melodic Contour," in *Bodies of Writing, Bodies in Performance*, ed. T. Foster, C. Siegel, and E. E. Berry (New York University Press, 1996).

### Queer Reception

#### Wk 10 Female Perspectives

Elizabeth Wood, "Sapphonics," in *Queering the Pitch*, 27-66.

Terry Castle, "In Praise of Brigitte Fassbaender," in *The Apparitional Lesbian*, 200-238. Also printed in *En Travesti: Women, Gender Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith (Columbia University Press, 1995), 20-58.

Teresa Ortega, "'My Name is Sue! How Do You Do?': Johnny Cash as Lesbian Icon," *South Atlantic Quarterly* 94/1 (1995): 259-72.

Judith Peraino, "'Rip Her to Shreds': Women's Music According to a Butch-Femme Aesthetic," *repercussions* 1 (1992): 19-47.

[Further reading: Case, "Toward a Butch-Femme Aesthetic," in *The Lesbian and Gay Studies Reader*, ed. Henry Abelove, Michele A. Barale, and David M. Halperin (New York: Routledge, 1993), 294-306.]

#### Wk 11 Male Perspectives

D. A. Miller, *Place for Us: Essay on the Broadway Musical*, entire.

Philip Brett, "Piano Four Hands: Schubert and the Performance of Gay Male Desire," *19<sup>th</sup>-Century Music* 21 (1997-98): 149-76.

Mitchell Morris, "Tristan's Wounds: On Homosexual Wagnerians at the Fin de Siecle," in *Queer Episodes in Music and Modern Identity*, forthcoming, photocopy.

#### Wk 12-13 Oral Presentations

#### Wk 14 Final papers due

"Love," however defined or of whatever variety, is usually at the core of any opera. This course, however, will focus on issues of sexuality and gender in operas from the mid-19th century (the "crisis"—musical and societal—of Wagner's *Tristan und Isolde*, 1857-59) through the mid-20th, in Benjamin Britten's *Billy Budd* (1951).

### COURSE SCHEDULE AND TOPICS

Week 1 Introduction to the course; *Carmen*

We begin with two operas purportedly about female sexuality and archetypal women, Georges Bizet's *Carmen* (1875, based on the novella by Prosper Mérimée) and Alban Berg's *Lulu* (1937/1979, based on Frank Wedekind's plays *Erdegeist* [*Earth's Spirit*, 1895] and *Die Büchse der Pandora* [*Pandora's Box*, 1901]). All of these works—literary, dramatic, cinematic, operatic—turn on the question of whether the eponymous heroine is a free agent, sexually and otherwise, or whether she is a sexual object of the men (and in *Lulu's* case, another woman as well, the Countess Geschwitz) in her immediate environment, a creation of their desire.

Week 2-3 *Carmen*

Week 4-6 *Lulu*  
*Pandora's Box*, 1928 silent movie directed by G. W. Pabst and starring Louise Brooks

*Tristan und Isolde* (1859) is an operatic recounting of the Celtic legend going back in French literature at least to the 12th century, and similar to the perhaps more familiar Lancelot/Guinevere/Arthur story. The dramatic arc here is interesting. At the beginning, Isolde (the captive Irish princess) screams for blood and vengeance, precisely against Tristan, who is both her sworn enemy and the object of desires whose even general possibilities she had not earlier been aware of. They drink the love—or death—potion (whichever it "really" is). In Act II, they sing an ecstatic duet and long only for sexual union, death, and the void. After the Act II monologue from King Mark (his adoptive "father," her legal husband), in Act III Tristan in madness surrenders to the void and Isolde in something beyond sanity manages to meet him there (where?), on a cosmic and yet non-existent plane.

Week 7-9 *Tristan und Isolde*  
 Midterm exam

*Billy Budd* (1951), based on Melville's novella, is rife with questions of male bonding and male same-sex sexuality, as it is with Oedipal issues and such societal

questions as the meaning of "The Rights of Man." It is also almost unique in the operatic repertory for its all-male cast.

Week 10-11 *Billy Budd*

Finally, Richard Strauss' *Der Rosenkavalier* (1911) conflates any number of questions or angles about sexuality and gender. On the one hand, Octavian is a standard "pants role," familiar to opera-goers for centuries, his being sung by a woman being a sign of his youth (he's about 17). On another hand, it's quite clear from the beginning of the opera's overture that Octavian is a fully functioning male. His dressing up as the servant girl "Mariandl" and Baron Ochs' attraction to "her" are yet more twists. Most important here is that in this most erotic of operas, all the big ensembles are sung by sopranos (the Marschallin, Octavian, Sophie) whose voices continually wind *around* one another's; this is not the usual 19th-century arrangement, where the mezzo or tenor is always singing *below* the soprano. In addition, we can address an "ageist" question here: in the Marschallin's Act I monologue she thinks out loud and at length about the passing of time and what that means, and at the beginning of the final trio, she sings that she has been able to love Octavian "in the right way" because she loves even his love for someone else. She can bear to give him up because she as an "older" woman (she's about 35) has been young, and has loved youth just for itself. It's also interesting that many sopranos think of *Rosenkavalier* as a series of roles to work through and learn as they grow in their careers and in life: first they do Sophie, then Octavian, then finally the Marschallin. Same singer over 20 or 30 years—what does she and do we learn in the process?

Week 12-13 *Der Rosenkavalier*

Week 14 Paper due  
 Final exam

Grading: 2 exams (each 33%). Paper on an opera not studied in class (33%). Attendance and participation.

### PAPER TOPICS

Suggested operas for the paper are given below; if you already have a favorite opera you'd like to write about, we can talk. I will be looking for thoughtful work based on as thorough an acquaintance with the opera as we will develop with the operas we do in class. You do not need to narrate the plot to me; assume that I know the work. Beyond that, I'm open to any approach whatsoever—dramatic and/or character analysis completely restricted to the opera in question; consideration of the opera in historical context; comparison of an opera to its literary (or other) sources; comparison of an opera to one we've done in class; a theoretical or critical reading of the opera from any particular approach.

Mozart, *Le Nozze di Figaro* (*The Marriage of Figaro*, 1786). Possible connections to Strauss' *Der Rosenkavalier*. Cherubino is another pants role, a lusty male adolescent sung by a female mezzo. One of the central issues of the opera is sexual politics, both within and extending across lines of social class. NB: the earlier video is a standard stage production. The second version was filmed on a sound stage, directed by the "enfant terrible" Peter Sellars, and is set in the Trump Tower in 1980s New York.

Mozart, *Don Giovanni* (1787). The title character is the quintessential Don Juan figure, who pursues (or is pursued by) three women. In the opening scene he murders the father of one of them, Donna Anna. At the end Donna Anna's father in the shape of a statue drags him down to Hell. Believe it or not, there's a happy ending (or is it?). NB: again, the earlier video is a standard stage production, and the later filmed on a sound stage. The later version, directed by Peter Sellars, is set in 1980s Spanish Harlem in New York, and the characters of Don Giovanni and his servant Leporello are played by identical twins.

Verdi, *La Traviata* (*The Woman Who Has Strayed*, 1853). Based on Dumas' contemporary novel and play *La dame aux camélias* (*The Lady of the Camellias*, the heroine's signature flower); another version is the Greta Garbo movie *Camille*. The heroine is a Parisian courtesan who is pursued by and falls in love with a young man whose family cannot allow him to marry her. She supports him, and there is a long and deeply moving scene between her and his father.

Wagner, *Die Walküre* (*The Valkyrie*, 1854-56). Brother-sister incest (their love will produce Siegfried, a superhero); the passionate father-daughter love (not incestuous) between their father, the god Wotan, and his daughter, Brünnhilde, by the earth-mother goddess Erda; jealousy on both counts from Wotan's wife, the goddess Fricka; Wotan condemns Brünnhilde to a horrible existence as a mortal woman, but then relents so that she will be saved (in a later opera) from that living death by Siegfried, that superhero son of her half-siblings. Brünnhilde and Siegfried will (later) get married (and both die).

Massenet, *Manon* (1884). Like *Rosenkavalier*'s Sophie, Manon comes as a very young woman (indeed, still a girl) direct to the opera and an arranged marriage from a convent. (In *Der Rosenkavalier*, the Marschallin remembers having done so, and sings about it at some length.) Manon becomes another woman who "strays," like Violetta in *La Traviata*, and pays dearly for it. Based on the 18th-century novel of l'Abbé Prévost.

Verdi, *Otello* (1887). Based on Shakespeare's *Othello*. Questions of race also arise, although perhaps less strongly than in the Shakespeare. As with *Billy Budd* (and the Shakespeare), questions of the Otello/Iago relationship.

Massenet, *Werther* (1892). Based on Goethe's novel *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*), one of the founding texts of Romanticism. This time the guy dies.

Richard Strauss, *Salome* (1905). A 90-minute one-act operatic shocker, based on the play (written in French) by Oscar Wilde. An unimaginable scandal in 1905, and for many years thereafter. The character Salome is about 17 (ie, about the same age as Cherubino in *The Marriage of Figaro* or Octavian in *Der Rosenkavalier*). She lusts after John the Baptist, a religious prophet of unassailable propriety currently imprisoned in a cistern by her stepfather Herod. To get John the Baptist (somehow, anyhow) she does the Dance of the Seven Veils for Herod, who can hardly control himself. The last scene was for years regarded as the *ne plus ultra* of decadent eroticism, as Salome sings "Ich habe deinen Mund geküsst" ("I've kissed your mouth") to the decapitated head of John the Baptist. As a friend of mine once said, it's something you listen to once a year, when you're well rested.

Puccini, *Turandot* (1926). The opera is set in a "legendary" Chinese past, so we have questions of "exoticism" (or "Orientalism") as well as those of gender, sexuality, and power. Turandot, heiress to empire's throne, is a textbook-case "ice princess". To win her hand (and power), suitors must answer three questions, and those who fail are beheaded (read: both death and symbolic castration). At the end, she falls in love with the tenor who answers her questions, but the other soprano, Liu (a simple peasant girl who is taking care of the tenor's father) dies as part of the effort. Compare Carmen and Micaëla, and the issue of exoticism in the Bizet opera.

Britten, *Peter Grimes* (1945). Based on the novel-length 18th-century poem *The Borough*, by George Crabbe. Grimes is an outsider in his tiny English fishing village, and there are lots of resonances (as in other Britten operas) of Britten's "outsider" status as a homosexual, expatriate, conscientious objector English composer during World War II.

Britten, *The Turn of the Screw* (1954). Based on the Henry James novella. What is going on? Two children, who may be innocent or who may be initiated beyond their years; a governess who may be their savior (and certainly tries to be) or who may be the very embodiment of sexual repression; two former servants who will not lie still in death (if that's where they are).

Britten, *A Midsummer Night's Dream* (1960). Based on the Shakespeare play, with the standard questions of gods/mortals, human societal classes, and rampant sexuality, including Oberon's attraction to boys (not unusual for classical gods). In the opera Oberon is sung by a counter-tenor, or male alto, the flip side of the pants roles of Octavian (*Rosenkavalier*) and Cherubino (*The Marriage of Figaro*, above).

Britten, *Death in Venice* (1973). Based on the 1911 Thomas Mann novella, *Der Tod in Venedig*. The aged von Aschenbach falls in love with a boy, Tadzio, whom he sees on the beach in Venice, and to whom he speaks only once (to say "I love you"). Von Aschenbach of course dies. Among many other things, a metaphor for the death of "old" Europe at the end of the 19th century.

Thomas Adès, *Powder Her Face* (1996). A new opera about a historical 20th-century character, a titled English woman who was at the center of various sexual and social scandals.

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Whitesell, Lloyd. "Men with a Past: Music and the 'Anxiety of Influence,'" *19th Century Music* 18/2 (Fall 1994): 152-167.

Gilman, Sander L. *Disease and Representation: Images of Illness of Madness to AIDS* (Ithaca: Cornell University Press, 1988).

### CARMEN

McClary, Susan. *Georges Bizet: Carmen* (New York: Cambridge University Press, 1992).

Abbate, Carolyn. "Opera; or, the Envoicing of Women," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (University of California Press, 1993), 225-236, 255-258.

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Furman, Nelly, "The Languages of Love in *Carmen*," in *Reading Opera*, Arthur Groos and Roger Parker, eds. (Princeton University Press, 1988), 168-183.

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Tambling, Jeremy. "Ideology in the Cinema: Rewriting *Carmen*," in *Opera, Ideology and Film* (New York: St. Martin's Press, 1987), 13-40.

"Introduction," *En travesti: Women, Gender Subversion, Opera*, Corinne E. Blackmer and Patricia Juliana Smith, eds. (New York: Columbia University Press, 1995), 1-19.

Terry Castle, "In Praise of Brigitte Fassbaender: Reflections on Diva-Worship," in *En travesti*, 20-58.

Bridenthal, Renate, "Something Old, Something New: Women Between the Two World Wars," in *Becoming Visible: Women in European History*, Renate Bridenthal et al., eds. (Boston: Houghton Mifflin, 1987).

Jarman, Douglas. *Alban Berg: Lulu* (Cambridge, UK: Cambridge University Press, 1991), Chapter 3, "Synopsis," 24-38, and Chapter 8, "A Suggested Interpretation," 91-101.

Morris, Mitchell. "Admiring the Countess Geschwitz," in *En travesti*, 348-370.

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Pegley, Karen. "Femme Fatale and Lesbian Representation in Alban Berg's *Lulu*," in Siglind Bruhn, ed., *Encrypted Messages in Alban Berg's Music* (New York: Garland, 1998), 249-77.

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*Music and AIDS*

Course developed by Paul Attinello  
at UC Los Angeles

Over the past two decades, many art works have been created in response to AIDS and its impact on peoples' lives. Some of those have been musical—a symphony, various concert songs and cantatas, a number of pop and rock songs, hip-hop and jazz remixes, and avant-garde experiments.

We will examine these works to consider different ways of expressing fear, rage, mourning, and more complex emotions. We will also consider the problem of musical interpretation and presentation of real-world events, as opposed to private emotions and visions. There will be readings in cultural theory and the texts of AIDS, including some of the dramatic, literary and visual art works created in response to the crisis.

Assignments: Paper of about 20 pages, plus a 10-minute class presentation of your research.

COURSE SCHEDULE

- Wk 1 General introduction and musical genres
- Wk 2 Classical I: *The AIDS Song Books* and chamber music
- Wk 3 Popular I: Famous pop/rock songs and major genres
- Wk 4 Show and film music
- Wk 5 Avant-garde: Galás, Monk, Anderson, Wojnarowicz
- Wk 6 Benefits and Covers: Red Hot +...
- Wk 7 Classical II: Symphony, cantatas
- Wk 8 Popular II: Interesting/unusual songs
- Wk 9 Papers due, class presentations

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- Keith Ward, 'Musical Responses to HIV and AIDS,' from James Heintze, editor, *Perspectives on American Music since 1950* (New York: Garland, 1999), 323-51.
- Rob Baker, 'Music: Of Rage and Remembrance,' from Rob Baker, *The Art of AIDS: From Stigma to Conscience* (New York: Continuum, 1994), 116-23.

Jim Ellis, 'Strange Meeting: Wilfred Owen, Benjamin Britten, Derek Jarman, and the *War Requiem*,' from Richard Dellamora and Daniel Fischlin, eds., *The Work of Opera: Genre, Nationhood, and Sexual Difference* (NY: Columbia Univ. Press), 277-295.

#### AVANT-GARDE MUSIC

Michael Flanagan, 'Invoking Diamanda,' from Thomas Avena, ed., *Life Sentences: Writers, Artists, and AIDS* (San Francisco: Mercury House, 1994), 161-75.

Rebecca Pope and Susan Leonardi, 'Divas and Disease, Mourning and Militancy: Diamanda Galás's Operatic *Plague Mass*,' from Richard Dellamora and Daniel Fischlin, eds., *The Work of Opera: Genre, Nationhood, and Sexual Difference* (New York: Columbia University Press), 315-33.

Amnon Wolman, 'The Marilyns Series' (unpublished notes, 1998-2000).

#### POPULAR MUSIC

Rob Baker, 'Anthems and Mourning Songs,' from Rob Baker, *The Art of AIDS: From Stigma to Conscience* (New York: Continuum, 1994), 99-103.

Walter Hughes, 'In the Empire of the Beat: Discipline and Disco,' from Andrew Ross and Tricia Rose, eds., *Microphone Fiends: Youth Music and Youth Culture* (New York: Routledge, 1994), 147-57.

Paul Attinello, 'At three in the morning, with both pedals down: Tori Amos' 'Not the Red Baron'' (unpublished paper, 1997).

Lester Strong, 'Playing Beat the Clock: Singer/songwriter and GLAMA cofounder Tom McCormack talks about music and being true to yourself in the face of AIDS,' *A&U* 63 (January 2000): 48-51.

Kevin Koffler, 'HIV Behind the Music: '80s pop star Paul 'Boom Boom' Lekakis...,' *POZ* (February 2000): 60-65.

'Red Hot Projects' (unpublished press release, 1998?).

#### STAGE MUSIC

Wendell Jones and David Stanley, 'AIDS! The Musical!' [excerpt], from Therese Jones, ed., *Sharing the Delirium: Second Generation AIDS Plays and Performances* (Portsmouth, NH: Heinemann, 1994), 207-21.

David Román, 'Afterword: *Rent's* Due,' from David Román, *Acts of Intervention: Performance, Gay Culture, and AIDS* (Bloomington: Indiana University Press, 1998), 268-84.

Linda Hutcheon and Michael Hutcheon, ' "Life-and-Death Passions": AIDS and the Stage,' from Linda Hutcheon and Michael Hutcheon, *Opera: Desire, Disease, Death* (Lincoln: University of Nebraska, 1996), 195-227.

#### OTHER MATERIALS

Colin Lee, *Music at the Edge: the music therapy experiences of a musician with AIDS* [excerpt], (London: Routledge, 1996), 22-39.

Thom Gunn, 'The Reassurance,' 'The Man with the Night Sweats,' 'Terminal'; Michael Lassell, 'How to Watch your Brother Die'; Maureen Seaton, 'White Balloon,' from Michael Klein, ed., *Poets for Life: Seventy-Six Poets Respond to AIDS* (New York: Crown, 1989), 84-5, 144-4, 214-15.

Terence McNally, 'Andre's Mother,' from M. Elizabeth Osborne, ed., *The Way We Live Now: American Plays and the AIDS Crisis* (New York: Theatre Communications Group, 1990), 189-93.

David Vernon, 'How Not to Get Attached to a Fish,' from Terry Wolverton, ed., *Blood Whispers: L. A. Writers on AIDS* (Los Angeles: Silverton, 1991), 96-99.

Plus cartoons from Trina Robbins, Bill Sienkiewicz and Robert Triptow, editors, *Strip AIDS USA: A Collection of Cartoon Art to Benefit People with AIDS* (San Francisco: Last Gasp, 1988).

*Cultural Studies, Feminist Theory,  
and the "New Musicology"*

Course developed by Andrew Dell'Antonio  
at the University of Texas--Austin

The purpose of this course is to examine a number of recent directions taken by musical scholarship, directions which have often been subsumed under the moniker of "New Musicology." We will be tracing influences on musical scholarship from feminist theory, lesbian/gay/queer studies, popular culture studies, critical theory, and related approaches/disciplines. The potential advantages and drawbacks of such lines of questioning, and their significance for musicology not only as an intellectual pursuit but as an academic institution, will be the focus of our inquiry.

The course will be divided into four units: I. Feminist Beginnings: Musicology confronts gender (weeks 1-5), II. Queering the Field: Lesbian/Gay/Queer issues (weeks 6-9), III. After the Fall: Postmodernism, "Post-Classical," Pop (weeks 10-13), IV. Postlude: "new" musicology? (weeks 14-15).

Grading: Class attendance and participation (50%).  
Short assignments (4-6 page writing projects) (20%).  
Final project (15-20 page paper) (30%).

#### REQUIRED TEXTS

Brett, Philip, Elizabeth Wood, and Gary C. Thomas, eds. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge, 1994.

McClary, Susan. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota Press, 1991.

Solie, Ruth A., ed. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley: University of California Press, 1993.

#### SCHEDULE OF READINGS

##### Week 2

McClary, Susan. "A Material Girl in Bluebeard's Castle," and "Getting Down off the Beanstalk: The Presence of a Woman's Voice in Janika Vandervelde's *Genesis II*," in her *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.

van den Toorn, Pieter C. "Politics, Feminism, and Music Theory," *Journal of Musicology* 9 (1991), 275-299.

Solie, Ruth A. "What Do Feminists Want? A Reply to Pieter van den Toorn," *Journal of Musicology* 9 (1991), 399-411.

-----, "Introduction: on 'Difference'," in Ruth Solie, ed., *Musicology and Difference: Gender and Sexuality in Music Scholarship*, 1-22. Berkeley: University of California Press, 1993.

##### Week 3

Clément, Catherine. "Prelude," in her *Opera, or the Undoing of Women*, trans. Betsy Wing, 3-23. (Also read Susan McClary's foreword to the book, ix-xviii.) Minneapolis: University of Minnesota Press, 1988.

Abbate, Carolyn. "Opera, or the Envoicing of Women," in *Musicology and Difference*.

Cusick, Suzanne. "Gender and the Cultural Work of a Classical Music Performance," *repercussions* 3:1 (1994), 77-110.

McClary, Susan. "Excess and Frame: the Musical Representation of Madwomen" and "This is Not a Story My People Tell: Musical Time and Space According to Laurie Anderson," in *Feminine Endings*.

#### Additional reading:

McClary, Susan. "Constructions of Gender in Monteverdi's Dramatic Music," in *Feminine Endings*.

##### Week 4

Solie, Ruth. "Defining Feminism: Conundrums, Contexts, Communities," *Women & Music: A Journal of Gender and Culture* 1 (1997), 1-11.

-----, "Afterword: Sophie Drinker's Achievement," in Sophie Drinker, *Music & Women*, 341-353. New York, NY: The Feminist Press/CUNY, 1995.

Citron, Marcia. "Introduction," in her *Gender and the Musical Canon*, 1-14. Cambridge: Cambridge University Press, 1993.

Cox, Renée. "Recovering jouissance: feminist aesthetics and music," in Karin Pendle, ed., *Women and Music: A History*, 331-340. Bloomington: Indiana University Press, 1991.

Reich, Nancy B. "Women as Musicians: a Question of Class," in *Musicology and Difference*.

#### Additional reading:

Cusick, Suzanne. "Thinking from Women's Lives: Francesca Caccini after 1627," in Kimberly Marshall, ed., *Rediscovering the Muses: Women's Musical Traditions*, 206-225. Boston: Northeastern University Press, 1993.

Locke, Ralph P. "Women in American Musical Life: Facts and Questions about Patronage," *repercussions* 3:2 (1994), 81-95.

##### Week 5 – "Theory Day"

*Perspectives of New Music* XXXII/1 (1994) - Special issue on feminist questions in musical analysis:

Cusick, Suzanne. "Feminist Theory, Music Theory, and the Mind/Body Problem," 8-27.

Guck, Marion. "A Woman's (Theoretical) Work," 28-43.

Kielian-Gilbert, Marianne. "Of Poetics and Poesis, Pleasure and Politics — Music Theory and the Modes of the Feminine," 44-67.

Maus, Fred E. "Masculine Discourse in Music Theory," *Perspectives of New Music* XXXI/2 (1993), 264-203.

#### Additional reading:

Fink, Robert. "Desire, Repression, and Brahms's First Symphony," in Adam Krims, ed., *Music/Ideology*:



*Resisting the Aesthetic*, 247-288. Amsterdam: Gordon & Breach, 1998.

McClary, Susan. "Narrative Agendas in 'absolute' music: Identity and Difference in Brahms's Third Symphony," in *Musicology and Difference*.

#### Week 6

Brett, Philip. "Musicality, Essentialism and the Closet," in Philip Brett, Elizabeth Wood, and Gary Thomas, eds., *Queering the Pitch: The New Lesbian and Gay Musicology*. New York: Routledge, 1994.

Cusick, Suzanne G. "On a Lesbian Relationship with Music: A Serious Attempt Not to Think Straight," in *Queering the Pitch*..

Rycenga, Jennifer. "Lesbian Compositional Process: One Lover-Composer's Perspective," in *Queering the Pitch*..

Thomas, Gary C. " 'Was George Frederic Handel Gay?': On Closet Questions and Cultural Politics," in *Queering the Pitch*..

Additional reading:

Wood, Elizabeth. "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts," in *Musicology and Difference*.

Wood, Elizabeth. "Sapponics," in *Queering the Pitch*..

#### Week 7

Koestenbaum, Wayne. "Queering the Pitch: a Posy of Definitions and Impersonations," In *Queering the Pitch*..

----- . "The Queen's Throat: or, How to Sing," in his *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*. New York: Vintage, 1994.

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

Brett, Philip. "Eros and Orientalism in Britten's Operas," in *Queering the Pitch*.

Eng, Barbara. "Loving It: Music and Criticism in Ronald Barthes," in *Musicology and Difference*.

Additional reading:

Brett, Philip. "Britten's Dream," in *Musicology and Difference*.

#### Week 8

Solomon, Maynard. "Franz Schubert and the Peacocks of Benvenuto Cellini," *19th Century Music* 12 (1989), 193-206.

*19th Century Music* 17 (1993) - Special issue on the "Schubert sexuality" debate:

Kramer, Lawrence. "Schubert: Music, Sexuality, Culture," 3-4.

Steblin, Rita. "The Peacock's Tale: Schubert's Sexuality Reconsidered," 5-33.

Solomon, Maynard. "Schubert: Some Consequences of Nostalgia," 34-46.

Agawu, Kofi. "Schubert's Sexuality: A Prescription for Analysis?" 79-82.

McClary, Susan. "Music and Sexuality: On the Steblin/Solomon Debate," 83-88.

Webster, James. "Music, Pathology, Sexuality, Beethoven, Schubert," 89-93.

Winter, Robert. "Whose Schubert?" 94-101.

Additional reading:

Brett, Philip. "Piano Four-Hands: Schubert and the Performance of Gay Male Desire," *19th Century Music* 21 (1997), 149-176.

#### Week 9

Peraino, Judith. " 'Rip Her to Shreds': Women's Music According to a Butch-Femme Aesthetic," *repercussions* 1:1 (1992), 19-47.

Attinello, Paul. "Performance and/or Shame: A Mosaic of Gay (and Other) Perceptions," *repercussions* 4:2 (1995), 97-130.

Hubbs, Nadine. "Music of the 'Fourth Gender': Morrissey and the Sexual Politics of Melodic Contour," in Thomas Foster, Carol Siegel, and Ellen E. Berry, eds., *Genders: Bodies of Writing, Bodies in Performance*, 266-298. New York: New York University Press, 1996.

Additional reading:

Austern, Linda Phyllis. " 'No women are indeed': The Boy Actor as Vocal Seductress in Late Sixteenth- and Early Seventeenth-Century English Drama," in Leslie C. Dunn and Nancy A. Jones, eds., *Embodied Voices: Representing Female Vocality in Western Culture*, 83-102. Cambridge: Cambridge University Press, 1994.

#### Week 10

Fink, Robert. "Elvis Everywhere: Musicology and Popular Music Studies at the Twilight of the Canon," *American Music* 16 (1998), 135-179.

Peraino, Judith. "PJ Harvey's 'Man-Size Sextet' and the Inaccessible, Inescapable Gender," *Women & Music: A Journal of Gender and Culture* 2 (1998), 47-63.

Shepherd, John. "Difference and Power in Music," in *Musicology and Difference*.

Additional reading:

Leonard, Marion. 1997. "'Rebel Girl, You Are the Queen of My World': Feminism, 'subculture', and grrrl power," In Sheila Whiteley, ed. *Sexing the Groove: Popular Music and Gender*, 230-255. New York and London: Routledge.

Week 11

Mockus, Martha. "Queer Thoughts on Country Music and k.d. lang," in *Queering the Pitch*.

Walser, Robert. "Prince as Queer Poststructuralist." *Popular Music and Society* 18 (1994), 79-89.

Frith, Simon. "Genre Rules," in his *Performing Rites: On the Value of Popular Music*, 75-95. Cambridge, MA: Harvard University Press, 1996.

Additional reading:

Goodwin, Andrew. "Fatal Distractions: MTV Meets Postmodern Theory," in Simon Frith, Andrew Goodwin, and Lawrence Grossberg, eds. *Sound and Vision: The Music Video Reader*. New York: Routledge, 1993.

Week 12

Walser, Robert. "Forging Masculinity: Heavy Metal Sounds and Images of Gender," in his *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, 108-136. Middletown, CT: Wesleyan University Press, 1993.

----- "Rhythm, Rhyme, and Rhetoric in the Music of Public Enemy," *Ethnomusicology* 39 (1995) 193-218.

Golden, Lieba B. "Giving You a Black I: L.L. Cool J's Rap and Video 'Mama Said Knock You Out.'" *repercussions* 2:2 (1993), 62-88.

Additional reading:

Walser, Robert. 1993. "Eruptions: Heavy Metal Appropriations of Classical Virtuosity," in *Running with the Devil*, 57-107.

Week 13

LeGuin, Elisabeth. "Uneasy Listening," *repercussions* 3:1 (1994), 5-21.

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

Tomlinson, Gary. "Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer," *Current Musicology* 53 (1993), 18-24.

Kramer, Lawrence. "Music Criticism and the Postmodernist Turn: In Contrary Motion with Gary Tomlinson," *Current Musicology* 53 (1993), 25-35.

Tomlinson, Gary. "Tomlinson Responds," *Current Musicology* 53 (1993), 36-40.

Agawu, V. Kofi. "Analyzing Music under the New Musicological Regime," *Journal of Musicology* 15 (1997), 297-307.

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