

GLSG Newsletter

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

This issue is dedicated to the memory of Philip Brett. An obituary appears on pages 2-3; the remainder of this issue consists of the Current Bibliography. In its wide scope of musical topics, authors, and publications, the bibliography stands as another kind of memorial to Philip, who inspired and supported so many possibilities in our field.

Welcome to the Fall 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. See p. 11 for GLSG Board members' contact information.

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In Memoriam

Philip Brett

1937-2002

Philip Brett, distinguished professor of musicology, conductor, founder of the AMS Gay & Lesbian Study Group, and the moving spirit behind the development of gay and lesbian musicology, died of cancer in Los Angeles on Wednesday October 16, 2002. He died just one day shy of his 65th birthday.

Philip was born in Edwinstowe, Nottinghamshire, on October 17, 1937; his mother was a teacher and his father a collier, and Philip would at times in conversation speak very movingly of them. After attending school as a choirboy, he went on to study at King's College Cambridge from 1955 to 1962 with such notable (and gay) figures as Philip Radcliffe, the conductor Boris Ord, and the performer-musicologist Thurston Dart. In addition, at Cambridge Philip also became friends with the English novelist E. M. Forster; the connection to Forster was always something by which Philip set great store as a scholar and a gay man. While an advanced graduate student Philip spent a year at the University of California, Berkeley, and returned there in 1966 after receiving his PhD at Cambridge with a dissertation on the songs of William Byrd. He remained at Berkeley as a faculty member until 1991, when he moved to join his partner George Haggerty at the University of California, Riverside. During his decade at UCR, where he served as both chair and associate dean, Philip had a tremendous impact on the music department and on the university as a whole. In 2001 he joined the department of musicology at UCLA; in the short year he was there, he profoundly affected everyone with whom he came into contact.

Philip's first area of scholarly specialization was the music of the English Renaissance, and he published numerous important articles and especially scholarly editions. Much of his career in this field was spent on the splendid new edition of the works of William Byrd, shortly to be completed; when he died, Philip was overseeing its last stages. During the 1970s, as his own conflicts about coming out publicly intensified, Philip moved increasingly towards conducting. Among the fruits of this was a Noah Greenberg award given by the AMS in 1980 for notable performances of Peri's *Euridice* and Monteverdi's *Orfeo*, as well as recordings of selections from Byrd's *Gradualia*. In 1991, Philip's choral accomplishment was recognized by a nomination for a Grammy Award. Throughout the remainder of his career, Philip was frequently involved in major performances and recordings of early music, with occasional forays into contemporary repertory. His preparation of the world premiere recording of Lou Harrison's *La koro sutro* as well as Morton Feldman's *Rothko Chapel* are spectacular testimony to his sensitivity and skill as a conductor.

At this point, however, Philip is perhaps most widely remembered for his creation of the new subdiscipline of gay and lesbian studies of music, one of the liveliest and most controversial strands of what has come to be called "the new musicology." Philip's work began in

1977, with the publication of a short article in the *Musical Times* entitled "Britten and Grimes." (At the national meeting in 1976, Philip had read this piece as a paper. It was the first time that the word "gay" had ever been uttered in a musicological venue.) "Britten and Grimes" was not only the first scholarly essay to broach the issue of Britten's orientation, but it also put forward the then-unimaginable idea that Britten's sexual identity provided a necessary context for the interpretation of his music. Philip's interpretation was predicated on his own interpretive point of view as a gay man as well as a remarkable interview with Peter Pears. The perspectives of this article were amplified in his Cambridge Opera Handbook on *Peter Grimes* (1983). In 1989, Philip began his major work as a scholar on gay and lesbian musicology. There are a number of his essays that are classics, but his numerous articles on Britten's operas and "Musicality, Essentialism, and the Closet" (in *Queering the Pitch*) are probably most often cited. His most recent achievements in this area include a spectacular account of Britten and a ground-breaking entry on "Gay and Lesbian Music" (co-authored with Elizabeth Wood) in the *New Grove Dictionary of Music*, 2nd edition. The unexpurgated version of the *New Grove* article appeared in this *Newsletter*, Spring 2001. Since the "Gay and Lesbian" article in *NGD-II* has been the object of intense and often virulent polemics (especially in England), we should note that the work Philip began is by no means close to finished. At the time of his death, Philip had just received a Guggenheim Fellowship, which would have allowed him to complete his long-awaited book on Britten's operas.

Philip's work as a scholar of gay and lesbian music is unthinkable, as well, without his foundational role in establishing the Gay & Lesbian Study Group and shepherding it lovingly through its initial phases. (See his "Notes Toward a History of the GLSG" in this *Newsletter*, October 1996.) As Philip told it, the first steps began in 1985, when then-AMS president Margaret Bent asked him to develop a panel for the Vancouver meeting on composers and sexuality. At the time, Philip was confronted with the musicological closet in its most extreme form: it was nearly impossible to get any other scholars of any orientations to agree to appear with him, lest they be thought to be, well, *gay*. Philip was even told that one senior member of the society—afraid to attend the annual meeting because he could not bear to miss the panel yet could not allow himself to be seen attending the panel—simply gave up and stayed home. Philip always remembered that session as intensely disappointing, with audience members repeatedly standing up to deny the very possibility of a connection between the study of music and the study of sexuality. Disheartened, he decided that at the next meeting (AMS-Cleveland, 1986), he would simply organize a party. Some people in the society now remember that party—the sheer energizing joy of seeing other potential allies and kindred spirits, even

in a dark, marginal space—as a crucial moment in their own decision to work on music and sexuality. By 1989, Philip had determined that there was enough interest to hold a study group meeting at AMS-Austin; and in 1990, with the acceptance of a regular panel on composers and sexuality (held, of course, on Sunday morning) and the creation of the GLSG, his foundational work was well begun. Philip served as the first male co-chair of the GLSG, and continued to keep the concerns of the group in his heart. In recognition of his seminal role, the GLSG created the Philip Brett Award in 1996.

As important to many of the GLSG as he was for his scholarly and institutional leadership, however, many of us will remember him with equal gratitude for his extraordinary personal qualities. Like any academic discipline, musicology is frequently susceptible to charges of rigidity, coldness, and lack of charity (among other regrettable features). Philip was the embodiment of the contrary; his actions constantly breathed kindness, courtesy, generosity, and grace. As far as Philip's superlative courage, his work on behalf of gay and lesbian scholars speaks for itself. This was especially true for those of us fortunate enough to have experienced him as a teacher, a colleague, or an extra-mural mentor. It would not be too much to say that the preponderance of younger scholars working in the area of gay and lesbian musicology would not be doing so without Philip's constant support, encouragement, and example. In the South, where I grew up, the phrase "a gentleman and a scholar" was a high accolade indeed. I can think of no one who deserves such a description more than Philip.

Philip is survived by his registered domestic partner George Haggerty, chair of the department of English at UC-Riverside. George has asked that any memorial contributions be made to the Philip Brett Award in Lesbian and Gay Musicology. Checks made be mailed to the following address:

American Musicological Society, Inc.
201 S. 34th Street
Philadelphia, PA 19104-6313

We have all lost more than we yet know with Philip's passing. Though words and music may be inadequate, we may perhaps do well to emulate one of the *déplorations* we all have studied in music history. "Don your robes of mourning. . . and weep great tears from your eyes. For you have lost your good father. Requiescat in pace."

[Mitchell Morris, UCLA]

- Adams, Byron. "The "Dark Saying" of the Enigma: Homoeroticism and the Elgarian Paradox." p. 216-44. [See Fuller and Whitesell.]
- Alber, Rebecca Jane. "Everything Old Is New Again." *Curve* 11/5 (August 2001): 41-42. [Short reviews of albums by Susheela Raman, Jill Sobule, various girl groups, and Lea Delaria (lesbian comic, actress, author, and now jazz vocalist).]
- _____. "Get into the Groove." *Curve* 12/3 (May 2002): 46. [New albums by Alana Davis (R&B), Holly Near (activist folk), Electrelane (4 driving women focusing on instrumental sound) and Indigo Girls.]
- _____. "Loud and Clear." *Curve* 11/4 (June 2001): 53. [New releases by Kindness, Loud (a trio of Canadian lesbian-social-activists performing Taiko drums and electric guitar), Amanda Ghost, and Michelle Malone.]
- _____. "Mixed Tapes." *Curve* 11/8 (December 2001): 47. [New releases by Moto-litas (women rock band), Rosie Flores (swing-country), and Jocelyn Pook (world influenced).]
- _____. "Nothing but Pride." *Curve* 12/4 (June 2002): 42. [New releases by Brandy (vocalist), Heather Nova (easy folk), Nerissa and Katryna Niels (sister duo of country-folk), and *A Woman's Voice* (compilation of new age by Australian & European women).]
- _____. "Raw and Real." *Curve* 12/1 (February 2002): 40. [Reviews new releases by India.arie, Lipkandy, Garbage, and Utopia.]
- _____. "Rock Steady." *Curve* 12/6 (October 2002): 42. [New releases by Le Tigre (dyke punk trio), Seiko (Japanese pop), Ladyfest East (compilation of girl's pop and rock bands), plus soundtrack for *Kissing Jessica Stein*.]
- _____. "Simply Good." *Curve* 12/5 (August 2002). [New releases by Copper Wimmin (a cappella trio of women doing political and emotional songs from an ecofeminist perspective), Carly Hennessy (young rock singer from Ireland), *Dreamgirls* (songs from Broadway show about girl group in the 60s-70s), and Kaia Wilson (solo album by Butchies member).]
- _____. "Spring Fling." *Curve* 12/2 (April 2002): 46-47. [New releases by Kittie (dark rock), Go Girls Music Fest (compilation to promote indie

- women's music and support domestic violence charities), Meshell NdegeOcello, and Bif Naked (from New Delhi).]
- Aldrich, Robert, and Garry Wotherspoon, eds. *Who's Who in Gay and Lesbian History*. Who's Who Series, 2 vols. London: Routledge, 2001. [Vol 1: From Antiquity to World War II; Vol. 2: From World War II to the Present Day.]
- Alzate, Gastón A. *Teatro de cabaret : imaginarios disidentes*. Ediciones de GESTOS. Colección historia del teatro, 6. Irvine, CA: GESTOS, 2002. [Includes music-halls, cabarets, and gay theater.]
- Anderson, Jamie. "Jamie Anderson checks in from the National Women's Music Festival." *Acoustic Guitar*/no. 109 (January 2002). [Anderson's perspective as a lesbian composer-performer.]
- Anderson-Minshall, Diane. "Inside her Head." *Curve* 11/5 (August 2001): 33. [Profile of DJ Tracy Young, a out lesbian who has remixed a Madonna song, built her career in lesbian club in Washington, D.C., and is one of the few successful women at gay men's dance-clubs; she released her first full-length CD to rave reviews.]
- _____. "Man, I Feel Like a Woman! How Feminism Found a Foothold in the Honky-Tonk Hellcats and Liberated Ladies of Country." *Curve* 11/5 (August 2001): 22-24, 26-27. [Notes the "lesbian factor" in country, which is about awareness of lesbianism and dyke roots among new performers; also discusses k.d. lang.]
- _____. "Sheila Nicholls." *Curve* 12/6 (October 2002): 43. [Nicholls is described as a "poetic and political queer singer" from England with a growing lesbian fan base.]
- Bashir, Samiya A. "Melissa's Second Coming." *Curve* 11/5 (August 2001): 34-37. [Lesbian Melissa Etheridge has a new album, *Skin*, that is conceived as "a journey" and is meant to be heard from beginning to end as a single work.]
- Bayrd, Bayle. "Red, White and Indigo." *Curve* 12/3 (May 2002): 20-22. [Profile of lesbian folk-rock duo, Indigo Girls, who discuss political issues and why they will continue to perform together.]
- Birdsell, Amanda Helen. "Womyn-Born-Womyn"? Contestations of Gendered Identity(les). Ph.D. diss. University of Guelph (Canada), 2000. [Ethnographic analysis of the Michigan Womyn's Music Festival.]
- Boerger, Kristina. *Whose Music Is It, Anyway?: Black Vocal Ensemble Traditions and the Feminist Choral Movement: Performance Practice As Politics*. Ph.D. diss. University of Illinois at Urbana-Champaign, 2000. [Extensive interview material and analysis of issues in feminist (often lesbian) choruses; available from UMI.]
- Brett, Philip. "Doing it In Grove [?]." *BBC Music Magazine* (February 2002). [Invited response to British critics who poured scorn on the *New Grove* article, "Gay and Lesbian Music," written by Elizabeth Wood and Brett.]
- _____. *Musical Times* (autumn 2001): 3. [Response to editorial by Peter Williams (see below).]
- _____. "Musicology and Sexuality: The Example of Edward J. Dent." p. 177-88. [See Fuller and Whitesell.]
- Brown, Malcolm Hamrick. "Tchaikovsky and His Music in Anglo-American Criticism, 1890s-1950s." p. 134-49. [See Fuller and Whitesell.]
- Buckland, Fiona. *Impossible Dance Club Culture and Queer World-Making*. Middletown, CT: Wesleyan University Press, 2002. [New York gay and lesbian clubs.]
- Buss, Bryan, et al. "Reviews." *Out*, issue 104 (July 2002): 30. [New releases by Mark Weigle (gay country singer who addresses gay issues in his music), Lamya, Don Lennon (folk-pop includes queer anthem, "Gay Fun"), Peter Davenport (only gay baritone with extensive background in musical theater), and Le Tigre (dyke punk trio).]
- C-Lee. "B-boy to Boy Toy." *Out*, issue 97 (December 2001): 24, 26. [Profile of Caushun, perhaps the first gay rapper to gain broad public attention.]
- Cain, Paul D. *Leading the Parade Conversations with America's Most Influential Lesbians and Gay Men*. Lanham, MD: Scarecrow Press, 2002. [Book jacket: "...evolution of the gay and lesbian movement through the personal profiles and stories of nearly forty individuals"; includes artists.]
- Carson, Warren J. "Manhood, Musicality, and Male Bonding in *Just Above My Head*." In *Re-viewing James Baldwin Things Not Seen*, ed D. Quentin Miller. Philadelphia: Temple University Press, 2000.

- Case, Sue-Ellen, Philip Brett, and Susan Leigh Foster, eds. *Decomposition Post-Disciplinary Performance*. Unnatural acts. Bloomington: Indiana University Press, 2000. [Chapters by Philip Brett, Elizabeth Wood, and Deborah Wong, among others.]
- Cohen, Steve, and Jenise Morgan. "Letters." *New York Times*, 1 September 2002. [Responses to Hadju's "Queer as Folk." .]
- Constantine-Simms, Delroy, ed. *The Greatest Taboo: Homosexuality in Black Communities*. Los Angeles: Alyson Books, 2001. [See esp. section of essays entitled "Heterosexism and Homophobia in Popular Black Music."]
- Covert, Collin. "His Better Half." *Star Tribune* (Twin Cities), 10 August 2001, p. 22-23. [Cover story about movie, *Hedwig and the Angry Inch*, based on the gender-bending rock musical of the same name, whose hero/heroine is a transsexual.]
- Cusick, Suzanne G. "'Eve...Blowing in Our Ears'? Toward a History of Music Scholarship on Women in the Twentieth Century." *Women & Music* 5 (2001): 125-39. [Surveys music scholarship on women, gender, and sexuality in terms of questions and issues raised at various times as well as the ways in which scholarship has evolved.]
- Davis, Francis. "In the Macho World of Jazz, Don't Ask, Don't Tell." *New York Times*, 1 September 2002. [Reporting grows out of panel discussion about homosexuality in jazz--the first anyone could recall--at the Village Vanguard in April, which included gay vibraphonist Gary Burton, pianist Fred Hersch, saxophonist Charlie Kohlhase and singer-pianist Andy Bey; article focuses primarily on Burton and addresses the intersection of sexuality and race.]
- Davis, Michael. "Calliope Women's Chorus. Sounds of the GLBT Twin Cities: Part One." *Lavender* 7/172 (28 December-10 January 2002): 22.
- _____. "Choral Accompanists. Sounds of the GLBT Twin Cities: Part Six." *Lavender* 7/179 (5-18 April 2002): 28, 30. [Feature about accompanists for Calliope Women's Chorus, One Voice Mixed Chorus, and Twin Cities Gay Men's Chorus.]
- _____. "Minnesota Freedom Band. Sounds of the GLBT Twin Cities: Part Five." *Lavender* 7/177 (8-21 March 2002): 30-31.
- _____. "Minnesota Philharmonic Orchestra. Sounds of the GLBT Twin Cities: Part Three." *Lavender* 7/174 (25 January-7 February 2002): 23.
- _____. "One Voice Mixed Chorus. Sounds of the GLBT Twin Cities: Part Two." *Lavender* 7/173 (11-24 January 2002): 23.
- DeCurtis, Anthony. "Eminem's Hate Rhymes." *Rolling Stone*, issue 846 (3 August 2000): 17-19.
- Dusman, Linda. "No Bodies There: Absence and Presence in Acousmatic Performance." p. 336-45. [See Moisala and Diamond. Applies recent queer theory to electroacoustic music, in particular Pauline Oliveros's *II of IV*.]
- Dyer, Richard. *Only Entertainment*. 2nd ed. London: Routledge, 2002. [Two chapters seem particularly relevant: 16. In defense of disco and 17. Getting over the rainbow: identity and pleasure in gay cultural politics.]
- Einhardt, Nancy. "Out on the Web." *Curve* 12/5 (August 2002): 14. [Reviews 3 top websites about queer women musicians: <www.gogirlsmusic.com>, <www.drummergirl.com>, and <www.girlpunk.net>.]
- Emery, Kim. *The Lesbian Index: Pragmatism and Lesbian Subjectivity in the Twentieth-Century United States*. SUNY series in feminist criticism and theory. Albany: State University of New York Press, 2002. [Includes music.]
- Epstein, Jeffrey. "Going to a Go-Go." *Out*, issue 90 (May 2001): 20. [Go-Go's, a girl group popular with lesbian and gay audiences, release first original album in 17 years, *God Bless the Go-Go's*.]
- Etheridge, Melissa, and Laura Morton. *The Truth Is--My Life in Love and Music*. New York: Villard Books, 2001. [Autobiography of lesbian rock musician.]
- Finkle, David. "Setting New Standards." *Out*, issue 95 (October 2001): 28, 30. [Selects the 5 best, but unknown, cabaret performers.]
- Florida, Richard. "Luring the Creative Class." *Star Tribune* (Twin Cities), 9 June 2002, p. A29. [This Op-Ed piece discusses the role of tolerance and the arts for developing a high-tech community and cites the Twin Cities Gay Men's Chorus as perhaps the "best image ambassadors" for this.]
- Freitas, Roger A. *Un Atto D'Ingegno: A Castrato in the Seventeenth Century*. Ph.D. diss. Yale University, 1998. [Keywords: Medici, Jules

- Mazarin, Louis XIV, cantata, and sexuality.]
- Frosh, Stephen, Ann Phoenix, and Rob Pattman. *Young Masculinities Understanding Boys in Contemporary Society*. Basingstoke: Palgrave, 2002. [Includes bibliographical references and index.]
- Fuller, Sophie. "'Devoted Attention': Looking for Lesbian Musicians in Fin-De-Siècle Britain." p. 79-101. [See Fuller and Whitesell.]
- Fuller, Sophie, and Lloyd Whitesell, eds. *Queer Episodes in Music and Modern Identity*. Urbana: University of Illinois Press, 2002. [Individual chapters are listed separately. Book jacket: "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, repertoire, venues, and specific works, this intriguing volume explores points of intersection between music and queerness in Europe and the United States from 1870 to 1950--a period during which dramatic changes in musical expression and in the expression of individual sexual identity played similar roles in washing away the certainties of the past."]
- Gage, Simon, Lisa Richards, and Howard Wilmot. *Queer*. Thunder's Mouth Press, 2002. [Guide to modern gay and lesbian life; history and contributions in entertainment area includes musicians.]
- Galtney, Smith. "Bottum's up." *Out*, issue 102 (May 2002): 22, 24. [Profile with gay musician Roddy Bottum, former keyboardist for Faith No More and current singer-guitarist with an indie-pop group, Imperial Teen.]
- _____. "Holiday Relief." *Out*, issue 97 (December 2001): 28. [*Broadway Cares: Home for the Holidays*, benefit album for Equity Fights AIDS and others, includes Liza Minnelli.]
- _____. et al. "Reviews." *Out*, issue 94 (September 2001): 48. [Albums by Groove Armada (dance music), Cyndi Lauper (pop & punk), Thalia Zedek (lesbian rock guitarist), Björk (Iceland eclectic), and DJ Dan (gay superstar on the international rave scene).]
- Galtney, Smith, and Chelsey Johnson. "Reviews." *Out*, issue 90 (May 2001): 26. [Reviews of Michelle Malone (country rock), Guided by Voices (indie rock), and Ultra Naté (dance music).]
- Goldman, Julie. "Urban (Folk) Legend." *Out*, issue 90 (May 2001): 44-45. [Autobiographical profile of this lesbian folk rock performer.]
- Haga, Chuck. "Sharing a Treasured Gift of Music." *Star Tribune* (Twin Cities), 28 June 2002, p. B1, B4. [Feature article about singer in Twin Cities Gay Men's Chorus who invites Sister Marian Durkin, the teacher who introduced him to singing 40 years ago, to attend their concert of Rodgers and Hammerstein music and her positive response.]
- Hajdu, David. *Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Fariña, and Richard Fariña*. New York: Farrar, Straus and Giroux, 2001. [A look at the 1960s through 4 lives, including Baez (bisexual).]
- _____. "Queer as Folk." *New York Times*, 18 August 2002, sec. Magazine. [Discusses the increasingly large number of lesbian performers in folk music and offers historical and current account of the intertwining of folk music and lesbian culture; extensive article; raises issues about reception.]
- Harris, Ellen T. *Handel as Orpheus: Voice and Desire in the Chamber Cantatas*. Cambridge: Harvard University Press, 2001. [Significant look at Handel's homosexual milieu and sexuality's role in the development of his artistic expression; sexuality is a lens for understanding aspects of Handel's chamber cantatas, which in turn yield insight into his operas; finds elaborate coded references to homosexuality embedded in the cantatas; discusses libretti in terms of classical meanings, social context, and private references; shows how musical details support same-sex reading of libretti.]
- Harrison, Randy, and Peter Paige. "Out 100." *Out*, issue 97 (December 2001): 64-85. [See esp. pp. 68-69 for queer musicians--Fred Hersch (HIV-positive jazz pianist and composer), Jonsi Thór Birgisson (alt-pop), Ani DiFranco (bisexual singer), David Del Tredici (gay composer), Chuck Panozzo (this year bassist and cofounder of Styx has declared he is gay and HIV positive), Carla Lucero (lesbian composer), Rufus Wainwright (singer-songwriter creating gay cabaret compositions), Michael Stipe (R.E.M.'s front man this year declared himself a "queer artist"), and Melissa Etheridge (lesbian singer-songwriter). Also some under "performance," pp. 78-79.]
- Hayes, Eileen M. *Black Women Performers of Women-Identified Music: "They Cut Off My Voice; I Grew Two Voices."* Ph.D. diss. University of Washington, 1999. [On roles of black women in women's music movement.]

- Helterman, Jolyon. "Beyond the Looking Glass." *Out*, issue 90 (May 2001): 22. [Gay composer David Del Tredici says of his new song cycle: "I wanted to set poems that were provocatively gay."]
- Helterman, Jolyon, Smith Galtney, and Barry Walters. "Reviews." *Out*, issue 89 (April 2001): 42. [Albums by Dawn Upshaw (classical soprano), Victor Calderone (DJ mixer), and The Butchies (lesbian punk).]
- Hobson, Janell Coreen. *Beauty, Difference, and the Hottentot Venus: Black Feminist Revisions in Performance and Aesthetics, 1810 to the Present*. Ph.D. diss. Emory University, 2001. [Relationship between blackness and beauty, including Josephine Baker.]
- Hopcroft, Marischka Olech. *Franz Liszt As Virtuoso Critic*. Ph.D. diss. University of California, Los Angeles, 2001. [From the abstract: "Liszt's merging of masculinized and feminized musical themes through his performance tropes offered new models of gender identification."]
- Hornby, Nick, and Ben Schafer, eds. *Da Capo Best Music Writing 2001: The Year's Finest Writing On Rock, Pop, Jazz, Country & More*. New York: Da Capo Press, 2001. [Queer musicians include Billie Holliday and Sleater-Kinney.]
- "How Much Personal Stuff Do Listeners Need To Know?" *Philadelphia Inquirer Magazine*, 14 August 2001. [In response to David Del Tredici's recent work, *Gay Life*, and personal revelations in CD liner notes for *Secret Music* and elsewhere. Author claims he is not arguing "against knowledge, but [making] a plea for relevance." Brief mention of Copland and Bernstein; also favorably mentions out lesbian Jennifer Higdon since she doesn't dwell on her sexuality.]
- Huwig, Pam. "The Changer Changes." *Out*, issue 96 (November 2001): 54, 56. [Profile of Cris Williamson and her developing connection with a new generation of women's music, especially the Butchies.]
- _____. "Getting it on with the Butchies." *Curve* 11/5 (August 2001): 28-29. [Pop trio; one of the Butchies, Kaia Wilson, and her girlfriend, Tammy Rae Carland, founded Mr. Lady Records, a dyke label to promote the Butchies and other young rock performers.]
- _____. "Hard Rock Life." *Out*, issue 103 (June 2002): 48, 50. [Profile of lesbian rocker Melissa Ferrick.]
- _____. "Rock it Science." *Out*, issue 100 (March 2002): 38. [Profile of Electrelane, British lesbian rock quartet.]
- _____. "She's Got That Steady Pull." *Curve* 11/5 (August 2001): 41-42. [Interview with crooner Jonathan Brooke, who has a large lesbian following.]
- _____. "Tigre Beat." *Out*, issue 95 (October 2001): 32. [Le Tigre, a dyke punk band with J.D. Samson, Kathleen Hanna, and Johanna Fateman, releases *Feminist Sweepstakes* on the Mr. Lady Records label.]
- Jacobs, Jessica. "Cris Williamson." *Curve* 11/7 (November 2001): 47. [Short interview about her new album, *Ashes*, created after the breakup of her 20-year relationship with Tret Fure.]
- Johnson, Chelsey. "Yes I Am." *Out*, issue 103 (June 2002): 74, 76, 78, 80, 82. [Examination of the flourishing scene of out lesbian musicians since k.d. lang and Melissa Etheridge "kicked open sapphic music's closet door" a decade ago; asks why the public perception of music as the lesbian art form where they are similarly active in many art genres.]
- _____, et al. "Reviews." *Out*, issue 95 (October 2001): 34. [Albums by The Haggard (dyke hardcore punk band), New Order (alt rock), Ralph Stanley & Friends (banjo ballads), and Billie Holiday (bisexual jazz singer); *Elegies for Angels, Punks & Raging Queens*, a live performance of Bill Russell's theater piece with Janet Hood's gospel-tinged melodies (some profits benefit Momentum AIDS Project).]
- _____, et al. "Reviews." *Out*, issue 100 (March 2002): 40. [New releases by V for Vendetta (dyke rock duo), Alison Pipitone (lesbian singer-songwriter), Thunderpuss (very visible remix duo includes openly gay Barry Harris), Meshell NdegeOcello (queer singer whose lyrics are pointedly political), plus *Evangline Made: A Tribute to Cajun Music* (Ann Savoy with various artists, including gay-friendly Rodney Crowell).]
- Kettle, Martin. "Get Back in the Closet." *The Guardian*, August 23, 2001. [Poses the question: Why do so many gay opera-lovers have a problem with a gay opera singer? Openly gay countertenor, David Daniels, responds and claims: "Being gay affects my singing." His partner is pianist and music teacher John Touchton.]

- Kosman, Joshua. "Was Handel Gay? Musicologist's Provocative New Book Explains Why It Might Matter." *San Francisco Chronicle*, 17 February 2002. [Review of *Handel as Orpheus* by Ellen T. Harris.]
- Lee, Gretchen. "Burning Desire." *Curve* 11/5 (August 2001): 32. [About bisexual singer-songwriter Magdalen Hsu-Li (Chinese American) and her new album, *Fire*; her collegiate audiences often combine folk music fans with Asian students, queers, and feminists.]
- . "Jann Arden." *Curve* 11/6 (October 2001): 37. [Interview with bisexual Canadian singer-songwriter; lyrics avoid gender-specific references, which are popular with lesbian fans.]
- Lemon, Brendan. "The Truth, Continued." *Out*, issue 105 (August 2002): 40-45, 77. [Melissa Etheridge, lesbian rocker, talks about songwriting, parenting, and her new love Tammy Lynn Michaels.]
- Macaulay, Alastair. "Auto-Eroticism." *Out*, issue 94 (September 2001): 52-53, 130. [Gay choreographer Matthew Bourne and his London company, Adventures in Motion Pictures, present *The Car Man*—theatrical dance set to Bizet's *Carmen* and including an *homme fatale* and gay attraction.]
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- _____. "Revolution Rock." *Out*, issue 104 (July 2002): 28. [Profile of Gossip's out queer singer, Beth Ditto.]
- _____, et al. "Reviews." *Out*, issue 93 (August 2001): 39. [Albums by Sam Phillips (singer-songwriter), Perry Farrell (alternative rock), Tracy + The Plastics (queer rock band), Gary Burton (gay jazz vibraphonist), and Utah Saints.]
- Raykoff, Ivan. "Transcription, Transgression, and the (Pro)Creative Urge." p. 150-76. [See Fuller and Whitesell.]
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- Rogers, Ray. "Bible thumpers." *Out*, issue 106 (September 2002): 40. [Claudia Gonson, now singing with the group Future Bible Heroes, discusses singing diva anthems written by "demure gay" songwriters.]
- _____. "Breaking the Mould." *Out*, issue 101 (April 2002): 36. [Bob Mound, openly gay postpunker, combines his typical aggressive rock with more disco oriented dance grooves.]
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- Shaffer, Sharon. "Michigan Womyn's Music Festival." *Lesbian Connection* 24/4 (January-February 2002): 25-26. [Complaints about the conservative turn at Michigan.]
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- Sherr, Lynn. *America the Beautiful: The Stirring True Story behind Our Nation's Favorite Song*. New York: Public Affairs, 2001. [Song's text author, Katharine Lee Bates (1859-1929), was a lesbian.]
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- Smith, Jennie. "Come out and Play: Openly GLBT Musicians Lend Names to National Coming out Project Poster." *HRC Quarterly* (summer 2002): 25. [Participants included Melissa Etheridge, Michael Stipe, k.d. lang, Ani DiFranco, RuPaul, Pet Shop Boys, Janis Ian, Catie Curtis, Cris Williamson, Suede Rufus Wainwright, Bob Mould, SoNiA, Lea Delaria, Lisa Koch, Indigo Girls, Jade Esteban Estrada, The Butchies, and Chuck Panozzo.]
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- Steele, Tom. "Reviews." *Out*, issue 107 (October 2002): 33. [New releases by Megan Mullally (bisexual Broadway singer), June Panic (out lesbian singer-songwriter), Soft Cell (synth-pop duo), Alcazar (gay fronted dance music group), and Tara Jane O'Neil (one-woman band blending a variety of styles).]
- _____. "Well-Versed ." *Out*, issue 107 (October 2002): 32. [Profile of Patricia Barber, out lesbian jazz singer and pianist; identifies musicologist Martha Feldman (U of Chicago) as her lover of 4 years.]
- _____, et al. "Reviews." *Out*, issue 97 (December 2001): 30. [New issues by Adryan Russ (Broadway-cabaret composer), Kittie (heavy metal), Kronos Quartet (including gay violinist Hank Dutt), Derrick Carter (gay African American DJ) mixes funky underground disco, and Kiki and Herb (drag cabaret singer and accompanist).]
- _____, et al. "Reviews." *Out*, issue 101 (April 2002): 34-35. [New releases by Michael Tilson Thomas (openly gay conductor), Danielle Howle and the Tantrums (a lesbian favorite doing a mix of folk rock and classic garage), Funky Green Dogs (house music), Tami Hart (young lesbian singer), The Promise Ring, Y'All (out duo described as "kitschy pastiche of country, bluegrass, and ...Tejano music").]
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- Tucker, Karen Iris, et al. "Reviews." *Out*, issue 105 (August 2002): 22. [New releases by Tegan and Sara (young folk-pop-punk dyke duo of twins from Vancouver), DJ Irene (lesbian DJ remix), Kristian Hoffman (singer-songwriter teams up with gay Mexican signer El Vez, Rufus Wainwright, and Ann Magnuson), Aimee Mann (pop-folk), and Fairgrove (grunge band includes out gay singer Jay Harrison).]
- Tucker, Sherrie. "When Subjects Don't Come Out." p. 293-310. [See Fuller and Whitesell.]
- Von der Horst, Dirk. "Precarious Pleasures." *Progressive Rock Reconsidered*, ed Kevin Holm-Hudson. New York: Routledge, 2002. [Uses Led Zeppelin to queer the band Yes.]
- Walters, Barry. "Placebo's effect." *Out*, issue 90 (May

2001): 17-19. [Alternative rock group with 3 men (gay, bisexual & straight); new album called *Black Market Music*; London based and selling millions of CDs.]

_____ et al. "Reviews." *Out*, issue 96 (November 2001): 60. [Albums by Morel (remixer offers hybrid queer dance-rock song cycle), Cindy Bullens (hard rock singer now in love with a woman), and Sarah Dougher (openly lesbian singer), plus Stephen Sondheim's *The Frogs* and *Evening Primrose*.]

_____ et al. "Reviews." *Out*, issue 98 (January 2002): 24-25. [Albums by Karen Ramirez (lesbian remixer from Trinidad), Gerard McHugh (singer-songwriter), Ocean Colour Scene (rock 'n roll band fronted by openly gay singer, Simon Fowler), Concrete Blonde (female rock group), Julia Fordham (British chanteuse), and Sarah Brightman (classical crossover).]

_____ et al. "Reviews." *Out*, issue 99 (February 2002): 30. [New releases by Chemical Brothers (rock), Aja Daashuur (young singer), The B-52's (band includes 2 out gay men), and Marilyn Scott (adult contemporary-lite jazz singer).]

Walters, Barry, Smith Galtney, and Jon Cipriaso. "Reviews." *Out*, issue 91 (June 2001): 40. [Albums by Wild Orchid (pop girl group), Depeche Mode (synth pop), and Basement Jaxx (dance music).]

Walters, Barry, Smith Galtney, and Chelsey Johnson. "Reviews." *Out*, issue 92 (July 2001): 34. [Albums by Sugababes (British R&B girl group), Iggy Pop (punk), and Melissa Etheridge (guitar rock).]

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Whitesell, Lloyd. "Ravel's Way." p. 49-78. [See Fuller and Whitesell.]

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Casaubon's Key to All Mythologies." Also characterized Brett as "attributing the fine critical mind of EJ Dent to his apparently preferring boys to girls." .]

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