

GLSG Newsletter

for the Gay & Lesbian Study Group
of the American Musicological Society
Volume Thirteen, Number Two • Fall 2003
ISSN #1087-8564

Introduction

Welcome to the Fall 2003 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 the spring and fall. Please refer to the insert in 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 back page for GLSG Board members' contact information.

Photocopying: Libraries are authorized to photocopy materials in this *Newsletter* for the purposes of course reserve reading at the rate of one copy for every 15 students, and may reuse copies for other courses or for the same course offered subsequently. Back issues are available on request from Richard J. Agee.

CONTENTS

Conference Report:
Feminist Theory and Music 7:
Crossing Cultures — Crossing Disciplines

Bonna J. Boettcher,
M. Cristina Fava, Maarja Vigorito

2 - 3

FTM7: Another View

Jim Rogers

3 - 5

Annual Bibliography

J. Michele Edwards

5 - 13

GLSG Events at AMS/Houston

13

GLSG Board Members

13

The seventh annual conference entitled Feminist Theory and Music was hosted by the College of Musical Arts at Bowling Green State University from 17–20 July 2003. Evident in many of the more than fifty papers presented during the conference was its theme: Crossing Cultures — Crossing Disciplines. Sessions included papers on Women and Music in Islam, Asian-Americans and Music, Youth Cultures, Popular Music studies, Music and Voice in Film, and Technology.

Ellen Koskoff, Eastman School of Music, presented the keynote address. Using several vignettes, she talked about crossing boundaries both large and small, and the comfort and discomfort of boundaries to those who are crossing and to those whose boundaries are being crossed. This was followed by a screening of the film *Radical Harmonies*, produced by Dee Mosbacher and co-produced by Boden Sandstrom, which documents the women's music movement, the culture it has created, and its long-ranging effects.

Discipline crossing was evident in several papers. Readings of film and television provided much to consider. In addition, popular music and musicians and their roles were a common topic, as were gender roles and creating culture. Sanna Iitti discussed the need to consider the culture of the time and the use of Cixous' *Écriture féminine* to read feminine gestures in Fanny Hensel's "Gondellied," op. 1, no. 6. With examples from her own and other composers' music, Elizabeth Hinkle-Turner talked about using the female voice in electro-acoustic music.

One of the Saturday afternoon panels, *Music Theory*, was elegantly structured: the two inner movements, which engaged the very foundation that constitutes Western musical knowledge, were framed by outer movements that offered examples of alternative methods of analysis. The session began with Deborah Rifkin's "Feminist Reconciliation" of Schenker, in which she argued for application of "both/and" principles of multiple association to structural models, and offered a Prokofiev piano sonata as an example of analytic reading that

considered both local design and overall form. Marion Guck gave an incisive critique of metaphoric approaches to music theory based on the Lakoff/Johnson image schemata model. Her critique began with the model itself: she argued that while L/J purport to give an "embodied" account of metaphor and meaning, its image schemata reduces lived experience to a limited number of ball-and-stick models. Rebecca Leydon's presentation on Scopism in musical analysis drew upon parallels in visual arts to critique the visual privilege - specifically, the application of single-point perspective - that underlies Western thought as defined by the enlightenment project. She argued for alternative visual models, exemplified by the multi-focal paintings of Breughel. Jennifer Rycenga concluded the panel with her presentation on large-scale form in rock music. She examined two concept albums - one by Yes and one by PJ Harvey - as examples of large-scale organic form in which multiple relations between parts constitute the overall structural logic of the work.

Many of the issues at FTM7 were ascribable to a more general inquiry affecting the social sciences and humanities: the question connected with the "right" of crossing boundaries. The boundaries are countless - to cite but a few, between gender identities, outsider and insider, theory and practice, reflexivity and scientific knowledge, or self and other - and for a scholar it is important to know when and how this crossing is allowed, when and how it is necessary. Some of the most interesting presentations on this topic were offered in the session *Practicing Feminist Ethnography*, chaired by Ellen Koskoff. The first presenter, Tomie Hahn, focused her paper, "Emerging Voices—Encounters with Reflexivity," on the dichotomy self/other as experienced in her ethnographic work on Japanese dance tradition and the transmission of dance in the women's household. Having practiced this type of dance since the age of four, she came to consider her body as a "site of embodied cultural knowledge." From this perspective, she argued, her ethnographic work had to cross the boundaries between reflexivity and scientific knowledge. However, she was also conscious that, in order not to invalidate her work, she could not let this reflexivity override the accuracy of the social research. Elizabeth Tolbert presented another interesting approach. Her paper "Witnessing and Envoicing," centered on ethnomusicological fieldwork with

Finnish-Karelian ritual lamenters. She was looking for a way to talk about this women's genre "capturing the intimacy and the profundity of the tradition," and in doing so, found a voice both for the lamenters and herself as a feminist ethnomusicologist by witnessing and sharing the pain expressed in the emotionally charged laments. Actually, she claims, this crossing of boundaries between insider and outsider helped her shape a "non-invasive" analytical strategy. As a consequence, witnessing and sharing the pain became a sort of moral obligation that informed her future scholarly practice.

Two concerts were held during the conference, with performances of Elizabeth Hinkle-Turner's *Finish Line* (2003); Elaine Lillios's *Dreams in the Desert* (2001); Chin-Chin Chen's *Snow of Ages* (2002-03); Alicyn Warren's *Molly* (1998); Kristin Norderval/Monique Buzzarté's *Eareverence* (2003); Kristin Nordeval's *Aura* (1998); Pauline Oliveros's *Red Shifts* (2000); Tomie Hahn's *Shakuhachi improvisation*; Kathryn Hoover's *Kokopelli*, Op. 43 (1990); Jennifer Higdon's *Rapid Fire* (1992); Marilyn Shrude's *Memories of a place* (2002); and Joan Tower's *Wings* (1981/1991).

Saturday evening's session remembering Philip Brett began with formal remarks. Following silence, audience members contributed additional remarks. At the conclusion, a participant suggested that the best way to continue would be in celebration. At the close of the conference, local arrangements chair, Mary Natvig, asked those who had spoken to send their remarks to her for posting on the conference website.

Sunday morning's final panel session, *Re-Negotiating the Faultlines: Ethnomusicology and Difference*, was chaired by Elizabeth Tolbert and included Fred Maus, Michelle Kisliuk, Suzanne Cusick, and Zoe Sherinian. Maus talked about the leaving the conference and going back to everyday professional life as one boundary crossing and the need to bring ideas gathered from the conference into the mainstream. Kisliuk discussed the boundary of being white and teaching the music of another race and culture. Cusick indicated that ethnomusicology has much more to offer musicology than musicology has to offer ethnomusicology and that we need to connect the intellectual with the political and maintain a dialog with scholars outside of music and with non-

scholarly music. Tolbert talked about some of the pitfalls, including valorizing personal experience and reducing experience to the social and reading versus the process of creating an experience. Sherinian discussed the marginalization—and resulting feminization—of ethnomusicology.

Many issues were raised in the ensuing discussion, particularly pedagogical issues. Many of our students will not be scholars and we also face the tension of creating performers while trying to emphasize scholarship. What can we bring to new ways of hearing and learning? Boundaries are clutched more firmly when people are frightened, yet some of our students are crossing boundaries: witness the increasing popularity of popular music classes. Are our professional societies artifacts of 20th-century, North American, academic music culture? Can they be changed? Feminist questions have in some ways transformed musicologists' questions, but have not provided theoretical and methodological ways to answer the questions that ethnomusicology has addressed for years. As Suzanne Cusick emphatically stated, "we must be wary of musicology's habit of absorbing, subsuming, consuming, and appropriating."

Photographs from the conference have been posted on the conference website (<http://mustec.bgsu.edu/~ftm7/>). Abstracts for all papers presented at the conference also are available on the website.

--Bonna J. Boettcher, M. Cristina Fava, Maarja Vigorito, Bowling Green State University

FTM7: Another View

In 1991, the first Feminist Theory & Music conference convened to work "toward a common language," toward a commensurability between music and feminist theory. A similar spirit of interdisciplinarity, though with less optimism about a common language-and an interest in difference, inspired Feminist Theory & Music 7, which took as its theme "Ethnomusicology and Difference: Crossing Cultures-Crossing Disciplines." Music scholars, performers, and enthusiasts communed in

surprisingly temperate Bowling Green, Ohio, from July 17 through July 20.

The redemptive aura of the word "difference" is almost mythical, seeming to offer representation to the abject in a sweeping gesture of democracy and equity. Not least among those entitled to view difference in this messianic spirit are musicologists, whose discipline received an incendiary transfusion some years back with the arrival of gender studies as a professional paradigm shift. More than ten years later, many scholars are now locating redemptive possibilities in musicology's more cosmopolitan sister discipline, ethnomusicology.

A panel held on "'Blackface'/B-Girls/Bodies" offered four papers that sought to negotiate the cultural intersections involved in complicated social uses of music; I heard three of these papers: Naomi Andre presented work on the use of blackface, aural and visual, in four operas, while Ellie Hisama brought her work on Filipina-American hip-hop DJ Kuttin Kandi. Martha Mockus presented work on the musical body politics of MeShell'Ndegeocello, whose work involves investigations of capitalism, homophobia, and black feminism. This panel was an impressive example of work that promises to up the musicological ante, insisting on getting beyond simple binaries and getting at what happens in music when it lives.

Yara Sellin presented an excellent paper that explored the gendered ideologies present in Marlo Thomas's "Free To Be...You and Me" recordings from the 1970's. Sellin ultimately concluded that the recordings empowered some groups at the expense of others, allowing, for example, a boy to be interested in 'feminine' things, but only to the extent that these would be useful to him as a father. Several audience members offered their own experiences, recalling that the recordings were a breakthrough at the time, and suggesting that the (temporal) context was absolutely fundamental to any assessment of the record's political possibilities.

Another fantastic paper was Rose Theresa's on Shirley Temple. Though Theresa's presentation was based on three Shirley Temple movies, her analysis drew on blackface minstrelsy, theories of psychoanalysis, and a nuanced attention to reflexivity.

Similarly strong was Nancy Newman's vigorous analysis of *Dancer in the Dark*, attempting to understand the relationship between the formal properties of the movie musical and this movie's specific interest in technology and agency as they relate to Bjork.

Christina Gier presented an extraordinarily brilliant paper whose theoretical complexity was unparalleled at the conference. Informed by early Kristeva, she deftly considered Berg's compositions with respect to his journal entries on Nietzsche and to issues related to timbre and texture, producing an approach to intertextuality that remained faithful to issues of musical production. Gier's paper was an interesting intervention at a conference on feminist theory, as a paper whose theoretical density presented an earnest challenge to readers.

Two Bowling Green students--one an alumnae, one a current student--presented somewhat autobiographical pieces. Nadine Hubbs presented thoughts on how youth musical communities helped negotiate issues of sexuality in the 1970's. Hubbs drew connections between the closet and, for example, band camps of the 1970's and fraternal associations of modernist composers. One audience member was interested in how a lesbian tradition might complicate the relationship of the modernist composers to Hubbs' reflections. The other BGSU student was composer Maarja Vigorito, who presented an account of her process of gender reassignment, in effect defending essentialism as a valid category of experience and analysis. Several audience members robustly questioned her assertions, arguing for the ongoing role of cultural processes in the formation of gender and its related ideologies.

The conference concluded with a provocative session that considered the relationship between ethnomusicology and difference. Elizabeth Tolbert made the astute observation that one cannot merely explain away a dynamic musical life with the simple reduction of "culture." In other words, the idea of a reified "culture" has too long served as a backdrop against which one can then understand music. Instead, we need to push for a dynamic scholarship that interrogates "across," not "into," producing not readings of texts but rather interrogations of processes.

Readers of this Newsletter will be pleased to note that papers were given on such concerns as Poulenc's use of inversion as informed by theories of sexual inversion (Kevin Clifton); queer reception of Madonna (Keith Clifton); George Michael and homophobia/gay-bashing (Wynn Yamami); Glenn Gould and musical deviance (Daniel Steven); and the queerness of formal idiosyncrasy (Jennifer Rycenga).

This conference was a delightful reminder of the centrality of criticism and gender studies to the work of so many scholars. In addition to the striking variety of methodologies, the wide range of subjects proved quite compelling. This conference, my first, was an excellent introduction to the current state of a field so engaged with issues so central to social life. It is refreshing to see such an extraordinarily relevant musicology.

-- Jim Rogers, University of Virginia

Current Bibliography J. Michele Edwards

Aaron, Charles. "New Planet: The Homo Thugz of Hip-Hop." *The Utne Reader* 100 (July-August 2000): 23-24. [Examines why more and more young gay men of color are identifying with hip-hop's roughneck ghetto imagery and rejecting the more tasteful, "privileged" icons of white gay culture. Notes that this new view of hip-hop is changing the perception of gay men, which challenges the idea of homosexuals being ultra-feminine.]

---. "Whose House?: Tech-House and the Quest for Dance Music's Post-Rave Soul." *Spin* 16/10 (October 2000): 182-83. [Gay club essence in reference to dance music.]

Adams, Byron. "Letters of Gerald Finzi and Howard Ferguson." *Notes* 59/1 (September 2002): 87-88. [Review.]

---. "[Review of *Tippett Studies* edited by David Clarke]." *Notes* 56/4 (June 2000): 954-55. [Finds this study of the openly gay and pacifist composer to be of generally high quality but overly serious.]

Aimone, Joseph O. "Undressing Crazy Jane: Queer Acts From Yeats to Hollywood and Mine." *Straight with a Twist: Queer Theory and the Subject of Heterosexuality*, ed. by Calvin Thomas, p. 232-51. Urbana: University of Illinois Press, 2000. [Topics include masculinity and drag queens.]

Amico, Stephen. "'I Want Muscles': House Music, Homosexuality and Masculine Signification." *Popular Music* 20/3 (October 2001): 359-78. [Examines ways in which symbols of stereotypical masculinity operate to inform the musical discourse (together with concurrent visual and social discourses) at the New York City dance club, Aurora, for one temporally, socially, and geographically situated group of homosexual men. Based partially on fieldwork conducted over 10 months from mid-1998 to early 1999.]

Anderson, Kathleen. "[Review of Sheila Whiteley's *Women and Popular Music: Sexuality, Identity and Subjectivity*].", 88. April 2001-31 May 2001.

Anderson, Martin. "Professor Philip Brett: Outstanding Musicologist and Conductor." *Independent (London)*, 21 October 2002. [Obituary.]

Ashley, Tim. "Glad to Be Gay." *The Guardian*, 23 May 2003. [Identifies opera as a bold exploration of sexuality and gender, referencing *Tristan und Isolde*, *Der Rosenkavalier*, *Marriage of Figaro*, and *La Calisto* by both Cavalli and Handel.]

Balfour, Ian. "Queen Theory: Notes on the Pet Shop Boys." *Rock Over the Edge: Transformations in Popular Music Culture*, ed. by Denise Fullbrook and Ben Saunders Roger Beebe, p. 356-70. Durham, NC: Duke University Press, 2002.

Barkin, Elaine. "A Response to Rhian Samuel." *Perspectives of New Music* 40/2 (Summer 2002): 275-78. [Critical response to Rhian Samuel's review of *Audible Traces* in previous issue (see below).]

Being Out Rocks Human Rights Campaign Foundation, 2002. Sound recording. [Includes Sarah McLachlan, kd lang, Cyndi Lauper, Rufus Wainwright, Ani DiFranco, Sam Harris, SONIA, Suede, Catie Curtis, B-52's, Bob Mould, Queen, Chris Williamson, Dar Williams, Matt Zarley, The Butchies, Jade Esteban Estrada, Taylor

Dayne, Kevin Aviance, Harvey Fierstein; available from HRC's online store.]

Bond, Jeff. "The Sound of Heaven: Elmer Bernstein Does It the Old-Fashioned Way in Todd Haynes' 'Far From Heaven'." *Film Score Monthly* 7/8 (October 2002): 24-26. [Discusses film score for *Far From Heaven*, in which Bernstein creates both typical 1950s America and the distinctly "un-American" environment of a gay bar.]

Bradby, Barbara. "Oh, Boy! (Oh, Boy!): Mutual Desirability and Musical Structure in the Buddy Group." *Popular Music* 21/1 (January 2002): 63-91. ["Interpretation of rock musician Buddy Holly's "Oh, Boy!" through an analysis of subliminal homosexual undertones of the lead singer-chorus relationship and correlations between the song's and children's rhythms and the rhythms and lyrics." (Expanded Academic ASAP).]

Braga-Pinto, César. "Supermen and Chiquita Bacana's Daughters: Transgendered Voices in Brazilian Popular Music." *Lusosex: Gender and Sexuality in the Portuguese-Speaking World*, ed. by Susan Canty Quinlan and Fernando Arenas, p. 187-207. London: University of Minnesota Press, 2002.

Brett, Philip. "A Matter of Pride." *BBC Music Magazine* 10/6 (February 2002): 28-30, 32. [Discusses his and Elizabeth Wood's writing of "Gay and Lesbian Music" for *The New Grove Dictionary*, 2nd ed.]

Buium, Greg. "Fred Hersch Interview: Part Two." *Cadence: The Review of Jazz & Blues: Creative Improvised Music* 27:6/306 (June 2001): 8-16. [Interview with this jazz pianist, includes discussion of musical education and the impact on his career of being an HIV-positive gay man.]

Bunish, Christine. "Audio Post for TV: Whether It's Music or Effects, Audio Pros Strive for Authenticity on Primetime Projects.", 36-39. November 2001. [Includes *Queer As Folk*, a music-intensive series that strives for authenticity by consulting with DJs who know the gay bar circuit to find out what music is current.]

Burns, Lori. "[Review of Sheila Whiteley's *Women and Popular Music: Sexuality, Identity and Subjectivity*]." *Popular Music* 20/3 (October 2001): 449-52.

Bye, Antony. "In Memoriam: Philip Brett." *Musical Times* 143:4/1881 (Winter 2002): 12-13.

"Casey Collins, GLAMA-puss." *The Advocate* (9 May 2000): 22. [Previously "unknown" artist is nominated for GLAMA Best Dance Single award.]

Clerk, Carol and Andre Paine. "Headlines: MTV Awards: Limp Bizkit Award-Win Rocked by Chaos." *Melody Maker* 77/33 (1319 September 2000): 6. [Limp Bizkit's award for Best Rock Video; an anti-Eminem protest outside the hall by GLAAD.]

Cohen, Aaron. "Reinventing the Real." *down beat* 69/6 (June 2002): 34-37. [Profiles jazz singer/pianist Andy Bey, noting his success, musical influences, and his perspective on being homosexual and HIV-positive.]

Corin, Amy R. "Queer Country, Line Dance Nazis, and a Hollywood Barndance: Country Music and the Struggle for Identity in Los Angeles, California." *Country Music Annual* (2000): 141-50. [Folk and country music in relation to diversity and individualism.]

Crist, Elizabeth Bergman. "[Review of Ellie Hisama's *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*]." *Notes* 58/4 (June 2002): 805-7. [See Hisama's lesbian reading of a Bauer piano piece.]

Cullingford, Elizabeth. "Virgins and Mothers: Sinead O'Connor, Neil Jordan, and The Butcher Boy." *Yale Journal of Criticism* 15/1 (Spring 2002): 185-210.

Cunningham, Sara. "Long Notes: Chorus Line.", 9. October 2000-30 November 2000. [Profile of the London Gay Men's Chorus and its participation in Sainsbury's Choir of the Year, the UK's largest competition for amateur choirs.]

Curtis, Tracy Lynette. *Explicit Displeasure: Exposing the Relationships Among Sexuality, Power, and Voice in Contemporary African American Women's Print and Video Narratives*. Ph.D. diss. UCLA, 2000. [African American women writers compared with music video by Janet Jackson. *Dissertation Abstracts International*, Section A: The Humanities and Social Sciences, 61:6 (2000 Dec), 2298.]

Curve. (July 2003). [Including The Donnas, Buffy's Iyari, Annie Lennox, Peaches and Tatu, Jann Arden, Joan Armatrading, Throwing Muses, Dar Williams.]

Danahay, Martin. "Sexuality and the Working-Class Child's Body in Music Hall." *Victorians Institute Journal* 29 (2001): 102-31. [Child performers in Victorian period.]

DeCurtis, Anthony. "Rock & Roll: Eminem Responds." *Rolling Stone* 846 (3 August 2000): 18. [Rapper Eminem responds to charges of homophobia and misogyny in his songs, saying, "as far as gay people, that's their business...truthfully, I don't care; it's none of my business.".]

— — —. "Rufus Wainwright Journeys to 'Gay Hell' and Back." *New York Times*, 31 August 2003, sec. 2, p. 15. [Singer-songwriter Wainwright, who has been openly gay since a teenager, talks about his drug and emotional problems, rehab, and new album, *Want One*.]

Dozier, Judy Massey. *Conjure Woman: Cultural Performances of African American Women Writers*. Ph.D. diss. Loyola University, 2000. [Zora Neale Hurston's treatment of blues music and sexuality. *Dissertation Abstracts International*, Section A: The Humanities and Social Sciences, 61:4 (2000 Oct), 1400.]

Dunning, Jennifer. "Memories As Detours En Route To Death [also: Celebrating a Spooky Artist and a Neglected Jazz Musician]." *New York Times*, 19 May 2003, p. E1. [*Take the A Train: A Tribute to Billy Strayhorn*, a revue presented by the MorganScott Ballet, provides details about Strayhorn's life as a gay black jazz musician.]

Fairfield, Patrick Kenneth. *Representations of Gender and Sexuality in the Music and Writings of Charles Ives*. Ph.D. diss. Brandeis University, 2000. [*Dissertation Abstracts International*, Section A: The Humanities and Social Sciences, 61:4 (2000 Oct), 1211-12.]

"Featured New Ensembles: San Francisco Gay Men's Chorus, San Francisco, California." *Voice of Chorus America* 23/2 (Winter 1999-2000): 32-33. [Organizational profile of the chorus, which debuted in 1978.]

Fine, Eric. "Mary Gauthier: Many Lives in Song." *Dirty Linen* 96 (October-November 2001): 12. [Profile of folk singer/songwriter Gauthier, who discusses her battle with drugs and alcohol, and coming out to her fans.]

Flick, Larry. "Getting the Sounds Out: Outvoice Provides an Online Resource for Indie Gay and Lesbian Musicians." *The Advocate* (5 March 2002): 59. [Outvoice.com, managed by San Francisco writer Daniel Jenkins for 3 years, provides queer musicians with reliable industry information, reviews, release information, etc.]

— — —. "Indigo Girls Top GLAMA Nominees." *Billboard* 112/15 (8 April 2000): 12, 18. [The Indigo Girls, an out rock duo, received seven nominations. Suggests that while the number of out female musicians has grown, there are no "real strong 'out' male figures" with political messages in their music.]

— — —. "Persistent Weigle Building upon Indie Success in the Gay Community." *Billboard* 115/20 (17 May 2003): 14. [Since 1998, singer/songwriter Mark Weigle has built a solid reputation as one of the gay music community's more respected indie artists. His new album, *Different & the Same* includes some songs by unsung heroes of the gay music world.]

Gabin, J. S. "[Review of Sheila Whiteley's *Women and Popular Music: Sexuality, Identity and Subjectivity*]." *CHOICE: Current Reviews for Academic Libraries* 38/7 (March 2001): 1284.

Gavin, James. "The Most Democratic Music?: Homophobia in Jazz." *JazzTimes: America's Jazz Magazine* 31/10 (December 2001): 66-70. [Examines homophobia in the jazz community and claims many are threatened by the idea of homosexuality. Provides quotes from various gay jazz musicians explaining the harassment and discrimination that they endure.]

Gereben, Janos. "The Glitter of Gay." *21st Century Music* 8/7 (July 2001): 9-10. [Critical review of David Del Tredici's new orchestral version of *Gay Life*. Believes Del Tredici has ruined a promising work by making an overblown, overlong, overdumb piece, received with only perfunctory applause.]

Ginell, Richard S. "Gay Men's Chorus Accentuates the Positive in 'EOS' Premiere." *Los Angeles Times*, 26 March 2001, p. F12. [Review.]

Gittings, Christopher E. "Zero Patience, Genre, Difference, and Ideology: Singing and Dancing Queer Nation." *Cinema Journal* 41/1 (Fall 2001): 28-39.

Grace, Kevin Michael. "Mystery Revealed: Why Is Pop Music So Gay?" *Report Newsmagazine* 28/12 (11 June 2001): 24.

Gross, Michael Joseph. "The Boy From Oz You Won't Meet on Broadway." *New York Times*, 5 October 2003. [Songwriter Peter Allen, who was openly gay/bi, is the subject of the cheery Broadway musical *The Boy From Oz*; however, this is a highly selective portrait of Allen, who died at 48 in 1992 from AIDS.]

Guersch, Mike. "Nuts about Tchaikovsky: Russian Composer's Melodic Brilliance Touches Americans." *San Jose Mercury News*, 3 December 2002. [Issue of Tchaikovsky's homosexuality and the popularity of his music in the US.]

Hamilton, Kenneth. "[Reviews *Virtuosi: A Defense and a (Sometimes Erotic) Celebration of Great Pianists* by Mark Mitchell]." *Notes* 58/2 (December 2001): 382-83. [Describes Mitchell's examination of great pianists as "partly an autobiography, partly a series of concert reviews, partly a random history of piano playing, and partly a homosexual tract."]

Hawkins, Stan. "[Review of Sheila Whiteley's *Women and Popular Music: Sexuality, Identity and Subjectivity*]." *Notes* 58/4 (June 2002): 815-17. [Favorable.]

Hensley, Dennis. "Out and in Tune: Since Coming Out in *People's* Top 50 Bachelors Issue, Matt Zarley Is Loving His New Life As an Openly Gay Singer." *The Advocate* (15 October 2002): 54-55. [Singer-songwriter Zarley's album, *Debut*, is described as "tender love songs and slamming dance tracks.".]

Hoffman, Wayne. "Comic, B'way Star DeLaria Reveals 'Cool' Jazz Core on Warner." *Billboard* 113/21 (26 May 2001): 19. [Announces the jazz music debut album of lesbian comedian Lea DeLaria, titled *Play It Cool*.]

Holden, Stephen. "The Other Half of Hedwig Is Film's Hottest Composer." *New York Times*, 21 September 2003, sec. Arts & Leisure, sec. 2, p. 13. [Profile of former queer punk rocker Stephen Trask, who was composer and conductor of the hit Off Broadway musical *Hedwig and the Angry Inch* and now has a very

visible film music career with *The Station Agent*, *Prey for Rock and Roll*, *Movie*, and *Camp*.]

Holland, Bernard. "Thomson and Stein Serve Up Shards of a Life." *New York Times*, 13 September 2003, sec. Arts and Leisure, sec. B, p. 17. [Review of San Francisco opera production of *The Mother of Us All* by Virgil Thomson (gay) and Gertrude Stein (lesbian).]

Holland, Bill. "Simmons Urges Lieberman to Open Dialogue with Rap Artists." *Billboard* 113/31 (4 August 2001): 10. [Notes that Def Jam Founder Russell Simmons' address to the US Senate Governmental Affairs Committee on 25 July 2001, neglected to mention the misogynistic, racially bigoted, and anti-gay themes of the hip-hop and rap genres.]

Holsinger, Bruce W. "Ovidian Homoerotics in Twelfth-Century Paris: The Letters of Leoninus, Poet and Polyphone." *GLQ: A Journal of Lesbian and Gay Studies* 8/3 (2002): 389-423 .

<http://www.parterre.com>. [Queer opera zine (reviews, interviews, blog, commentary, etc.).]

James, Caryn. "Now in London: I Was Jilted by a Lesbian Dwarf!" *New York Times*, 11 May 2003, sec. Arts and Leisure, sec. 2, p. 7. [Reviews Royal National Theater's production of the musical *Jerry Springer: The Opera* composed by Richard Thomas; includes references to lesbians.]

Johnson, Bruce. "Two Paulines, Two Nations: An Australian Case Study in the Intersection of Popular Music and Politics." *Popular Music and Society* 26/1 (February 2003): 54-72. [Grassroots conservative Independent Pauline Hanson was elected to Australia's Parliament and subsequently took out an injunction against the Australian Broadcasting Corporation, preventing them from playing the song "I'm a Back Door Man," produced by drag performer Simon Hunt. Although the performer has identified as Hunt's alter-ego Pauline Pantsdown, the recording was made up of samples of Hanson's voice, edited so as to proclaim herself to be, among many other things, a homosexual. Events are outlined, and a reflection is presented on the convergence of politics, music, and censorship.]

Keller, Johanna. "His Masterpiece May Be Himself, Remade as Fiction." *New York Times*, 26 October 2003. [Keller recently interviewed four colleagues of openly gay composer Ned Rorem: soprano Phyllis Curtin, novelist Edmund White, poet/editor J. D. McClatchy, and composer Daron Hagen (one of Rorem's first students).]

Kelly, David. "Unplugged: The Early 60's, As Lived by Joan Baez, her Lover (You Know Who), her Sister and Brother-in-law." *New York Times Book Review* 106/23 (10 June 2001): 23. [Review of David Hajdu's *Positively 4th Street: The Life and Times of Joan Baez* [bisexual], *Bob Dylan*, *Mimi Baez Farina*, and *Richard Farina*.]

Kelly, Mike. "Cross Gender/Cross Genre." *PAJ: A Journal of Performance and Art* 22/1 (January 2000): 1-9. [Aesthetics of US's avant-garde movement from 1960s to mid-1970s, focusing on the portrayal of gender in art and the politics of psychedelic culture, including Glam Rock and punk. (from author's abstract).]

Kimpel, Dan. "Deborah Gibson: All Grown Up with 'M.Y.O.B.'" *Music Connection* 25/24 (19 November-9 December 2001): 19. [Profile of songwriter Deborah Gibson, who has a new CD, *M.Y.O.B.* Quotes Gibson as saying that she tends to write better with women and gay men.]

Kozinska, Dorota. "Dura sex, sed sex." *Ruch Muzyczny* 45/15 (22 July 2001): 37-39. [Review of *Muzyka i plec* [Music and Gender] by Danuta Gwizdalanka., which is easy to read and discusses gender in music from the middle ages to the present, from women's forced silence in church, to the demise of all-male orchestras, to all-gay choirs today.]

Lawrence, Sandra. "Classic Icons: Josephine Baker.", 22-23. February 2001-31 March 2001. [Traces the life and career of this bisexual singer, whose overt sexuality even Paris had not previously witnessed.]

Lay, Paul. "Reviews: Internet -Orientation Exercise." *BBC Music Magazine* 10/6 (February 2002): 98. [Discusses three web sites that address gay music, including [Shergood Forest <www.shergoodforest.com>](http://www.shergoodforest.com), [Parterre Box <www.parterre.com>](http://www.parterre.com), and [Gay Heroes <www.gayheroes.com>](http://www.gayheroes.com). Notes that Shergood Forest carries a list of what it claims to be gay male composers. Claims the queer opera webzine at

[Parterre Box](http://www.parterre.com) is one of the most entertaining and erudite opera websites. The latter two sites include some lesbians although [Gay Heroes](http://www.gayheroes.com) is a rather small site.]

Llewellyn, Howell. "Sony's Naranjo Speaks Up for 'Bad Girls'." *Billboard* 114/45 (9 November 2002): 48. [Spanish pop artist Monica Naranjo is Spain's top-selling female artist and is known as an icon among Spain's gay community.]

Love, Nancy Sue. "'Singing for Our Lives': Women's Music and Democratic Politics." *Hypatia* 17/4 (Fall 2002): 71-94.

Lutz, Tom. "Claude McKay: Music, Sexuality, and Literary Cosmopolitanism." *Black Orpheus: Music in African American Fiction from the Harlem Renaissance to Toni Morrison*, ed. by Saadi A. Simawe, p. 41-64. New York: Garland, 2000. [McKay (1890-1948), an American poet and novelist born in Jamaica, was a major figure in the Harlem Renaissance. Study includes treatment of cross-cultural values, jazz, and sexual identity in his novel, *Banjo* (1929).]

McBride, René. "[Book Reviews: Twentieth Century - *Eden Built by Eves: The Culture of Women's Music Festivals* by Bonnie J. Morris]." *Notes: Quarterly Journal of the Music Library Association* 57/2 (December 2000): 414-15. [Reviews this survey of the 25-year history of women's music festivals, which play a significant role in the lives of many American women, especially lesbians.]

Midgett, Anne. "Amateur Choruses Welcome Contemporary Composers." *New York Times*, 6 June 2003, p. E23. [This review of a performance by the New Amsterdam Singers cites amateur choruses as a locus of interest in new music and references "The Best-Beloved" by Chris DeBlasio, a gay composer who died of AIDs. This piece, "four fine settings of Elizabethan poems touching on homosexual love and imminent death, has an innate lightness, less a raging against the dying of the light than a sweet image of sunset.".]

— — —. "Operas With Integrity in Common." *New York Times*, 16 April 2003, p. E3. [*Carmilla* (1970) by Ben Johnston "fuses rock and chamber music in a Gothic tale of lesbian vampires.".]

Miller, Marjorie. "Eminem Takes the Rap in Britain, Europe." *Los Angeles Times*, 4 February 2001, p. A2. [A US university has banned the artist's anti-women, anti-gay music, but newspapers have come to his defense.]

Morinaga, Maki. "The Gender of Onnagata as the Imitating Imitated: Its Historicity, Performativity, and Involvement in the Circulation of Femininity." *positions: east asia cultures critique* 10/2 (Fall 2002): 245-84. [Male actors who specialize in portraying women in Kabuki.]

Morris, Edward. "Regrets? They've Had a Few: Remembering Some Unwise Career Decisions." *Country Music* 219 (June-July 2002): 30-32. [Recounts unwise career decisions by country music artists, including Randy Travis, who made a poor decision in 1990 when a tabloid claimed he was gay.]

Mueller, Eric. "A Site that Jingle-jangle-jingles." *The Advocate* (9 May 2000): 20. [Evaluation of Lesbian and Gay Country Music Association Information services.]

"Multiple GLAMAs Go To 'Hedwig,' 'Out' Artists Ndegeocello, Hentges." *Billboard* 112/20 (13 May 2000): 16. [GLAMA is the first and only national music awards program to honor the work of out GLBT recording artists.]

Nakamura, Karen and Hisako Matsuo. "Female Masculinity and Fantasy Spaces: Transcending Genders in the Takarazuka Theatre and Japanese Popular Culture." *Men and Masculinities in Contemporary Japan: Dislocating the Salaryman Doxa*, ed. by James E. and Nobue Suzuki Roberson. London: RoutledgeCurzon, 2003. [In Takarazuka all parts are played by women.]

Navarro, Mireya. "Storied Singer Has Her Carnegie Debut at 83." *New York Times*, 15 September 2003. [Portrait of Chavela Vargas, the grande dame of Mexican music, who was known as "the young woman who loved Frida Kahlo." She was famous for performances of rancheras (sentimental music played by mariachi bands) and other popular love songs. The article states: "She neither publicly acknowledged that she was a lesbian nor denied it. She said she found talk about one's sexual orientation 'cheap exhibitionism.'" .]

Nicholson, Ann-Marie. "Record Report: Alternatives, Compilations & Soundtracks: Capleton: 'Still Blazin'." *The Source: The Magazine of Hip-Hop Music, Culture and Politics* 151 (April 2002): 165. [Reviews the eighth album (VP) from rapper Capleton; notes that this album contains more "spiritual uplift" as opposed to the intense and anti-gay sentiments expressed on his previous albums.]

Noble, Jean Bobby. "Seeing Double, Thinking Twice: The Toronto Drag Kings and (Re-)articulations of Masculinity." *Journal of Homosexuality* (June-July 2002): 251-61. ["Given that drag king performances parody both the contradictions of masculinity on stage, and the productive technologies of the star, king performances are essentially both meta-theatrical (performances about performing where lights, music, body language, dance all make the man) and meta-performative (performances which are at once conditioned by the performative reiterations which enable a fiction of identity in the first place). Finally, I explore the rather abstracted question of what cultural work the category of 'drag king' does." (from author's abstract).]

Olin, Dirk. "The Way We Live Now: 12-8-02: Crash Course; Tchaikovsky." *New York Times Magazine*, 8 December 2002, sec. 6, p. 49. [About whether Tchaikovsky's music is gay or can be perceived as such; quotes Babbitt, Richard Einhorn, Terry Teachout, Joseph Kraus, Richard Taruskin, Leon Botstein, Patrick McCreless, and Walter Frisch.]

Peraino, Judith Ann. "Listening to the Sirens: Music As Queer Ethical Practice." *GLQ: A Journal of Lesbian and Gay Studies* 9/4 (2003): 433-70.

"Philip Brett: Musicologist Who Outed Benjamin Britten and Edited William Byrd." *Times (London)*, 6 November 2002. [Obituary.]

Pollack, Howard. "The Dean of Gay American Composers." *American Music* 18/1 (Spring 2000): 39-49. [Discusses the centrality of Aaron Copland to other gay American composers, focusing on his role as a discerning and involved critic who helped guide and support younger composers and his acceptance of sexual difference and security with his own sexuality. Contends that Copland's music itself held special importance for numerous gay composers. Describes how certain prominent aspects of Copland's work

suggest the positive and liberating ways in which his music may have spoken to a gay audience. Addresses his style and its gay-friendly connotations, focusing on the Burlesque in his work.]

PressFlesh, MC. "Low Profile: The Need." *A.P. Alternative Press* 15/145 (August 2000): 38. [Release of the latest album from lesbian "queercore" duo the Need, soliciting comments from Rachel Carns and girlfriend Radio Sloan about their sophomore effort *The Need Is Dead*. Identifies thrash-metal specialist band Judas Priest as a key influence on the Need's music and comments on enthusiastic audience reception from some of the duo's fans.]

Radosh, Ronald. "Take What You Need." *New Republic* (18 June 2001): 39. [Review of David Hajdu's *Positively 4th Street: The Life and Times of Joan Baez [bisexual], Bob Dylan, Mimi Baez Farina, and Richard Farina*.]

Rapoport, Paul. "Naked Boys Singing!" *Fanfare: The Magazine for Serious Record Collectors* 24/5 (May-June 2001): 280-81. [Reviews original-cast recording for the show, *Naked Boys Singing!*; notes that most of the songs have gay themes.]

Redwood, Christopher. "[Review of Mark Amory's *Lord Berners*]." *The Delius Society Journal* 27 (Spring 2000): 53-54. [Gerald Tyrwhitt-Wilson, fourteenth Lord Berners, was an aristocratic dilettante, a homosexual, and one of only two British composers to be commissioned to write a ballet for Diaghilev.]

Reighley, Kurt B. "Quick Fix: ?&A: Jimmy Somerville." *CMJ New Music Monthly* 79 (March 2000): 17. [Interview with pop solo artist Jimmy Somerville, whose album *Manage the Damage* is dedicated to Matthew Shepard.]

"[Review of *Lou Harrison-Composing a World* by Leta E. Miller and Fredric Lieberman]." *1/1: The Journal of the Just Intonation Network* 10/3 (Fall 2000): 2, 16. [Positive.]

Rhein, John von. "Hitting the High Notes: David Daniels taps into his 'other' voice for 'Partenope'." *Chicago Tribune*, 30 January 2003. [Profile of Daniels, a leading countertenor, about to debut in the role of Arsace in the Lyric Opera's first production of Handel's *Partenope*; his life partner is pianist John Touchton.]

Rockwella [sic?], John. "A Life Tuned to the Sound of California." *New York Times*, 9 February 2003. [Obituary for gay composer Lou Harrison; quotes his preference for California over New York in relation to the gay scenes of the 1940's in the two cities; positive affects of his relationship with William Colvig (since 1967).]

Ross, Sean and Frank Saxe. "Programming: Should Eminem Be Denied Airplay? - Both Gay and Female Pds Have Mixed Feelings on the Issue." *Billboard* 113/8 (24 February 2001): 75-76. [Viewpoints from gay and female programmers about their feelings on Eminem's musical success and the potential for him to emerge as a Grammy winner.]

Rugg, Rebecca Ann. "What It Used to Be: Nostalgia and the State of the Broadway Musical." *Theater* 32/2 (Summer 2002): 44-55.

Schippers, Mimi. "The Social Organization of Sexuality and Gender in Alternative Hard Rock: An Analysis of Intersectionality." *Gender & Society* 14/6 (December 2000): 747ff. [Empirical and analytic study about "how queer theory can be useful for sociological inquiries of gender relations." Five major findings related to queered sexuality, resistance, and hegemony. (from author's abstract).]

Schouten, Marijke. "Een mannelijk alternatief in de 19e eeuw: Schubert was geen kerel [A Masculine Alternative in the 19th Century: Schubert Was No Man's Man]." *Tijdschrift voor Oude Muziek* 16/1 (February 2001): 22-23. [Discusses the assertion of Susan McClary and others that Schubert was a homosexual and that this fact influenced his music. Argues that because the middle class in the early 19th century was struggling to find a new identity, Schubert had to develop a different sensibility with regard to sex, desire, pleasure, and power.]

Sender, Katherine. "Sex Sells: Sex, Taste, and Class in Commercial Gay and Lesbian Media." *GLQ: A Journal of Lesbian and Gay Studies* 9/3 (2003): 331-36.

"Search for Openly Gay Country Music Star Continues in Nashville and On Radio; Producer Set to Take Search to Nationwide Audience." *Business Wire* (7 October 2002): 2185. [See also Serpick below.]

Serpick, Evan. "Hear & Now: This Week on the Music Beat." *Entertainment Weekly*/no. 686 (13 December 2002): 81. [Veteran songwriter/producer Larry Dvoskin's search for the first openly gay male country singer began with an ad in *Nashville Scene* and continues at coolguymusic.com. He hopes to have 30 worthy finalists for an Idol-style series for summer 2003.]

Smalec, Theresa. "Impossible Dance: Club Culture and Queer World-Making." *Theatre Journal* 55/3 (October 2003): 558-59. [Review.]

Solomon, Deborah. "Questions for Merce Cunningham: Lord of the Dance." *New York Times*, 5 October 2003, sec. 6, p. 22. [Discusses becoming aware of being gay and early years with John Cage.]

Sowards, Stacey K. "Juan Gabriel and Audience Interpretation: Cultural Impressions of Effeminacy and Sexuality in Mexico." *Journal of Homosexuality* 39/2 (May 2000): 133-58.

Stanfield, Peter. "An Excursion into the Lower Depths: Hollywood, Urban Primitivism, and St. Louis Blues, 1929-37." *Cinema Journal* 41/2 (2002): 84-108. [Includes issue of female sexuality.]

Strauss, Neil. "A Most Unlikely Star." *New York Times*, 28 May 2000, sec. Arts, p. 24. [Katey Red is described as first openly homosexual rap and bounce-music artist to earn respect.]

Stryker, Mark. "Music OK, Words Too Risque for Chamber Festival ." *Detroit Free Press*, 15 June 2003. [Great Lakes Chamber Music Festival's director (also gay) declined to premiere David Del Tredici's *Wondrous the Merge* as written because of sexually explicit and homoerotic narration accompanying this commission for the Elements Quartet. Del Tredici, who is openly gay and whose music often celebrates his homosexuality, is allowing the music sans narration to be performed.]

Tellenbach, Marie-Elisabeth. "One Man's Meat: Franz Schubert and Benvenuto Cellini." *Musical Times* 141/1870 (Spring 2000): 50-52. [Questions Maynard Solomon's claim of Schubert's homosexual tendencies; challenges Solomon's idea about metaphorical peacocks.]

Thompson, Dave. "Footnote Archives: The Sounds of McAlmont & Butler." *Goldmine* 29:6/591 (21 March 2003): 28. [Profile of British duo McAlmont & Butler. When Butler became unable to deal with McAlmont's (who is gay) flamboyance, the duo went their separate ways. In 2002, McAlmont & Butler came together again for *Bring It Back*.]

Thrift, Samantha C. "Appropriate the Stereotype: Cultural Appropriations and the Queer, Lesbian, and Gay Spectatorships of Madonna and Martha Stewart." *thirdspace* 2/2 (March 2003). [Online journal.]

Touré. "Gay Rappers: Too Real for Hip-Hop." *New York Times*, 20 April 2003, sec. Arts and Leisure, sec. 2, p. 1. [Profile of rapper Caushun, who hopes to be the first gay hip-hop performer to achieve mainstream success; Baby Phat Records plans release of his first album in June; article traces history of gay hip-hop groups.]

Trebay, Guy. "A Gay Hip-Hop Scene Rises in the Bronx: Homo Thugz Blow up the Spot." *Village Voice* 45/5 (8 February 2000): 44-46, 49. [Profiles the Warehouse, which is a Bronx hip-hop club that caters specifically to the "homo thugz" demographic. Defines homo thugz and discusses the growing homosexual hip-hop scene in the city.]

Tucker, Karen Iris. "Dar to Be Different; With Her New Live Album Out, Dar Williams Explains Being a Straight Woman Who Gets the Lesbian Psyche." *The Advocate* (6 November 2001): 62-63. [Interview.]

Tucker, Marilyn. "San Francisco: Del Tredici's "Gay Life": A Celebration." *American Record Guide* 64/5 (September-October 2001): 33. [Discusses the newest version of David Del Tredici's song cycle *Gay Life*, which celebrates the composer's status as a gay man. Premiered with baritone William Sharp and the San Francisco Symphony under Michael Tilson Thomas in May 2001, the cycle now consists of six songs with texts inspired by poetry and the Body Electric sensual awareness workshops attended by Del Tredici in Northern California.]

GLSG Events at AMS in Houston

Turim, Maureen. "Women Singing, Women Gesturing: Music Videos." *Body Politics and the Fictional Double*, ed. by Debra Walker King, p. 131-51. Bloomington: Indiana University Press, 2000. [Deals with treatment of sexuality and gesture of women performers in music videos.]

Weber, Bruce. "Divas' Harlem Renaissance." *New York Times*, 28 October 2002, p. E1. [Surveys three recent shows about black divas: Ma Rainey (lesbian/bi), Lena Horne, and Marian Anderson. August Wilson's 1984 play, *Ma Rainey's Black Bottom*, includes "Ma's sultry, easily distracted lesbian lover, Dussie Mae.".]

Weber, Bruce. "Fortysomething Rock Star's Plight." *New York Times*, 3 July 2003, sec. E, p. 5. [Actress Polly Draper plays a lesbian character--"a weathered, cynical, fortysomething rock star in the punk vein, a fading icon of the Joan Jett variety"--in *Getting into Heaven*.]

---. "With Love for All (Even Those Heteros)." *New York Times*, 21 March 2003, p. E5. [Review of musical, *Zanna, Don't!*: "This is a world in which homosexuality is the norm, and heterosexual love is the kind that dare not speak its name. Cliché's are turned cleverly, and even touchingly, inside out." Described as "gleefully gay show.".]

Weinbaum, Batya. "Lament Ritual Transformed into Literature: Positing Women's Prayer as Cornerstone in Western Classical Literature." *Journal of American Folklore* 114/451 (Winter 2001): 20-39.

Weinraub, Bernard. "Here's to Disco, It Never Could Say Goodbye." *New York Times*, 10 December 2002, p. E1. [New disco music exhibit at Robert Santelli's Experience Music Project in Seattle; refers to its roots in black and gay urban culture in the early 1970's and the affect of AIDS in disco's decline.]

Friday, November 14:

12:15 PM: GLSG Business Meeting

Imperial Center (third level of the conference hotel).

12:45-2:00 PM: Program

Sherrie Tucker: "What's Sexuality Got to Do With It? (And Other Queer Questions in American Music Scholarship)"

Imperial Center (third level of the conference hotel).

10:30 PM-12:30 AM: GLSG PARTY

Sandlewood A/B (fourth level of the conference hotel).

There will be snacks supplied and a cash bar.

Saturday, November 15:

9:00-10:30 PM: Screening of **Radical Harmonies**
A new documentary about women's music. Co-sponsored by AMS and GLSG.

Imperial West (third level of conference hotel).

GLSG Board Members

Margo E. Chaney, Co-Chair

Jim McCalla, Co-Chair

Richard J. Agee, Secretary-Treasurer

James P. Cassaro, *Newsletter* Co-Editor
h

Nina Treadwell, Member-at-Large

Liane Curtis, Member-at-Large

Stephen McClatchie, Member-at-Large

Mike McClellan, Member-at-Large