

GLSG Newsletter

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

Volume Two, Number One • March 1992

introduction



Welcome to the fourth issue (and second volume) of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society.

The GLSG is a recognized special interest group of the American Musicological Society; we also hope to develop relations with the Society for Ethnomusicology and the Society for Music Theory. A list of GLSG officers and their addresses appears at the end of this issue.

Our objectives include promoting communication among lesbian & gay music scholars, increasing awareness of issues in sexuality and music in the academic community, and establishing a forum for the presentation of lesbian & gay music studies. We also 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 & lesbian affirmative action and curricula.

Our first volume, with three issues, appeared in 1991. Future issues will appear twice a year in March and October.

Subscriptions & Contributions: We ask \$5.00 for subscribing individuals and \$7.00 for couples or institutions per year, and \$7.00 per year for subscribers outside of North America. Subscriptions cover the calendar year; we supply sample or back issues on request. Please make checks out to *GLSG – Paul Borg* and mail to the address listed at the end of this issue. If you need a receipt (in addition to your cancelled check) please say so.

The financial burden of producing this Newsletter is not small, and is not eased by any institution or grant. We welcome your contributions in any amount. A Supporting subscription is available for \$25.00, which goes towards production of the Newsletter.

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

Announcements and Articles should be sent to Paul Attinello, co-editor, by March 1st and October 1st of each year. We welcome news items, announcements of conferences,

concerts and workshops, outlines of projects in gay & lesbian musicology, special bibliographies, articles, suggestions, and letters to the editors (even complaints).

[Paul Attinello & Frances Feldon]



Recent events have caused us to devote large parts of this issue to what we're starting to call 'le cas McClary.' Susan McClary's article on the interpretive aspects of Schubert's gayness is included, complete; Suzanne Cusick has written us a commentary on McClary-bashing; and we have included letters, discussion and bibliographical references.

We have received numerous other fine pieces for this issue. Ethnomusicologist Carol Robertson gives us an intelligent consideration of cross-cultural analysis of gender positions, clarifying her friendly but cogent critique of our organization's name. Andrew Dell'Antonio was kind enough to write a detailed report of our November meeting; and others have sent in numerous news items and reviews.

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Editors:

I had hoped to attend the GLSG meeting at this year's AMS convention in Chicago in order to issue a call for research assistance. Since I was unable to make the meeting, I am writing to ask your help...

I am currently writing a piece tentatively entitled, 'Why have America's greatest composers been gay?' Actually, it's two pieces: one, a rather lengthy, extensively documented article for academic publication that looks at the social and musicological issues raised by such a question; and the second, a shorter, more anecdotal article intended for a nationally distributed general interest magazine next spring. Specifically, I am interested in the generation of American composers that includes Henry Cowell, Virgil Thomson, Aaron Copland, Harry Partch, Paul Bowles, Lou Harrison, John Cage, Samuel Barber, Gian-Carlo Menotti, Leonard Bernstein, Colin McPhee, etc.

My call for any information that you or your colleagues might be able to offer is motivated by two factors. First, I am not a historian or musicologist; I am a composer, although with extensive publication experience. Second, I am not gay, and therefore, although I write frequently on issues of gender, might not be as well-informed on the literature on homosexuality and the arts as I would like.

Any information on the above composers that anyone might be able to contribute in order to elucidate the issue would be most appreciated. I can be contacted at the address below. Thanks, in advance, for your attention to my request.

Kent Devereaux
P. O. Box 1024
Evanston, Illinois 60204

For a popular audience, your working title is catchy; but for an academic audience, you should word it more carefully. It is clearly unfair to the many excellent American composers who are women, or who identify themselves as heterosexual, to imply their unimportance. As for more detailed information, I hope our readers can help you; you may want to look at the bibliographies in issues 2 and 3 of the GLSG Newsletter; and Sedgwick's Epistemology of the Closet may reflect on your question. (And you have thought of Rorem, Corigliano, Del Tredici and Blitzstein, haven't you?) [PA]



Editors:

Thanks for sending the back issues of the *GLSG Newsletter*... I found especially interesting Lydia Hamessley's review of Jeffrey Escoffier's article 'Inside the Ivory Closet.' Is the academic community involved with lesbian & gay studies in danger of losing touch with the community? In my opinion, encouraging dialogue between the two communities is very

important, and well-informed, adventurous performers can play a large role in establishing this musical connection. This link is one of my primary reasons for presenting informational concerts of works by gay & lesbian composers... Sincerely,

Martin Perry
Brunswick, Maine



Editors:

... The purpose of my study is to research names and biographies of homosexual hymn writers, especially from the nineteenth and early twentieth centuries, in order to prepare a performance workshop on hymns written by lesbians & gays. I want to be as inclusive as possible as far as the Christian church is concerned, both Roman Catholic and Protestant, and am interested in writers of both texts and tunes.

My premise is that there are many gays & lesbians struggling within organized religion today in hopes of being acknowledged, accepted, and given the same rights and justice as straights. It is my view that if an effort were made to show the quality and quantity of the contributions of homosexuals to hymnals in the past, a greater acceptance of these persons might be achieved in the present and future.

I would also like for the lesbian & gay community to realize that within the church it has much of which to be proud creatively, and perhaps 'its' hymns can be helpful in bringing out closeted church members through a fuller understanding of their rightful place in modern church society. Finally, the gay & lesbian movement in the churches needs to, but does not, identify itself with the hymns that are truly part of their struggle; and, in these days of AIDS, it is extremely important for these hymns to be identified and used to aid in comfort, strength and hope. If anyone would like to help me in this study, please contact me at (415) 826-4618 or write to:

Tim Isbell
166 Lundy's Lane
San Francisco, California 94110

It may be of interest to note Mitchell Morris' hymnal tour de force, mentioned in the footnote to the report on the GLSG meeting. And the last item in the Current Bibliography, though rather peculiar, has a distant connection to your research. [Tim Isbell is Music Director of Die Männerstimmen, a respected male vocal ensemble in San Francisco.] [PA]



Editors:

... It's always good to connect with people from afar – eases the isolation that we here in the midwest feel from time to time... Some of us have been working on passage of a human rights amendment to the University [of Northern Iowa]'s charter that will provide protection based on sexual orientation. Of the three state-run universities, UNI is the

only one that does not protect its employees and students on this basis. We have received a lot of support from on-campus organizations, including the student and faculty senates. The bottom line, however, is that the university president believes that this is not a moral issue but a legal one (it is quite interesting because it is widely known that there are two lesbians on the nine-person cabinet that is responsible for this decision). The president fears that UNI will be subject to lawsuits if the Human Rights language is passed. I wonder if he has considered dropping the legal protection of women and ethnic minorities for the same reasons.

A post-script: the March 5 *Des Moines Register* carried a story with the headline, 'Panel OKs Gay Rights Bill: Goes to Full Senate for Vote.' The state of Iowa is moving towards joining six other states (Connecticut, Hawaii, Massachusetts, Michigan, New Jersey, Wisconsin) that protect legal rights based on sexual orientation. It's not all bad news out here. One small step at a time...

Patrick Brannon
University of Northern Iowa

current news



We hope the *Center for Lesbian & Gay Studies* at CUNY won't mind if we steal one of their news items, but it was just too good. An article about the Center appeared in Italy's *L'Espresso*, a major news magazine, and attracted attention from a leading talk show. The talk show host interviewed Center director Martin Duberman. Among the rather naïve questions asked were, "What do gay men lack that straight men have?" The deadpan answer: "A restricted emotional range." Thank you, Martin. One small step for Italian gay men... [PA]



That same *Center for Lesbian & Gay Studies* at CUNY, commonly known as CLAGS, has inspired graduate students to request and even push for classes in lesbian & gay studies; such requests have been successful in the CUNY English and Anthropology departments, and negotiations are in process with the Sociology department. This is an interesting model: graduate students requesting and negotiating for classes in gay & lesbian musicology might also be successful elsewhere. [PA]



The recording of John Corigliano's *Symphony no. 1*, conducted by Daniel Barenboim, won no fewer than two Grammys for (if memory serves) Best Contemporary Composition and Best Symphonic Performance. The Corigliano is, of course, the widely publicized symphony that was written in response to the AIDS crisis. We hope to review this work in our next issue. [PA]



The *David Clarke Dissertation Assistance Award* is a new award administered by CLAGS. It is named for the giver of the first substantial private gift towards the founding of CLAGS, who died of AIDS in 1988. The award of \$4,000 is to be awarded to a student with an outstanding dissertation research topic involving a lesbian and/or gay topic. For this first year, the grant will be confined to CUNY graduate students; we assume that, in the future, it will be open to the general academic community. Applications should be sent to:

Martin Duberman, Director, CLAGS
The Graduate School, CUNY
33 West 42nd Street, Room 404N
New York, New York 10036-8099



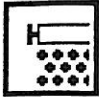
News from the Heartland: After approximately a year of planning, the University of Northern Iowa began its first ever Gay & Lesbian Studies course in January of this year. The course is interdisciplinary in its approach, and is being team-taught by faculty from across campus. The course includes topics such as history, religion, literature, art and music, heterosexism, homophobia, relationships and communication. One session on music will feature a discussion of the current musicological examination of composers who were gay, but whose sexual orientation was ignored or consciously concealed. Also, lesbian/feminist music and contemporary gay composers will be discussed.

The course was conceived about a year ago, and was not established without difficulties. Thankfully, the Dean of the College of Humanities and Fine Arts has been supportive, wondering aloud (and to the press) why it took the university so long to offer such a course. Some of us thought that few students would take a course actually entitled 'Introduction to Gay & Lesbian Studies,' because it wouldn't 'look good' on a transcript or because tuition-paying parents would object. After much discussion, it was finally decided that 'Gay & Lesbian' should be included in the title.

Needless to say, we were pleased when the enrollment figures topped the thirty-five student limit within the first few days of registration. Eventually – and to everyone's astonishment – the final head count reached 105 students, requiring a rethinking of the *modus operandi* of the course, as well as a search for a larger lecture hall. In some sense, the class is much too large, although by combining the large lectures with small group discussions we seem to have found a formula that works. Approximately two-thirds of the students are women, and I'd guesstimate that about half of the total number of students are lesbian or gay. The course is bringing many diverse people together, and it is exciting and encouraging to see attitudes being challenged and changed.

[Patrick Brannon]

Patrick Brannon is on the faculty of the University of Northern Iowa, Cedar Falls, and a GLSG member-at-large.



NEA Update

There are many examples of historic artworks with a deliberate political message, such as the *Roman de Fauvel*. Governments have tried to shape works of art that they fund ever since Pope Pius IV had pants painted on nude figures in the Sistine Chapel four hundred years ago.

A more recent example includes the successful attempt by senators Jesse Helms, Malcolm Wallop, Bob Smith, Don Nickles, Trent Lott, Larry Craig and Bob Dole to temporarily derail a \$1.1 billion package for the Corporation for Public Broadcasting (which includes National Public Radio/NPR and the Public Broadcasting Station/PBS), pending a debate on March 10th. These seven senators wish to argue for "greater accountability" of the public airwaves, perhaps because they were angered by NPR's reporting on the Supreme Court nomination of Clarence Thomas. A study by the Center for Media and Public Affairs faulted PBS for "consistently favoring liberal positions" on issues such as war, the environment, women and minorities. Politicians have also manipulated works of art to suit their own purposes; witness Republican presidential nominee-hopeful Patrick Buchanan's use of examples of "blasphemous art" in his television ad campaign. Politicians thus create an atmosphere dangerous to free artistic expression.

It is in just such an atmosphere that John Frohnmayer, chairman of the National Endowment for the Arts, was forced to resign from his position in mid-February by Samuel Skinner, White House Chief of Staff, under pressure from the Bush administration. According to the *San Francisco Chronicle*, artists, art administrators and government cultural officials are united in the opinion that the Endowment is in serious jeopardy and that its support by President Bush and the White House is slipping. Sidney Yates (D-IL), chairman of the House subcommittee on the federal arts budget and a proponent of government support for the arts, said, "I sense that the mood is returning to Reagan's first year in office, when the administration tried to kill the Endowment."

The move on the part of the Bush administration to force Frohnmayer's resignation is unsurprising given the recent vituperative attacks of Patrick Buchanan. Buchanan is making a political issue out of Bush's "support" for the Endowment in an attempt to win conservative votes in the South during his campaign for the Republican nomination.

Bush has reportedly said that, "some of the art funded by the NEA does not have my approval." It is likely that Bush will appoint a more moderate or strongly conservative successor to the position, such as William Bennett, former Secretary of Education, or Lynne Cheney, chairwoman of the National Endowment for the Humanities. Anne Murphy, executive director of the American Arts Alliance, has also suggested that Bush would name a high-powered person like Beverly Sills to the position, but that her "guess is that he has nothing to gain by naming a successor until after the election." Yates also reported rumors of a move by Congress to combine the National Endowment for the Humanities with the National Endowment for the Arts. [FF]



The University of California, Berkeley Libraries and the Gay & Lesbian Historical Society of Northern California are co-sponsoring a display, 'Sex, Gender & Identity: Homosexuality in American Culture,' in the Bernice Layne Brown Gallery of Doe Library through April, 1992. The display includes an extensive collection of materials on lesbian & gay culture. A classified bibliography is available; the section on 'Music' includes the following:

- Albertson, Chris. *Bessie*. New York: Stein & Day, 1972.
- Attig, R. Brian. 'The Gay Voice in Popular Music: A Social Value Model Analysis of "Don't Leave Me This Way."' *Journal of Homosexuality* vol. 21 (Spring/Summer 1991), p. 185-.
- Berman, Leslie. 'Olivia Turns Fifteen.' *High Fidelity*, vol. 39 (March 1989), p. 51-.
- Charters, Samuel. *The Poetry of the Blues*. New York: Oak Publications, 1963.
- Halasa, Malu. 'Marketing Miss Thing: On the Money behind Madonna's Move from Pop Nymphet to Gay Diva.' *New Statesman & Society*, vol. 4, no. 160 (July 19, 1991), p. 30-.
- Impressario: Malcolm McLaren and the British New Wave*. Paul Taylor, guest curator. New York: New Museum of Contemporary Art, 1988.
- Near, Holly, and Derk Richardson. *Fire in the Rain, Singer in the Storm: An Autobiography*. New York: William Morrow, 1990.
- Oliver, Paul. *The Meaning of the Blues*. New York: Collier, 1960.
- Porter, Cole. *The Complete Lyrics of Cole Porter*. Edited by Robert Kimball. New York: Knopf, 1983.
- Taylor, Frank. *Alberta Hunter: A Celebration in Blues*. New York: McGraw-Hill, 1987. [Judith Peraino]



The new Society for Lesbian, Gay, and Bisexual Studies is forming an Executive Board. Persons interested in running for this Board should send curriculum vitae to:

Kevin Kopelson
Department of English, University of Iowa
308 English/Philosophy Building
Iowa City, Iowa 52242



At the request of the President and Board of the American Musicological Society, the GLSG acquired signatures for an amendment to the AMS Bylaws to the effect that the Society shall not discriminate on the basis of race, color, national origin, religion, sex, physical or mental handicap, age, ancestry, veteran status, sexual orientation, or field of scholarship. This clause was devised to compare with the University of California non-discrimination clause (and the last term was suggested by the Board themselves). We'll tell you how it all comes out. [PA]

requests for papers



repercussions: critical and alternative viewpoints on music and scholarship, a journal established by graduate students at the University of California, Berkeley, is preparing its first two issues. The editors welcome work informed by lesbian, gay, feminist, and other perspectives; they are also interested in interviews, round tables and reports, as well as suggestions for electronic 'bulletin boards' on music-critical topics. Submissions should be sent to:

Editors, *repercussions*
Department of Music
104 Morrison Hall
University of California
Berkeley, California 94720



The *Curriculum Committee* of the Center for Lesbian & Gay Studies at CUNY is collecting syllabi from courses with gay or lesbian themes or content. More than 50 syllabi have already arrived, for courses which have already been taught. The Committee plans to amass an archive that will be available to instructors; a collection of sample syllabi may also be published. If you have a course syllabus that you think would be of interest, please send it to:

Curriculum Committee, CLAGS
CUNY Graduate Center
33 West 42nd Street, Room 404N
New York, New York 10036-8099



The *Feminist Press of the City University of New York* seeks new book manuscripts, historical reprints, music editions, and teaching/research materials that address women's past and present contributions to music in all genres and multicultural contexts, and feminist work on gender, class, and sexuality in music. Call (212) 360-5790, or send abstracts and inquiries to:

Elizabeth Wood
Chair, Music Advisory Committee
The Feminist Press at CUNY
311 East 94th Street
New York, New York 10128



Alternative Icons: The Pop Culture Heroine and her Lesbian Audience. Patricia Smith and Corinne Blackmer invite proposals and essays for a collection of criticism on women in popular culture (particularly popular music) which will be submitted for publication in 1993.

The figures examined need not be lesbians, but must hold particular significance for lesbian audiences. Papers should be intellectually and theoretically rigorous (i.e., no fan hagiography), yet accessible to an informed general audience. The editors seek a wide range of responses and especially welcome multicultural and international perspectives. Manuscripts, of 15-30 pages, should conform to *The MLA Style Manual*. Send vitae, proposals and manuscripts by May 15, 1992 to:

Smith and Blackmer
Department of English
University of California, Los Angeles
Los Angeles, California 90024-1530



En Travesti: Women, Gender Subversion, Opera. Corinne Blackmer and Patricia Smith invite proposals and essays for a collection of criticism on lesbian interpretation of opera which will be submitted for publication in 1993.

Possible topics include: characters or performers in opera from lesbian perspectives, representations of female homoerotic desire or romantic friendship in operatic texts or texts about opera, or cross-dressing or gender-bending in plots or productions. The editors seek a wide range of responses and especially welcome multicultural and international perspectives. Manuscripts, of 15-30 pages, should conform to *The MLA Style Manual*. Send vitae, proposals and manuscripts by May 15, 1992 to:

Blackmer and Smith
Department of English
University of California, Los Angeles
Los Angeles, California 90024-1530



The *Journal of the History of Sexuality* announced a special issue on lesbian & gay history as volume 4, no. 1 (July 1993). In its first two volumes, the *Journal* published a number of substantial articles on gay & lesbian issues (they enclosed a list of seventeen, including reviews!) and it has emerged as an important forum for scholars working in that area.

The editors of the *Journal* want to bring together scholarship from authors working in history, the other social sciences, and the humanities for this issue; they expect to cover many facets of lesbian & gay history from the ancient world to contemporary society in cross-cultural perspective. Articles are due by June 30, 1992, and will be peer-reviewed. For a style sheet and information, contact the editor at (914) 758-7541, FAX (914) 758-7544, BITnet jxa2@maristb, or write:

Professor John Fout
Journal of the History of Sexuality
Bard College
Annandale-on-Hudson, New York 12504



Matrix Software is publishing a book and CD-ROM on recorded music this year. They need help in gay & lesbian popular music, particularly disco and 'queer' music (i.e. lesbian & gay punk, new wave, techno). They have someone writing on women's music since the 1970s, but would like additional information on lesbian aspects of such music. Call (616) 796-2483, or write:

Michael Erlewine, Publisher
Matrix Software
315 Marion Avenue
Big Rapids, Michigan 49307

[PA]

upcoming / conferences



Making it Perfectly Queer, an interdisciplinary graduate student conference on gay & lesbian studies, will be held at the University of Illinois, Urbana-Champaign, on April 2-4, 1992. For information, contact:

Robert McRuer, Department of English
608 South Wright Street
University of Illinois, Urbana-Champaign
Champaign, Illinois 61801



The *Society for Ethnomusicology* will hold its 37th Annual Meeting on October 22-25, 1992, at the Hyatt Regency Hotel in Bellevue, Washington (near Seattle). It is worth noting that one of the focal topics of the entire conference is 'Music, Dance and Sexuality.' In addition, as mentioned in the SEM 1991 conference report below, we look forward to, possibly, the first gay & lesbian sessions SEM has ever had. For information, call (206) 543-6308 or (206) 543-0974 or contact:

Laurel Sercombe or Christopher Waterman
Ethnomusicology Division, School of Music, DN-10
University of Washington
Seattle, Washington 98195



The *American Musicological Society* will hold its 58th Annual Meeting on November 5-8, 1992, at the Pittsburgh Hilton in Pittsburgh, New Jersey. We will notify you of the GLSG meeting logistics and any known lesbian or gay papers in the October issue. For information, contact:

Dean Root, Co-Chair
Local Arrangements Committee
Foster Hall Collection, University of Pittsburgh
Pittsburgh, Pennsylvania 15260



A *Lesbian & Gay Studies Conference* will be held at the University of Quebec and Concordia University, both in Montreal, on November 13-15, 1992. Contact:

Robert Martin, English Department
Concordia University
7141 Sherbrooke Street W
Montreal PQ H4B 1R6, Canada

[PA]

upcoming / concerts



The *San Francisco Early Music Society* joins with Continuum HIV Day Services and AIDS Project East Bay in producing, as an AIDS benefit, the opening concert of the Berkeley Early Music Festival and Exhibition. *From Darkness to Light* is to be held at Hertz Hall at the University of California, Berkeley, on June 7, 1992 at 2:00 p.m.

The concert will begin with the UC Berkeley Chamber Chorus performing *Musae Jovis*, Gombert's elegy on the death of Josquin. Instrumental works by John Dowland, Michael East and Jerome Bassano will be presented by The Whole Noyse. Judith Nelson and Susan Rode Morris, sopranos, will be accompanied by Philip Brett (organ), David Tayler (lute) and Cheryl Fulton (harp) in works by Lucretia Vizzani and Chiara Cozzolani. The first half will conclude with Monteverdi's *Magnificat*, with the entire ensemble conducted by Philip Brett.

The second half of the program will open with Marais' *Tombeau pour Monsieur de Sainte Colombe*, performed by John Dornenberg (viola da gamba) and John Butt (harpichord). Musick's Recreation will follow with *La paix du Parnasse* from Couperin's *L'apothéose de Lulli*. The concert will end with Rosenmüller's *Beatus vir (Psalm 112)*, Philip Brett conducting the UC Berkeley Chamber Chorus with Judith Nelson, Susan Rode Morris and ensemble.

Continuum is located in San Francisco, and was founded in 1990 as the nation's first community-based, licensed adult day health care facility for people with AIDS. AIDS Project East Bay (APEB) is a community-based non-profit AIDS/HIV service organization providing advocacy, support and educational services throughout Alameda County. Both of these organizations, dedicated to the AIDS/HIV community, will be beneficiaries of funds derived from the concert, and will staff informational tables at the concert. For more information, contact Moli Steinert of Continuum at (415) 241-5500 or Jill Jacobs of APEB at (510) 834-8181.

For information on the AIDS Benefit concert, contact David Braaten of the San Francisco Early Music Society's AIDS Benefit committee at (415) 552-4427. Tickets are \$22/\$18/\$15, and are available by calling (510) 642-9988 or writing Cal Performances Ticket Office, P. O. Box 40190, Berkeley, California 94704. [Paul Weidig]



Hidden Legacies, a new cantata by composer Roger Bourland and lyricist John Hall, received its premiere by the Gay Men's Chorus of Los Angeles at Royce Hall at the University of California, Los Angeles, on March 29th. Other performances will be held at the Wiltern Theater in Los Angeles on April 11th; at Bridges Hall of Music in Pomona College on April 12th; at Mayerson Symphony Hall in Dallas on June 27th; and at Boettcher Concert Hall in Denver (as part of the GALA festival) on July 3.

Hidden Legacies is in seven movements, and is written for male chorus, double bass, four synthesizers and percussion. Bourland's music pulls together stylistic references ranging from classical to country-western. Hall was struck in rehearsal by the intensity with which the GMCLA approached the work, which is partly explained by the fact that the chorus has lost nearly seventy former members to AIDS. He also noted that he'd never heard the word 'lesbian,' which appears in his lyrics, sung before; he'd heard 'dyke,' but that's quite different. The chorus apparently loved singing the word.

The concert, titled *Voices of Today*, is an all-contemporary program of music for men's voices. Works include the Los Angeles premiere of John Adams' *KTAADN*, David Goodman's *Canto de Esperanza*, David Conte's *Invocation* and R. Murray Schafer's *Gamelan*.

For information on the Gay Men's Chorus of Los Angeles, call (213) 462-5284. We will review the cantata for the October issue of the *Newsletter*. [PA]



The *Lesbian & Gay Bands of America* will celebrate their tenth anniversary with a concert in San Francisco on Sunday, September 6, 1992 which will include new works by gay & lesbian composers (in fact, they will accept new works as late as April 1992). The concert also marks the tenth anniversary of Gay Games and will be held the same weekend as the convention of the Federation of Gay Games, also in San Francisco. Participants from past Games are invited to join in the festivities.

The concert, produced by the Jon Sims Center for the Performing Arts, will feature a guest appearance by Deuce, the fusion jazz duo of Ellen Seeling on trumpet and flugelhorn and Jean Fineberg on saxophone. In fact, the concert will kick off the LGBA-sponsored national tour of Deuce. It will also feature the premiere of the winning piece in the 1991 music composition contest sponsored by LGBA. LGBA's semi-annual conference, featuring workshops and business meetings, will be held in conjunction with the concert.

Organized in Chicago in 1982, LGBA has member bands in twenty areas, including Atlanta, Baltimore, Boston, Chicago, Cleveland, Dallas, Denver, Florida, Houston, Long Beach,

Los Angeles, Minneapolis, New York, Philadelphia, Phoenix, Portland, San Diego, Vancouver B.C., Washington D.C., and the San Francisco Bay Area.

For information or tickets for the LGBA conference and concerts, call (415) 621-5619, or write LGBA, Jon Sims Center for the Performing Arts, 1519 Mission Street, San Francisco, California 94103. [Nancy Corporon]



The *San Francisco Winds of Freedom* symphonic band presents four free community concerts at Bethany United Methodist Church, 1268 Sanchez Street in San Francisco. The concerts are scheduled on the second Tuesday of every other month starting February 11th, 1992 at 8:15 p.m. Conducted by Nancy Corporon, the Winds of Freedom is the concert version of the San Francisco Lesbian/Gay Freedom Band. Each program features a variety of marches and light classics. Other dates for free concerts during 1992 are April 14, June 9, and August 11. For more information call (415) 621-5619. [Nancy Corporon]



The *Society of Gay & Lesbian Composers* will have its next concert on June 21, 1992 at 4:00 p.m. at the Community Music Center on Capp Street in San Francisco. Contact them at (415) 681-8008 or write:

SGLC
POB 14521
San Francisco, California 94114

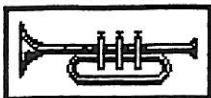


Pianist *Martin Perry* will present an annotated concert of works by gay composers on the Bowdoin College Concert Series in Brunswick, Maine, on April 18, 1992. The concert will feature works for solo piano by Griffes, Cowell, Copland, Barber, Cage, Corigliano and others, and will include an overview of recent developments in lesbian & gay musical scholarship as well as biographical sketches of the composers. Mr. Perry plans to present more concerts by gay & lesbian composers, both for piano solo and duo piano, and seeks repertoire recommendations and/or scores. Scores will be returned after perusal. Call (207) 725-4109 or write:

Martin Perry
POB 147
Brunswick, Maine 04011



The *Gay & Lesbian Association (GALA)* of choruses will hold its fourth triennial festival in early June, 1992 in Denver, Colorado. We hope to have a report on that festival in the *Newsletter*. [PA]



Some of us have been concerned about recent reactions to the work of *Susan McClary*. Van den Toorn's attack was unpleasant, even after Solie's rebuttal; but, at least, the material they critiqued was generally available to those who wished to form their own opinions.

A more problematic situation arose when Professor McClary gave a paper on Schubert's music as related to his homosexuality at a symposium on February 2, 1992 as part of the Schubertiade concerts in New York. Two reviewers chose to attack Professor McClary's work in the *New York Times*, although her work was not printed or generally available. We felt it was important to present the original paper, in order to defuse some of the misrepresentations. In addition, three letters to the *New York Times*, which will not be printed in that newspaper, appear here; and Suzanne Cusick has written a commentary on the situation.

In order to keep us all informed, here is a bibliography of some of the writings – from the thoughtful to the scurrilous – which are contributing to the situation. It may also be worthwhile to consult Professor McClary's biography in *Baker's Biographical Dictionary of Music and Musicians*, eighth edition (New York: Schirmer, 1992).

- McClary, Susan. *Feminine Endings: Music, Gender and Sexuality*. Minneapolis: University of Minnesota, 1991.
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article / mcclary on schubert



Schubert's Sexuality and His Music

In 1987 I asked my undergraduates at the University of Minnesota to write short critical analyses of the second movement of Schubert's 'Unfinished' Symphony. I was primarily concerned that they demonstrate their ability to deal with keys, themes, and formal structure. A couple of days before the papers were due, a small group of students arrived at my office looking perplexed. They asked shyly if I had been holding back any pertinent aspects of Schubert's biography. When I asked them to elaborate, I was greeted by an embarrassed silence; but finally a young man (whom I knew to be a gay activist) blurted out: "Was Schubert gay?"

Since I was not yet familiar with Maynard Solomon's work on Schubert,¹ I had no information to offer them. But I did ask why they had reached such a conclusion. Their answer: Schubert's procedures in this movement diverged so willfully from what they took to be standard practices and in such particular ways that they could find no other explanation.

My students were by no means the first to suggest a link between Schubert's stylistic idiosyncrasies and his sexuality. As David Gramit has shown, Schumann and many critics after him have labeled Schubert and his music as "feminine," as somehow lacking in the manliness associated with Beethoven.² By contrast, my students – some of whom are themselves gay – did not regard the unusual features of Schubert's music as defective or as insufficiently masculine. Nor were they trying to sniff out a scandal about Schubert's

¹ Maynard Solomon, 'Franz Schubert and the Peacocks of Benvenuto Cellini,' paper presented at the 1988 meeting of the American Musicological Society; published in *19th-Century Music* 12, no. 3 (Spring 1989): 193-206. Solomon first wrote about Schubert's sexuality in 'Franz Schubert's 'My Dream,' *American Imago* 38 (1981): 137-54, and this article received considerable attention from the gay community. Thus it is quite possible that my students had already heard rumors of Schubert's homosexuality.

² David Gramit, 'Constructing a Victorian Schubert: Music Biography and Cultural Values,' paper presented for the 1991 meeting of the American Musicological Society. My thanks to Professor Gramit for providing me with a copy of this paper. Schumann's views on Schubert's "femininity" in comparison with Beethoven are found in his 'Schubert's Symphony in C' (*Neue Zeitschrift für Musik*, 1840), in *Schumann on Music*, trans. Henry Pleasants (New York: Dover, 1988), 163-8.

private life; there was nothing prurient in their question. Rather they perceived in his music a different sensibility, and they wanted to include Schubert as one of a number of homosexual artists who have tried to produce images of and for themselves.¹

Their question belonged, in other words, to a branch of research just starting to emerge. Scholars such as Michel Foucault have begun to reveal the staggering range of explanations for and responses to homosexual activities in many parts of the world and at various times in history.² Because the Christian West has usually branded these activities as illicit, persons attracted to others of their own sex tend not to appear in historical documents except in trial records or in descriptions that paint them as sordid and deviant. We are only now investigating the ways in which such people understood themselves as individuals and as members of communities or subcultures – and now only because the relative tolerance of the last two decades has permitted scholars finally to venture into this previously unspeakable terrain.

Maynard Solomon's essays offer compelling – if controversial – evidence that Schubert circulated within such a subculture in early nineteenth-century Vienna.³ He bases his arguments on Schubert's journal entries, on accounts of Schubert by his acquaintances, and on letters among Schubert and his friends – letters liberally sprinkled with cryptic references (in a mostly-forgotten slang) to their

¹ See Eve Kosofsky Sedgwick, *The Epistemology of the Closet* (Berkeley and Los Angeles: University of California Press, 1991). Sedgwick argues that we cannot properly study twentieth-century culture without taking sexual orientation into account, for many of the debates that spawned modernism were reactions to what was perceived as the increasing homosexual presence in the arts. Gramit's article suggests that such tensions — or at least anxieties concerning virility — pervade much of the nineteenth century as well.

² See Michel Foucault, *History of Sexuality* (Vol. 1, *An Introduction*, New York: Random House, 1978; Vol. 2, *The Use of Pleasure*, New York: Pantheon, 1985; Vol. 3, *The Care of the Self*, New York: Pantheon, 1986) for his pioneering work in this area. Unfortunately, Foucault died after completing only the first three volumes of this vast project. For a collection of recent essays addressing various positions vis-à-vis this debate, see Martin Baum Duberman, Martha Vicinus, and George Chauncey, Jr., eds., *Hidden from History: Reclaiming the Gay & Lesbian Past* (New York: New American Library, 1989). See also David Greenberg, *The Construction of Homosexuality* (Chicago: University of Chicago Press, 1988).

³ In a session on Schubert at the 1991 meeting of the American Musicological Society, several individuals in the audience protested Solomon's conclusions by questioning his interpretations of certain key phrases in the letters. Their counter-evidence is not yet publicly available; but the tone of the session made it clear that many of those participating deeply resented the suggestion that Schubert might have been attracted to members of his own sex. This was not, in other words, a neutral issue for them, but one marked with shame.

carousing and libidinal practices.

But Solomon warns readers not to try to relate his findings to Schubert's music itself, and with good reason: many people still simply assume that gay men – along with whatever they produce – will be unmanly and, therefore, flawed. Malcolm Brown has shown that when Tchaikovsky's homosexuality became known, labels such as "hysterical," "effeminate," and "structurally weak" began to proliferate in program notes.⁴ So long as homosexuality itself is understood as a defect, we seem to have only two choices: either this inclination is irrelevant to the music or – to the extent that it exerts any influence – it makes the music defective as well. But what of artists who refuse to find their sexualities shameful?

Composer Ned Rorem has argued that one cannot discern such features as the artist's gender, sexual orientation, or skin color by listening to the music that person produces. To some extent I agree with him: many creative artists strive to keep such aspects of their lives separate from their work. Thus, a black musician can compose serial pieces instead of jazz, a woman may write in an aggressive style, and so on. Music need not reflect anything personal about the composer.

But some artists *choose* to make a difference based on gender, sexuality, or ethnicity in what they produce. In the 1830s, a few homosexual writers (such as Théophile Gautier and, later, Oscar Wilde) began to present non-traditional constructions of gender, desire, and pleasure, making their sexual orientation a deliberate dimension of their work. I would like to consider the possibility that Schubert too was such an artist – one who challenged standard narratives with one of his own courageous imagining.⁵ But for the moment, I want to put to the side the question of whether Schubert was homosexual and locate his music within a broader cultural context.

...

Schubert lived at a critical moment in European history, when the ideals of the emerging middle class were beginning to replace the rigid structures of the *ancien régime*. During this period of radical social transition, many of the concepts we now take for granted as fundamental – such as identity and masculinity – were very much in flux. The versions we now tend to accept as universal were constructed at this time, in part within the context of the arts – for the aesthetic realm served as one of the principal sites where competing models of the individual and subjectivity could be explored.

In literature the privileged genre was the *Bildungsroman*, or

⁴ Malcolm Brown, paper presented at the 1990 meeting of the American Musicological Society.

⁵ For recent theoretical work on gay and lesbian self-representation in culture, see Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault* (Oxford: Oxford University Press, 1991); Diana Fuss, ed., *Inside/Out: Lesbian Theories, Gay Theories* (New York: Routledge, 1991); and the special issue 'Queer Theory: Lesbian and Gay Sexualities' of *differences*, 3 (Summer 1991), Teresa de Lauretis, guest editor.

novel of apprenticeship, in which a protagonist such as Wilhelm Meister or David Copperfield struggles to learn the ways of the world, to develop inner resources, to reach maturity. Some of these novels involved female subjects (as in Jane Austen), but the genre more typically concerned the shaping of the new masculine subject. Through such novels, we learn how the proper bourgeois male was to acquire the strength of purpose to forge an autonomous identity, but also to cultivate the sensitivity that made middle-class men worthier than the aristocrats they had displaced.¹

The musical equivalent of the *Bildungsroman* was the seemingly abstract sonata procedure that organizes most Classic and Romantic instrumental music. Sonata movements, which started to appear in the mid-eighteenth century, trace the trajectory of an opening thematic complex that passes through episodes of destabilized identity, but arrives finally at the reconsolidation of original key and theme. In its earlier manifestations, sonata was a relatively objective process: the dynamic qualities of the tonal schema that fueled it made each movement seem daring in its departures from certainty, yet reassuring as it displayed its ability to attain – as though by its own efforts – security and closure.

As this standard process became familiar, composers started modifying it in a variety of directions. Mozart, for instance, began to inflect his movements in such a way as to introduce subjective expression into the more objective formal plan of sonata. That is, he worked at striking a balance between the goal-oriented narratives that propel his pieces and the lyrical moments that imply depth and sensitivity. In doing so, Mozart not only reflected but actively participated in the cultural shaping of masculinity at this moment in history.²

Beethoven and Schubert belonged to succeeding generations; and while they continued to mine the potentials of sonata procedure, their approaches differed considerably both from Mozart and from each other. Beethoven's solutions – especially the one presented in the *Eroica* – are quite well known. In the opening movement of this celebrated symphony, the subjective force of the principal theme hammers away, apparently forging its own formal pathway as it goes. Any distraction from its agenda – especially the tender motives that keep interrupting the exposition – must be resisted or annexed for the sake of satisfactory self-development. When the subject finally appears in its definitive form in the coda, the listener can scarcely help cheering the strength and self-denial that made this hard-

¹ For a superb study of the *Bildungsroman* as a terrain where these issues are worked out, see Franco Moretti, *The Way of the World* (London: Verso, 1987). For a similar account of the rise and development of aesthetic theory, see Terry Eagleton, *The Ideology of the Aesthetic* (Oxford: Basil Blackwell, 1990).

² This conception of sonata and Mozart's specific inflections are developed at length in my 'Narratives of Bourgeois Subjectivity in Mozart's "Prague" Symphony,' paper to be published in a collection on narrative edited by Peter Rabinowitz for Ohio State University Press.

won, heroic identity feasible. When critics refer to the virility of Beethoven's music, they have in mind this kind of narrative and those types of gestures, as when Sir George Grove wrote about "the strong, fierce, merciless coercion, with which Beethoven forces you along, and bows and bends you to his will."³

To be sure, Beethoven himself offered many other versions of subjectivity: one thinks immediately of the slow movement of the Ninth Symphony or the Cavatina from Op. 130 as instances of extraordinary openness, tenderness, vulnerability. In fact, compositions such as Op. 127 seem to try quite deliberately to critique the heroic model later so firmly associated with Beethoven's name.⁴ But it is the phantom of the *Eroica* that haunts music criticism throughout the rest of the century and up until the present.⁵ This is the standard against which everyone else is measured and – more often than not – found wanting.

Schubert's strategies are, of course, very different from those of the *Eroica* – different not because he was incapable of producing heroic narratives along the lines Beethoven had charted, but rather because he apparently wanted to create other solutions.⁶ Unfortunately, Schubert's music was little known during his own day, and by the time it came to the attention of the greater public, compositions such as the *Eroica* had already been embraced not merely as *the* standard in music, but also as *the* model of German manhood. Thus began the tradition of casting Schubert as "feminine," always in direct comparison with the hypermasculine figure Beethoven had become in the popular imagination. Yet Schubert – no less than Mozart or Beethoven – was constructing models of male subjectivity. His have been read as "feminine," largely because subsequent listeners have learned to reserve the term "masculine" for only the most aggressive versions available. And this speaks volumes for our limited notions of gender.

Let us turn to the second movement of the 'Unfinished' Symphony. What is remarkable about this movement is that Schubert conceives of and executes a musical narrative that does not depend on the standard model in which a self works to define identity through the consolidation of ego boundaries. Instead, the opening materials of Schubert's

³ Sir George Grove, *Beethoven, Schubert, Mendelssohn* (London: Macmillan, 1951), 238. The essays are reprinted from the first edition of the *Grove Dictionary of Music and Musicians* (1882).

⁴ I am now writing a paper on Beethoven's implicit critiques of the heroic model.

⁵ See Sanna Pederson, 'The Task of the Music Historian: or, The Myth of the Symphony after Beethoven,' unpublished paper. I wish to thank Ms. Pederson for permitting me to see a copy of this paper.

⁶ For a similar argument concerning the songs, see Lawrence Kramer, 'The Schubert Lied: Romantic Form and Romantic Consciousness,' *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln: University of Nebraska Press, 1986), 200-36.

movement drift through time by means of casual, pleasurable encounters that entice the E-major theme variously to C# minor, G major, E minor, and then – without warning – back to E major.

This is *not* how one ordinarily establishes one's first key area. In a Beethovenian world, such a passage would sound indecisive, its tonal identity not securely anchored, and its ambiguity would precipitate a crisis. Yet Schubert's opening passage does not provoke anxiety. To be sure, a 'proper' subject soon enters, stomping decisively between tonic and dominant to solidify identity as it is usually construed. But the heroic posturing of this passage – quite clearly not to be heard as protagonist – suddenly yields to the opening materials, quietly proceeding as before.

The second key area is perhaps even more remarkable. Its single motive passes through a succession of transformations, from timid quaking, to greater confidence, to violent *Sturm und Drang*, and finally to a section in which it splits into two personae that interact and together reach beautifully-wrought cadential unions. Despite attempts at harmonic escape, the first three transformations remain stuck on C# or D^b: the affective clothing of the theme changes radically, but not its tonal position. But with the last alteration, the motive yields up its rigid sense of identity, and it modulates easily from D major, to G and C, and back to E for the recapitulation.

Significantly, while the recapitulation presents the first three transformations of this theme more or less as before (albeit transposed), the final version is no longer necessary: it has merged with the opening materials, which reappear to close off the movement. The fusion of the two is most evident near the end, when the riff that previously led into the second theme-group is met instead by the opening. As they pass through a mysterious enharmonic pivot between E and A^b major, the two themes become functionally interchangeable.¹ It is finally the dreamy mediant of E major (g#/a^b) rather than its tonic or dominant that provides the key to transcendence. At the close, Schubert holds onto the g#, permitting it to descend to f# as though toward melodic cadence on e, but then deflects back up to g#. An arpeggiated tonic triad arises from this pitch – harmonic certainty is assured; but the melody itself refuses to be grounded.

Theodor Adorno compared Schubert's musical procedures with the facets of a crystal, noting that Schubert often shuns dynamic narrative, but instead assembles compositions from clusters of similar motives.² Predictably, Adorno was unnerved by this "deviance" and saw it as evidence that Beethoven's celebrated synthesis was unraveling. Carl Dahlhaus has described such strategies in similar terms:

The teleological energy characteristic of

Beethoven's contrasting derivation is surely not absent in Schubert, but it is perceptibly weaker. Conversely, Schubert's procedure gains an element of the involuntary: the link between the themes is not deliberately brought about; it simply happens.³

Dahlhaus goes on to defend Schubert's artistry by arguing that his personae are *purposely* weak and involuntary. Yet despite this qualification, he still uses negative adjectives – "involuntary" and "weaker" – to describe Schubert's difference from Beethoven, his invariable yardstick.

It is important to remember, however, that Schubert's solutions required him to rework virtually every parameter of his musical language: he did not, in other words, slide passively or unwittingly into his imagery. Lawrence Kramer has written in detail about the ingenuity with which Schubert crafted his new harmonic language. Although we often speak of Schubert as though he managed to transmit his own subjective feelings directly into his music, these 'feelings' had to be constructed painstakingly from the stuff of standard tonality.⁴ Thus instead of viewing Schubert as a child who merely indulged in his emotions, I prefer to argue that he was involved in forging – quite consciously – a different kind of subjectivity in his music, that he *refused* the heroic narrative along with the rigidly-defined identity it demands.

The second movement of the 'Unfinished' appears to float freely through enharmonic and oblique modulations, rather than establishing a clear tonic and pursuing a dynamic sequence of modulations; identities are easily shed, exchanged, fused, and reestablished, as in the magical pivot between E and A^b major near the end. But this illusion of floating was not easy to accomplish, either conceptually or technically. In this movement, Schubert pushes the structural conventions of tonality to the limits of comprehensibility. Instead of choosing secondary keys that reinforce the boundaries of his tonic triad, Schubert utilizes every pitch of the chromatic scale as the pretext for at least one common-tone deflection. The tonic always returns, but never as the result of a crisis. On some level, centered key identity almost ceases to matter.

We usually credit the *Tristan* prelude with initiating the dissolution of tonality, but at least Wagner relies on the standard association between desire and cadence. By contrast, Schubert tends to disdain goal-oriented desire per se for the sake of a sustained image of pleasure and an open, flexible sense of self – both of which are quite alien to the constructions of masculinity then being adopted as natural and also to the premises of musical form as they were commonly construed at the time.

In this, Schubert's movement resembles uncannily the narrative structures that gay writers and critics are exploring today. Literary theorist Earl Jackson recently identified

¹ It is interesting to note that Schubert liked to intertwine his name with that of his intimate friend Franz von Schober, creating the fusion "Schobert." Solomon, 'Franz Schubert and the Peacocks.'

² Adorno, 'Schubert,' *Moments musicaux* (Frankfurt, 1964).

³ Carl Dahlhaus, 'Sonata Form in Schubert: The First Movement of the G-major String Quartet, op. 161 (D. 887),' translated by Thilo Reinhard, in Frisch, ed., *Schubert*, 8-9.

⁴ Kramer, 'The Schubert Lied.'

several traits of what are usually taken as standard modes of narrative organization. As he points out, these traits correspond to commonly-held ideals concerning masculinity, and they include clear dichotomies between active and passive roles, constant reinforcement of ego-boundaries, and avoidance of experiences such as ecstasy or pleasure that threaten to destabilize the autonomous self. By contrast, Jackson describes gay male structures as articulating

an intersubjective narcissism... in which self and other intermesh,... episodic... fluctuations of intense (yet dislocated, asymmetrical, decentered) awareness of self-as-other and self-for-other,... a circulatory system of expenditure and absorption, of taking/giving and giving/taking.... a playground.¹

Of course, gay men are quite capable of producing narratives of the more rigid sort, while heterosexuals have been known to write in ways that resemble Schubert. But the association of this standard model with 'proper' masculinity has a very long cultural history. Schubert has been labeled as "feminine" precisely because he does not conform with the traits Jackson identifies as premises of the assumed norm. But the characteristics Jackson admires as typical of narratives by gay men – excess, pleasure, play, porous identities, free exchange between self and other – have little to do with "femininity," nor are they accidental; they actively construct an alternative version of the masculine self. Interestingly, these were the elements my students pointed to when I asked why they thought Schubert might have been homosexual.

We cannot prove, of course, that Schubert's compositional strategies are connected with homosexuality, nor is this finally the point.² What does seem clear is that Schubert was producing constructions of male subjectivity that differ markedly from most of those that surrounded him. Perhaps the fact that he presented his works within the sheltered, supportive environment of the Schubertiades made it possible for him to explore his alternatives with relative impunity.

¹ Earl Jackson, Jr., 'Scandalous Subjects: Robert Glück's Embodied Narratives,' 'Queer Theory' issue of *differences*, xv and 118-19. The first sentence of this quotation is taken from a synopsis of Jackson's piece in de Lauretis' introduction.

² Even if Schubert's music strongly resembles some contemporary structures by gay artists, we should be wary of finding correspondences between such distant cultures. Literary historians have traced attempts at depicting a homosexual sense of self only as far back as Théophile Gautier's *Mademoiselle de Maupin* (1835), and his solutions differ considerably from Schubert's. Even Oscar Wilde was circumspect about what would count as homosexual subjectivity: his gay characters tend to be masked and displaced, as in the case of *Salome*. Only since the emergence of the gay movement in 1969 has this community been free to openly produce alternative constructions of desire and masculinity. Jackson developed his theories in conjunction with the fictional works of Robert Glück, who is regarded as a pioneer in what is called the 'New Narrative.'

And it may be that he was freer to explore alternatives because of the less specific medium of music – although critics still detected something of the radical nature of his departures and responded with predictable nervousness.

Movements such as the second movement of the 'Unfinished' – as well as sections of many other compositions – celebrate such alternatives as utopian: in these, the field is established by pleasurable free play, and the forces that threaten to disrupt are successfully defused. But there was another side to Schubert: a side that produced victim narratives, in which a sinister affective realm sets the stage for the vulnerable lyrical subject, which is doomed to be quashed. This is true, for example, of the first movement of the 'Unfinished' Symphony.

What distinguishes these from standard movements is that Schubert persuades the listener to identify with a subject that stands in the subordinate position, rather than with the opening complex. Critics and listeners have long associated such themes with Schubert himself. Thus in his review of the first performance of the 'Unfinished' Symphony (1865), Eduard Hanslick describes the exposition of the opening movement as follows:

After that yearning song in minor, there now sounds in the cellos a contrasting theme in G major, an enchanting passage of song of almost *Ländler*-like ease. Then every heart rejoices, as if Schubert were standing alive in our midst after a long separation.³

When these subordinate themes – the pretty tunes – are destroyed, there is no sense of the triumph of the self, but rather one of its victimization at the hands of a merciless fate.

I have written elsewhere about how such movements can be heard as symptomatic of the pessimism that prevailed in European culture in the 1820s. And it is possible back up such an explanation by comparing Schubert's tragic narratives with those that began to appear in literature at the same time.⁴ Likewise, Kramer ties Schubert's idiosyncrasies with certain notions of subjectivity that circulated widely in early Romanticism.⁵ In other words, we could regard these aspects of Schubert's music as culturally motivated rather than personal.

But at a time when art was concerned with self-expression, personal explanations also might be considered. Solomon has pointed to evidence of childhood trauma in explaining Schubert's dark side. Others, such as theorist Edward T. Cone, have linked such narratives to Schubert's reactions to his syphilitic condition, which brought him years of physical

³ Hanslick, quoted in Martin Chusid, ed., *Symphony in B minor (Unfinished)* (Norton Critical Scores, revised ed.; New York: W. W. Norton, 1971), 114.

⁴ See my account of this composition in 'Pitches, Expression, Ideology: An Exercise in Mediation,' *Enclitic* 7, no. 1 (Spring 1983): 76-86.

⁵ Kramer, 'The Schubert Lied.'

anguish and finally death.¹ As Schubert wrote in March 1824:

Imagine a man whose health will never be right again, and who in sheer despair over this ever makes things worse and worse, instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain at best, whom enthusiasm... for all things beautiful threatens to forsake.²

Later the same year he wrote this slightly more accepting account of his situation:

True, it is no longer that happy time during which each object seems to us to be surrounded by a youthful radiance, but a period of fateful recognition of a miserable reality, which I endeavor to beautify as far as possible by my imagination (thank God). We fancy that happiness lies in places where once we were happier, whereas actually it is only in ourselves.³

Both of these testify to Schubert's sense of estrangement from former good times and his immersion in "miserable reality." He still tries to envision beauty; at times he succeeds. But "miserable reality" often gets the upper hand in his musical narratives.⁴ I need only mention here the striking parallel between Schubert's ordeal and that of many of today's artists who are suffering from AIDS.

And Schubert might also have been predisposed to producing such narratives because of his experience of alienation as a man attracted to other men in a social context that punished such inclinations severely. While some today might prefer to see positive constructions of homosexuality – stories in which pleasure does not provoke retribution – narratives by homosexual writers (including Proust, André Gide, Radclyffe Hall, Tennessee Williams, or James Baldwin) have often presented a tragic vision of the world in which the self is mutilated by an uncomprehending and hostile society.

The hopelessness of this first movement – however one reads it – makes the vision of human interaction in the second all

the more extraordinary. Because a conventional return to the overarching tonic B minor for subsequent movements would have returned us necessarily to "miserable reality," would have cancelled out the *g#/a^b* so tentatively established at the end of the movement, Schubert may well have been reluctant to complete this symphony.

Hanslick described the end of the movement as follows:

As it he could not separate himself from his own sweet song, the composer postpones the conclusion of the Adagio [*sic*], yes, postpones it all too long. One knows this characteristic of Schubert: a trait that weakens the total effect of many of his compositions. At the close of the Andante his flight seems to lose itself beyond the reach of the eye, nevertheless one may still hear the rustling of his wings.⁵

Here once again we find the most loving of insights ruptured by a disclaimer that attempts to distance the anxious critic from the object of desire. I prefer to say that Schubert concludes with a gentle yet firm refusal to submit to the narrative conventions that would have achieved closure only at the expense of his integrity.

...

In closing, let me reiterate that Schubert's music need not be heard as having anything whatsoever to do with homosexuality. As we have seen, his idiosyncratic procedures can be interpreted along many other lines as well. I am not interested in dismissing other ways of appreciating this repertory, nor would I want to see his or anyone else's music reduced to nothing but evidence of sexual orientation. Moreover, it is possible to imagine women or heterosexual men devising similar strategies: homosexuality is neither a necessary nor sufficient condition for the production of such narratives. And – rest assured – loving Schubert's music says absolutely nothing about one's own inclinations.

Yet standard accounts from Schumann to Dahlhaus warily mark Schubert's music as sentimental, feminine, or weak, even as they mean to praise him. In other words, Solomon did not introduce the issue of sexuality into Schubert interpretation: Schubert has long been coded covertly as homosexual and downgraded accordingly. But Solomon's research permits us to read this dimension of Schubert's life and music in the positive terms made available by gay and feminist theory. For with recent scholarship, we can begin to see how culture has privileged certain models of masculinity and narrative structure, and it becomes easier to recognize and value alternatives. What has been perceived in Schubert's music as defective may at last be heard as purposeful, ingenious, even liberatory.

Whether Schubert belonged to a homosexual subculture or not, we do know that he was constructing images that later

¹ Edward T. Cone, 'Schubert's Promissory Note,' *19th-Century Music* 5 (1982): 233-41.

² Otto Erich Deutsch, *Schubert: A Documentary Biography*, translated by Eric Blom (London: 1946), 339.

³ Deutsch, *Schubert*, no. 484.

⁴ See Cone, 'Schubert's Promissory Note.' Cone discusses a *moment musical* in which a gentle, happy-go-lucky theme makes contact with another key, only to have the contamination of that key destroy the initial theme. He argues that such a formal plan cannot be explained without recourse to something beyond structural analysis, and he posits Schubert's syphilis as the key to this chilling composition. See also William Kinderman, 'Schubert's Tragic Perspective,' Frisch, ed., *Schubert*, 65-83.

⁵ Hanslick, as quoted in Chusid, *Symphony in B minor (Unfinished)*, 115.

were marginalized but that some of us today – including many heterosexuals – prefer to the more aggressive, heroic models that have prevailed. If we hear Schubert’s music as offering deliberate counter-narratives, we can learn much about how music participated in shaping gender, desire, pleasure, and power in nineteenth-century culture. And we can stop the shameful practice of apologizing for his magnificent vision. [Susan McClary]

letters / mcclary & new york times



At least three musicologists replied to the *New York Times* columns by Edward Rothstein and Bernard Holland concerning the above paper, as it was given at the Schubertiade – Philip Brett, Elizabeth Wood, and McClary herself.

After weeks of diligently watching the *Sunday Times* for responses, Joseph Horowitz, organizer of the Schubertiade, called the letters editor to find out what was causing the delay. In a series of phone calls, the editor offered the following explanations, in this order:

1. The *Times* had never received any letters concerning Rothstein’s or Holland’s columns.
2. The letters had been received but had been misplaced and could not be located.
3. The letters were personal letters to Rothstein and were being answered personally by him (though the letters were all addressed to the editors and referred to Rothstein in the third person).
4. The letters all referred to pieces that had appeared in both the *Sunday* and *weekday Times*, which have different editors. It is against *Times* policy to print letters that address both editions.

The motto of the *Times* is: “all the news that’s fit to print.” Clearly, Brett’s, Wood’s and McClary’s responses did not qualify. Incidentally, the *Times* has given Bernard Holland an in-house award for his ‘Tea for Two’ parody.



Arts Editor, *New York Times*, February 25, 1992

To the Editor:

A few weeks ago, Edward Rothstein published a column on Fanny and Felix Mendelssohn in which he challenged the old notion that great music can stand on its own, separate from the life of its creator, and he suggested ways of understanding Felix’s music in light of the composer’s struggles as a Jew in a Christian society: “Mendelssohn had to regard the surrounding musical tradition as his birthright yet also as something a bit alien.... Such biographical issues help account for Mendelssohn’s own conservative style.... With Felix, the biographical facts are inescapable parts of the music itself. They reveal its concerns, illuminate its ambitions.”

Unfortunately, Rothstein resists similar arguments when the composer is Schubert and his mark of difference is homosexuality. In his column about my work (February 16), Rothstein accepts Maynard Solomon’s evidence that Schubert was affiliated with a homosexual subculture, but he tries to protect Schubert from my reading of the ‘Unfinished’ Symphony by asserting the music’s “universality.” This seems very much like the time-honored tradition of acknowledging Mendelssohn’s Jewishness while insisting that it could not have influenced his music.

Since my ideas have been misrepresented repeatedly in the pages of the *Times* and since your readers do not have direct access to my text, let me reiterate some of my positions. First, I do not use the word “feminine” to describe Schubert or Tchaikovsky. On the contrary, I regard these composers as producing alternative models of male subjectivity. Thus I was dismayed to see ‘Schubert and the Eternal, Inescapable Feminine’ in the headlines of the preview (January 19) for the Schubertiade at the 92nd Street Y and to read the label “feminine” in the reviews of my presentation by Rothstein and Bernard Holland (February 17). It is precisely this kind of automatic association between homosexuality and effeminacy that I was speaking against.

Second, Rothstein questions my reliance on metaphors. Of course, I make use of metaphors; according to epistemologists such as Mark Johnson, so do scientists, artists, historians, and even Rothstein himself. As I explain in my book *Feminine Endings*, culture operates by means of powerful metaphorical constructs that articulate and transmit particular ways of perceiving the world. Occasionally these crystallize into conventions (forms, affective vocabularies, or syntactical procedures such as tonality), and we then tend to accept them as ‘natural.’ When a composer organizes her or his music around a different trope, a formalist critic will often hear the alternative as flawed, weak, or deviant.

This has happened frequently in the reception histories of both Schubert and Tchaikovsky – to say nothing of Fanny Mendelssohn. My work examines both the assumptions that underlie the presumed “universals” and also those underlying compositions that do not appear to fit, and I argue that Schubert and Tchaikovsky (and Fanny too, according to Jeffrey Kallberg) deliberately inflected their procedures so as to disrupt more usual ways of organizing musical narratives of pleasure, desire, and gender. While other explanations for these differences might also be advanced, I believe that the sexuality or gender of these composers may well be significant factors.

With respect to method, I always strive to ground my arguments carefully in history: to situate the music within the cultural debates that surrounded each moment and to work within the codes that informed each style. Thus my descriptions of various themes in Tchaikovsky’s Fourth Symphony or Schubert’s ‘Unfinished’ were not arbitrary, but were based on an understanding of each theme and each event in the formal plan as they make sense within the public discursive practices available during the nineteenth century. Rothstein is correct in pointing out that “we don’t have a clear view of homosexuality in nineteenth-century Vienna,

let alone how it might express itself in music" (February 4). But I would regard Schubert's and Tchaikovsky's music as important sources of evidence for reconstructing such a history, as would the theorists and historians of homosexual culture with whom I have consulted. To require confirmation from verbal sources, such as contemporaneous novels or song texts, is to undervalue the contribution music itself makes to cultural formations.

Third, Rothstein seems to think that I am pressing these composers back into some monolithic stereotype of what homosexual men are like. Yet my readings of Schubert and Tchaikovsky do not even resemble each other very much. Interpreting Tchaikovsky's first movement as a victim narrative is consistent with his own program and his personal letters at this crisis point in his life. But not all of Tchaikovsky's music deals with such issues. Clearly the *March Slav* works according to very different tensions: there his Russianness (and Russianness of a certain sort) is paramount. Schubert too produced a vast array of images in his various repertoires: the two movements of the 'Unfinished' alone present sharply contrasting narrative fantasies. If anything, a project of this sort will broaden – not restrict – our understanding of the wide range of homosexual behaviors and expressions in history.

Rothstein also lists a number of twentieth-century homosexual composers and asserts that their styles have no obvious similarities either to each other or to Schubert. True enough; I never said that all members of any category – whether women, African-Americans, or homosexuals – responded to their identities or to music in the same ways. Some of the composers he names explicitly wish their music to have nothing to do with their sexual preferences, and they succeed. But others, such as the late Virgil Thomson, were rather more likely to act out in their music. Surely the gay sensibility of the campy ex-Baptist from Kansas City, Missouri, is relevant to the music of *Four Saints in Three Acts*. (Incidentally, Thomson once invited me to be his official biographer, precisely because he knew I would not shy away from such issues. I declined his invitation, but very reluctantly.)

And what about "the music's profound power?" Just as Rothstein locates the significance of Felix Mendelssohn's music in his struggles rather than in some flat notion of "universality," so I hear beauty, courage, and – yes – power in what I perceive as counter-narratives by Schubert and Tchaikovsky. I do not believe in "universals." But I do believe in culture as an arena where many different versions of selfhood compete for our attention, and I regard pieces of music as historical documents that reveal a great deal about how individuals and societies have understood themselves at various moments, past and present. "Transcendental" Schubert is still available for those who want to hear his music as having nothing to do with time, place, or personal/political struggle. Yet for those of us who hear him as daring to produce other models of subjectivity, Rothstein's skepticism and Holland's ridicule will have little effect.

Susan McClary
University of California, Los Angeles



Arts Editor, New York Times, March 5, 1992

Dear Sir:

Edward Rothstein admits that "there must be musical importance to Schubert's homosexuality" (February 16) but censures anyone trying to make anything of it. He welcomes "the new musicology" but ridicules Susan McClary's critical explorations by misrepresenting them. We have been given notice, I take it, that mainstream German classical music, characterized by its "profound power" and "universal impact," is off-limits to women and gays who want to reinterpret it for themselves.

I hope people realize that the extraordinary barrage of contempt meted out to Ms. McClary by your music critics (February 4, 16, 17) indicates how threatened the classical music business is by anything vaguely resembling a new idea – especially one having to do with how people really experience music. In a paper delivered at the 1990 meeting of the American Musicological Society, I proposed art music and 'musicality' itself as a kind of deviancy tolerated because it serves the function of reinforcing the social norm. That is why the world of 'serious music' is populated by gay people like myself, that is why it so rigorously polices itself as part of a social contract unique in the arts and humanities, that is why it so vehemently rejects interpretation that drags music into the mud of material and physical immediacy from the meaningless transcendence expected of it.

In this age of AIDS, which is taking an inordinate toll on musicians, I see no reason for any of us in the profession to play by those old rules. It is time for a change, time for Messrs. Rothstein and Holland to see that we are all ghettoized in the eyes of society at large, time for homosexual critics and academics who do not identify as gay to see that they are in collusion with this mechanism of social control, time for us all to realize that it is not Ms. McClary alone whose aim is "to score political points." Indeed, the unedifying spectacle of your critics scoring off a woman again and again over a two-week period shows that at least they realize at some level how much is at stake. Your sincerely,

Philip Brett
University of California, Riverside



The Editor, New York Times, March 6, 1992

Sir:

Edward Rothstein brings welcome change to music criticism in New York as one of the few mainstream critics to address issues of sexuality, gender, race, and nationality in music. Why, then, use strike-and-retreat tactics against the very work that has produced these changes sweeping musicology today and its author, feminist scholar Susan McClary?

Convinced at first by male panelists at the symposium on Schubert at the 92nd Street Y that "there must be musical importance to Schubert's homosexuality," Rothstein

proceeds to distort and dilute McClary's queer analysis of the 'Unfinished' Symphony in order to dismiss these "crucial questions" and slam the closet door with a "So What?" His "so what" produced the next day, from his colleague Bernard Holland, a camp parody of McClary's work that is both pathetic and offensive to gay and lesbian musicologists like myself.

I hope your critics (and organizers of public symposia) in the future will openly engage both feminist *and* gay & lesbian scholars in music debate and resist Rothstein's "nostalgia for old-fashioned formalist criticism – no muss, no fuss." Sincerely,

Elizabeth Wood
Staten Island, New York

commentary / *cusick on mcclary*



*On Susan McClary, Gracie Allen, and
Cigars*

Everywhere one goes in the Eastern musicological establishment, at least if one is a feminist, one is asked to take a position on the work of Susan McClary. Even at apparently non-musical dinner parties, her work is likely to come up because of the (mostly negative) exposure it has had recently in the *New York Times*. And mostly, when one is asked to take a position on McClary – whether at dinner, in a job interview, or as a potential reviewer for her book *Feminine Endings* – the request is soon revealed as an invitation to join in bashing her. Susan McClary has become everyone's favorite feminist to hate.

Music historians in particular wring their hands and wish devoutly that McClary would ground her insights and hypotheses in 'the facts, ma'am.' She just misses things, they say, that everyone who's really into Schubert or Tchaikovsky scholarship ought to know. How, they ask, can we take her seriously? Isn't what she says just a clever manipulation of language?: to call modulation to the mediant instead of to the dominant 'deviant' is just a language game.

The current hot subject, from which this summary of conversational gambits is taken, is the debate over the possible inscription of homosexuality in Schubert's music. I have not heard McClary's latest thoughts on the matter – nor do I know much at all about Schubert scholarship – so I will leave evaluation of her arguments to others. Instead, I want to contemplate here the phenomenon of McClary-bashing and its implications for both feminist and gay scholarship in musicology.

First, I want to suggest that the verbal storms which swirl about McClary – however righteously phrased and however accurately critical of what traditional scholarship might call sins of omission – all have the scent of misogyny about them. But it is a highly stylized misogyny, and therefore easily misidentified.

For example, when McClary is accused of not grounding her insights in the facts, she is not being accused *only* of the mortal scholarly sin of sloppiness; she is being accused of practicing criticism, a subdiscipline which has acquired for us the connotation of 'softness' and lack of rigor (Rose Subotnik's essay notwithstanding¹). The softness of criticism – especially as practiced by a woman who often and unabashedly uses the pronoun 'I' to locate her reading and identify its origin in her own perceptions – is perilously close to that hyper-personal, unsystematic, extra-logical process which, in earlier times, was popularly called 'feminine intuition.'² And feminine intuition, we all know, is the epistemology of Gracie Allen: when McClary becomes our Gracie Allen, everything she says and everything she represents can be dismissed with a wave of the patriarchal cigar.

There's real danger here for all of us who sincerely want to grapple with the issues and critical possibilities raised by McClary's work. For her work raises questions so novel that they arouse in all of us the urge to debate. And we should debate these issues, even and perhaps especially when we disagree with McClary's arguments or conclusions. But the wielders of the patriarchal cigar have made it hard for us to do so in public without seeming to join them, to affirm *their* agenda, which is the dismissal of everything she says and everything she represents. Thus, the transformation of McClary into a kind of Gracie Allen of musicology risks having the effect of silencing all the rest of us who want to be talking about music in relation to gender and sexuality.

This isn't the first time McClary has been used by the cigars as a silencer. For it was barely four years ago that she was everyone's favorite feminist: she was (rightly) hailed as an intellect of stunning breadth and bravery, invited to speak at all the universities where she is now bashed, and cited often in the columns of that same *New York Times*. Her name became synonymous with feminist musicology (which she did not seek), and all its other practitioners – especially those who have for years sought to untangle issues of gender and music in the work of women composers – disappeared from popular view. The canonization of McClary as the very personification of feminist musicology allowed the cigars to discredit such musicology at their leisure with a simple attack on her. Thus, what was and is a threateningly powerful and diverse challenge to the standard way of doing musicological business could be silenced.

The current wave of McClary-bashing serves a double purpose, for her detractors manage to conflate feminist criticism with gay criticism when they focus on her Schubert work. Thus, women, many of us already silenced as subjects writing feminist musicology, are cleverly omitted even as the *object* of feminist musicology. Feminists = gay men for the

¹ Subotnik, Rose. 'Musicology and Criticism.' In: *Musicology in the 1980s: Methods, Goals, Opportunities* (edited by D. Kern Holoman and Claude Palisca, New York: Da Capo Press, 1982), pp. 145-60.

² In fact, I think she is being accused of practicing *écriture féminine* in her criticism.

music columnists of the *Times*, columnists who move quickly to suggest that his homosexuality has no more to do with Schubert's music than the fact that he was short and fat. It's all just physical, right? And gay men, anyway, are more or less equivalent to women, right? They can stand in for women in the binarist's compulsive need for an Other against which to differentiate. Right?

As gynophobia and homophobia embrace in the bashing of Susan McClary, the cigars can dismiss (and silence) us all.

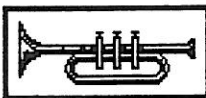


Some of you may remember that Gracie Allen was almost always right. Irritatingly right, because she came to her conclusions by applying rigorous logic to perceptions unimpeded by George Burns' preconceptions. (She was also very funny, because when she applied the same rigorous logic to George's preconceptions, she revealed them as absurd.) Gracie Allen existed as a cultural icon in a context, the conventions of a genre called 'screwball comedy' that dealt with the epistemological crisis of the 1930s by assigning to characters like Gracie the rigorously logical insights that only seemed crazy because they cut through cant. Gracie's lines could hit their mark because Jean Arthur's and Carole Lombard's hit theirs: because she was not alone, neither she nor they had to pay attention to the dismissing wave of the (threatened and confused) patriarchal cigar.

I suggest we take the hint of screwball comedy's history. We must see to it that our Gracie Allen isn't left out there all alone by raising our own feminist and gay voices as often as we can so she cannot be plausibly constructed as our only representative. We must see to it that the cigars' manipulation of her as a solitary cultural icon through which they can dismiss and silence us doesn't work, by engaging in public – and, yes, critical – debate about her work that resists the temptation to misogynist bashing. We must continue working to create the genre of criticism in musicology (even if it seems to others quite a screwball thing), for the conventions of genre may ultimately give us breathing space, intellectual space.

And, whether we like her work or we don't, we ought to remember that Susan McClary is being bashed in all our names. As we work to protect her and ourselves from what must be one of the fastest backlashes in history, we might take the time to thank her. [Suzanne Cusick]

Suzanne Cusick will join the faculty of the Music Department of the University of Virginia in Charlottesville this fall; she is currently working on Music and Feminism (a review of feminism's effect on academic music) and on a monograph on Francesca Caccini and gender in early Baroque music.



The *Gay & Lesbian Study Group* of the American Musicological Society held its annual meeting on November 9, 1991, at the Palmer House Hotel in Chicago, Illinois. This meeting was postponed a day to allow participants to attend a session on multicultural issues on the 8th.

Philip Brett, co-chair, began the meeting by warning that, now that an initial impetus for lesbian & gay studies in musicology has been successful, there may well be a backlash. We were asked to read Pieter Van den Toorn's negative assessment of Susan McClary in a recent issue of the *Journal of Musicology* to see how such a backlash has already appeared against feminist studies.¹ Philip announced that a letter to the president of the AMS concerning the GLSG had met with a positive response; the President asked Philip to submit a list of potential gay & lesbian representatives for the AMS board. A clipboard was circulated so interested individuals could sign up to be on this list.

Lydia Hamesley, co-chair, briefly reported on the session on multiculturalism which had taken place the previous day, and presented the agenda for the meeting: outstanding business first, then reports by Suzanne Cusick and Mitchell Morris, and finally an open discussion on topics of concern.

Bill Meredith reported on organizational matters. Last year the participants elected officers, but did not establish formal bylaws. Bill proposed that the officers elected last year be reappointed for another year, and that bylaws be drawn up by these officers with input from the membership. Four members volunteered to coordinate in drawing up bylaws – Patrick Brannon, Suzanne Cusick, Alan Lewis and Judith Peraino; with the officers, they will constitute a sort of managing committee. Bill's proposal passed without objection.

Bill also outlined the financial problems involved in producing the newsletter, stating that several officers have incurred notable out-of-pocket expenses because the current subscription fee does not come close to covering the cost of production. Bill suggested that a 'supporting' category be created at an annual subscription fee of \$25. All GLSG members who can afford this contribution are urged to become supporting members.

Paul Attinello, co-editor of the Newsletter, reported alone, in the absence of co-editor Frances Feldon. Paul noted that reactions to the Newsletter have been almost unanimously positive. There has been some disagreement about the amount of 'politics' included in the newsletter; while it is not the policy of the newsletter to stress any political orientation, the issues of lesbian & gay studies necessarily have political

¹ [It was heartening to read Ruth Solie's rebuttal, available in page proofs in the exhibit hall. – PA]

ramifications, and the editors do not plan to censor or avoid the discussion of political topics. Paul also mentioned that the Society for Ethnomusicology may have a panel on gay & lesbian studies at its 1992 conference, and that members of SEM may soon join our ranks, either by joining an expanded version of the GLSG or by forming a separate, allied group. He announced that the Newsletter is still in need of a bibliographer to manage the Current Bibliography department. Finally, he made the 'eternal editor's request' for more submissions from the membership; all members of the GLSG are encouraged, nay, urged, to submit articles, reviews, reports, memorials, and the like.¹

Paul Borg, subscription secretary, reported on financial matters. The first three issues of the Newsletter were distributed as follows: 89 people signed up on the list which circulated at AMS/Oakland; 200 other names of people who might be interested in the GLSG were provided by Paul Attinello and others. From the United States, there were 65 paid subscriptions for 1991, and an additional 13 paid from abroad. This means that many of us have not yet contributed. Income from subscriptions was \$440, plus a \$50 gift. The total expense for the first issue was \$122.34; production of the second and third issues cost \$160 altogether; copying and mailing of the second issue cost \$421.26, and of the third issue \$544.

Paul stressed the fact that the officers have heavily subsidized the newsletter, and that this cannot continue. The Newsletter cannot survive if those who receive it do not help to make it possible. PLEASE MAKE SURE TO PROMPTLY SEND YOUR SUBSCRIPTION FEES TO PAUL BORG.²

Philip Brett then introduced the two scheduled speakers for the session, Mitchell Morris and Suzanne Cusick. Both of these speakers engaged in explicating important recent work in lesbian & gay theory in order to show how it could be applied in musical contexts.

Mitchell took as his text the third chapter of Sedgwick's *Epistemology of the Closet*.³ He went over Sedgwick's argument that issues of homosexual and heterosexual definition are crucial, indeed defining, in twentieth-century Western culture. Mitchell then focused on the issue of sentimentality as inherently voyeuristic and vicarious in that a sentimental work of art involves us in the feelings and passions of the subject being represented. Christian religious iconography is often a clear vehicle of sentimentality: worshippers are told to adore a naked man who, shamelessly displayed, is suffering for them. This foregrounding of the male body and its portrayal as the focal point for impassioned love can be quite threatening as it is potentially

homoerotic; and modern society tends to dismiss objects which may be threatening in this way as 'sentimental.'

Mitchell presented as an example the Baptist hymn 'In the Garden,' the text of which is quoted by Sedgwick as one example of implicitly homoerotic imagery which is dismissed as sentimentality. He pointed out that, having grown up in the South, he remembered perceiving the hymn as very lush, chromatic – and somehow disturbing as a result. Yet, when he went to a hymnal, Mitchell found that the 'official,' notated version of the hymn was very simple and diatonic. He and accompanist Robert Fink performed the two distinct versions of the hymn, the 'sexy' and the 'official.'⁴ Mitchell suggested that the 'sexy' version, which drips with what we would consider to be sentimentality, derives from the traditions of nineteenth-century parlor music. He also pointed out that the hymn is often performed as a solo, thus avoiding a conflict with the controlling 'masculine' sobriety of the congregation; and all of these are elements which 'feminize' the hymn, but also render it more powerful and disturbing because of its erotic, and potentially homoerotic, undercurrent.

In conclusion, Mitchell suggested that the use of what we now consider to be sentimentality by late nineteenth- and twentieth-century composers needs to be explored. What does it mean to write 'sentimental' music? A re-appropriation of the sentimental and its purposes could be empowering for gay studies in musicology.

Suzanne Cusick explicated arguments presented by Judith Butler in her article 'Imitation and Gender Insubordination.'⁵ Butler's main issue is whether there is such a thing as a clear lesbian identity, and her answer – which Suzanne admitted might be a politically inflammatory one – is a qualified no. There are certainly deep-seated urges within us which may determine what actions we choose to take in our lives; but these cannot be put into language and cannot be shared. Instead, to be a lesbian is to play that role in a variety of different ways: you are what you are by performing in various ways so as to fashion yourself as what you are.

There are, of course, important reasons to adopt labels: we define ourselves as lesbian or gay in order to feel a part of a

¹ [This is our very favorite sentence in this issue. Please read it several times, or pin it up on your wall. – Eds.]

² [Another fine sentence. We will mailing fewer unpaid issues from now on – mostly only publication exchanges – so our expenses will drop somewhat. – Eds.]

³ Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Berkeley & Los Angeles: University of California, 1990.

⁴ [A surprising, and very beautiful, incident occurred at this point in the proceedings. The piano had not yet arrived – it was wheeled in a few minutes later – and Mitchell decided, with some annoyance, to sing the hymn *a cappella*. Several people in the room mentioned that they knew the hymn in its sensual performed version; but it was totally unexpected when, beginning halfway through the first phrase of music and swelling gradually throughout the verses, a number of fine voices were raised with Mitchell's in an impassioned and evidently authentically Baptist harmonization. Such an outflow of ecstatic musicality was certainly the most remarkable occurrence in the entire conference; we think everyone present will agree that it was an experience to remember and treasure. – PA]

⁵ In: Fuss, Diane, editor. *Inside/Out: Lesbian Theories, Gay Theories*. New York: Routledge, 1991; pp. 13-31.

community, to gain political and social recognitions, and these are Good Things. Yet it is also crucial for us to realize that there is no single, describable part of our essences that makes us 'gay' or 'lesbian,' that it is by our actions and thoughts that we define what it means to be lesbian or gay. As Suzanne put it, the sign 'gayness' can, is, and should be constantly filled in and altered to reflect the needs and concerns of the myriad of individuals on this earth.

Suzanne brought forward the example of Carole King's song 'You Make Me Feel (Like a Natural Woman)' and questioned the meaning of that song in its several respects, including what different artists may think of the concept of a 'natural woman' when doing a cover for that song, and how that might be expressed in performance. This last example generated a great deal of lively discussion on both the song and the concepts of 'naturalness.'

The meeting concluded with an open discussion on the political and practical issues surrounding the question of being 'out' to one's students and colleagues. Several members shared their experiences of 'coming out' to their classes; most agreed that being 'out' in an academic context facilitated their interactions with students as well as with colleagues, but that there was no rule of thumb about how or when or to whom to 'come out' – in academia, as in other situations, trusting your instincts may well be the best solution in this important matter. [Andrew Dell'Antonio]

Andrew Dell'Antonio completed his Ph.D. at the University of California, Berkeley in May 1991, and is doing 'postgraduate research' while waiting for a chink to open in the musicological job market. His paper on the construction of desire in early baroque instrumental music will appear in issue 2 of the new journal re-percussions.



The American Musicological Society's Fifty-Seventh Annual Meeting took place at the Palmer House Hotel in Chicago, Illinois, on November 6-10, 1991. Overall, this meeting was much less eventful than the last in Oakland. Part of this may have been due to the fact that the Society was not meeting in joint session with its sibling organizations. While there was no session specifically addressing lesbian & gay concerns and issues in this year's conference, there was one session entitled 'Professional, Amateur, Patron: Issues of Gender and Class,' which addressed women's issues. In two other sessions, there were individual papers that dealt with sexuality and music: first, Lydia Hamessley's 'Katherine Philips' Friendship Poetry in Henry Lawes' *Second Book of Ayres and Dialogues: A Musical Misreading?*, which specifically addressed the issue of a lesbian sensibility and its misunderstanding; and second, Mitchell Morris' 'Abstractions of Desire in Skryabin's Fifth Sonata,' which discussed the issue of sexuality and sensuality as a formative factor in the music of Skryabin, and especially in the work mentioned. Both of these papers were warmly received and well attended.

It was very unfortunate that the session on cultural diversity

and the Gay & Lesbian Study Group session were scheduled at the same time. The GLSG session was moved one day (to Saturday), allowing those of us interested in both issues to attend both sessions.

Aside from these formally planned activities, there were several other items of interest. First, and most disturbing, after the second paper in the second Schubert session, one of our colleagues took the floor and commandeered the microphone to blast Maynard Solomon's paper on the homosexual aspects of Schubert's life in Vienna. This in and of itself is not too terribly disturbing, since I think we can all agree that the continued discussion of these issues is desirable. What was disturbing was that this person was apparently applauded by the attendees of the session. One wonders whether this was meant as an *ad hominem* attack on the scholar, or as an attack on the idea that Schubert, or any composer of worth, might have been gay.

Other signs of progress were more hopeful, however. One of the social highlights of the conference was the party hosted by Howard Mayer Brown, who had specifically invited the GLSG to attend. This was a wonderful experience, and allowed us to get to know each other in a safe (and quite beautiful) environment. Another was a small display by Garland Publishing in the exhibit hall of a series entitled *Reference Resources in Gay and Lesbian Studies*. Titles on that table included: *The Encyclopedia of Homosexuality*, *Forms of Desire*, *Twins and Homosexuality*, *Loving Comrades*, *The Gay Novel in America*, *Listen to the Stories* and *Oceanic Homosexualities*, these last being volumes one through six of the series. Even if you do not wish to purchase these volumes, it might behoove you to send letters to Garland Publishing (at 1000-A Sherman Avenue, Hamden, Connecticut 06514) expressing interest and thanking them for the effort.

I have been told that various members of the GLSG have expanded and continued the tradition inaugurated last year by this author and one of our illustrious colleagues at Oakland by once more integrating the AMS Ball on Saturday night. I understand that several same-gender couples were to be seen twirling on the dance floor.

In all, a quiet conference, but with the hopes for a continued growth of awareness and understanding clearly evident among us. [Mario Gagnon]

Mario Gagnon teaches at the University of North Carolina at Chapel Hill.



Homosexuality and Hollywood: A Conference on Sexuality, Film, and Cultural Studies was held on March 12, 1992 at the Center for Gay & Lesbian Studies of the Graduate School of the City University of New York. It included papers on lesbian & gay topics, and new video and film by gay & lesbian artists. Of interest to musicians was George Cusken's paper on Cole Porter for a session called 'Camera Obscura: Hollywood in the Closet.' [PA]



The *Council Committee on Cultural Diversity* of the American Musicological Society held an Open Forum at the AMS conference on November 8, 1991, at the Palmer House Hotel in Chicago, Illinois. Co-chairs were Carol Oja and Patrick Macey, and the speakers were Samuel Floyd, Jr. and Howard Mayer Brown.

The two speakers presented highly contrasting points of view, and the question session at the end became somewhat heated. We had hoped to print a fairly objective report, or even an informed position; unfortunately, various events have prevented an outside report, and your editors feel unequal to the task of writing one. Anyone interested in expressing their opinions in this area is welcome to do so, in writing, to us. [PA]



The *Society for Ethnomusicology*, with the *College Music Society*, the *International Association for the Study of Popular Music*, the *Center for Black Music Research*, and several other organizations, held a collective conference on October 9-13 at the Palmer House Hotel in Chicago.

One of the most provocative sessions of this conference was an IASPM session entitled 'Race, Gender & Sexuality in Popular Music.' A presentation by Anahid Kassabian (Stanford University) entitled 'Music for Dangerous Women: Female Sexualities in Contemporary Hollywood Film' analyzed ways in which a musical work's associative meanings can reinforce and/or subvert the filmic narrative it accompanies. The film *Desert Hearts*, for example, recounts the story of a younger woman who visits a ranch in the desert Southwest for a rest and, to her own astonishment, falls in love with an older woman who lives there. The narrative is set in the present, that is, the 1980s.

According to Kassabian, the choice of popular music from the fifties and sixties used for the film score softens the potential shock appeal of the film's lesbian content through the comfortable nostalgia it evokes in contemporary audiences and, at the same time, dehistoricizes the love story, seeking to render it timeless. Kassabian made similar observations about the films *Dangerous Liaisons*, *Dirty Dancing* and *Bagdad Cafe*. My only quibble with this very interesting paper was its avoidance of musical analysis, which could have supplied a more sophisticated understanding of the musical narrative.

'Rockin' the Boat: The Challenge of Disco to Mainstream Rock,' by Carolyn Krasnow (University of Minnesota) and David Koslowski (University of Illinois, Urbana-Champaign), outlined the historical development of disco, naming both European gay and African-American sources for the style. In addition to substantiating her historical claims through musical and social analysis, she exposed the underlying misogynous, homophobic nature of the 'disco sucks' campaigns of the late 1970s, which included record burnings led by a Chicago deejay in a football stadium.

The only openly gay SEM paper was our own Paul Attinello's 'Authority and Freedom: Towards a Sociology of the Gay Choruses.' On the basis of questionnaires he administered to four gay male choruses and his readings of various authors who have studied the social implications of the issue of musical authority, Paul compared the social and political structure of gay male choruses to their lesbian and straight counterparts. To my knowledge, Paul's paper is the first in the history of the SEM to focus upon a gay or lesbian topic, and may be the first to mention Western homosexuality in any way (I would be happy to hear otherwise if I'm wrong). Perhaps this had something to do with the rather inauspicious time and title given to the session in which the paper appeared: Sunday morning in a session called 'Production and Consumption II.' Paul's presentation, nevertheless, was well attended and generated a long period of discussion. [Alan Mason]

Alan Mason is a graduate student in ethnomusicology at the University of California, Berkeley.

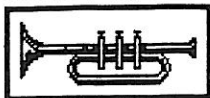


I would like to note a few other aspects of the SEM/CMS conference reported on above. The meeting was well-run and varied in scope; my only criticism would be that the papers in certain sessions seemed to be in a sort of 'Musicology Lite,' involving an annoyingly limited amount of thought or research. Two evening concerts of twentieth-century piano music were quite remarkable in their sophistication and range. We heard a number of rare and difficult works played with grace and intelligence by various skilled pianists, although each of these concerts was also extremely long; two and a half hours of mostly atonal piano works seems rather an embarrassment of riches.

Among the presentations of interest were Charlotte Heth's (University of California, Los Angeles) 'Inside/Outside, Old/Young, Male/Female, Other.' The discussion after my own paper lasted more than twenty minutes after the scheduled end of the session. Several people agreed afterwards that this was the first gay or lesbian paper ever given at an SEM conference – a claim I find difficult to believe; but at least the word 'gay' is finally printed in the program for all to see.

Most important was the discussion afterwards, where a number of senior scholars – all women, as it happened – became quite enthusiastic over the prospect of a lesbian & gay study group for the SEM (though perhaps under a different name: see Carol Robertson's article above), and/or presenting gay & lesbian papers in 1993 in Seattle, and/or having an entire session on lesbian & gay issues. Hopefully all of this will bear fruit (if you'll pardon my French). [PA]





What's In a Name?

Gay, lesbian, bisexual, homosexual, heterosexual – five words that are finally emerging in the discourse of music. Yet these five words conjure but a limited glimpse of the variations on gender that are beginning to emerge from cross-cultural research. Although I fully support the attempts of the Gay & Lesbian Study Group to bring visibility to the participation of other-gendered persons in the process of music-making, I want to suggest a broader, more inclusive name for your organization and newsletter. 'Gender Options' or 'Gender Variation' Study Group (these are suggested merely to generate discussion) would allow us to address the gender continuum in cultures where 'lesbian' and 'gay' are resented as yet another set of labels imposed by Western intellectual imperialism.

Perhaps some specific examples would clarify this dilemma: in the twentieth century, the construction of gender in the West has been predicated on the recognition of only two (biological) configurations: female and male. The terms lesbian, gay and homosexual tend to identify people who belong to one of these two groups, yet do not engage in the programmed sexual orientations of their biological group. Westerners who travel to Polynesia tend to encounter many individuals who defy these classifications, so they refer to them as 'gay' regardless of whether this term has any relevance in Polynesian cultures. Throughout the Pacific, the issue of gender (which in itself is a Western construct) is immensely complex. Sex of any variety is considered so natural that our Western fixation with classifying individuals according to these orientations often seems ludicrous to Pacific islanders.

In Samoa, for example, a biological male might be called *fa'a fafine* (like a woman) and a biological female may be known as *fa'a tane* (like a man), indicating a social role but not necessarily a sexual orientation. In Hawai'i the word *mahu*¹ covers an amazingly broad swath of the gender continuum: women who dress and work as men, men who dress and work as women, women or men who dress so as to obscure their biological classification, men who dress 'festively,' men or women who undergo hormone treatments, men (and recently a few women) who change their sexual organs surgically, hermaphrodites, and a handful of men and women who might, in English, call themselves 'gay.' In addition, there are men who were raised as women and have chosen to procreate and live with a female partner, and who are called 'granny' or 'auntie' by their grandchildren. Thus, *mahu* signals a range of identities that are not necessarily linked to sexual orientation. Moreover, throughout a

¹ [Professor Robertson particularly noted that *mahu* is spelled with a macron over each vowel; without diacritics it is a different word entirely. Unfortunately, our computer will not give us macrons, no matter what we do. Apologies; if anyone has any technical advice, it is most welcome. – Eds.]

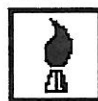
lifetime, an individual may move along the continuum of gender as s/he searches for different dimensions of self-expression. Because the realities of being *mahu* are also linked to spirituality and creativity, many more permutations of gender emerge as I continue my field work among musicians in Hawai'i.

Ironically, gender designations create many perceptual traps. In the southern Andes, a Mapuche man who wants to enter shamanic practice must restructure his life so as to convince the gods and ancestors that he is spiritually a woman, and that the absence of a womb does not preclude him from giving life (i.e., from birthing the chant repertoire). Only after reconfiguring his body and soul will women teach him the chants and rituals of healing. He may eventually choose to live with another woman and raise a family. Since it is the perception of the gods that makes Mapuche people who they are, is this healer a lesbian? And if he also chooses to have sexual encounters with men outside his clan, is he gay? Is he, now perceived socially and spiritually as *she*, a heterosexual when involved with another man? What if she chooses celibacy, or moves through different choices at different stages of her life? We must keep in mind that in Mapuche as well as Hawaiian, there is no way to say 'he' or 'she.' Ultimately, do any of these extraneous labels matter?

This brings me back to my opening question: what's in a name? In this case, 'Gay & Lesbian Study Group' embodies many Western assumptions about gender that fall apart when subjected to cross-cultural scrutiny. We need a more inclusive name because we will continue to encounter cultural contexts in which the five words/categories we have learned to use reduce the complexity of personhood to a handful of oppositions contrived by an ethnocentric discourse. This discourse, and the very way we perceive ourselves within the spectrum of creativity, will be transformed once we begin to study and embrace human diversity on a global level. [Carol Robertson]

Carol Robertson teaches ethnomusicology at the University of Maryland in College Park. She says of the above, "I would invite further discussion, particularly as the Society for Ethnomusicology will of course be concerned with the cross-cultural implications of terminology" [i.e., in its own organization of studies in areas that the GLSG has been calling lesbian & gay].

memorials



Seth Kimmelman, pianist and teacher at the New England Conservatory of Music, died on December 5, 1991 at his home in Boston. He died of pneumonia resulting from AIDS at the age of 40. Mr. Kimmelman made his New York debut in 1978 at the 92nd Street Y. He championed lesser-known composers and music, giving the United States premiere of newly discovered works by Fanny Mendelssohn Hensel in 1986. In addition to his family, he is survived by his lover David Young. A *New York Times* obituary for Mr. Kimmelman appeared on December 6, 1991.



Stuart Challender, chief conductor and artistic director of the Sydney Symphony Orchestra since 1987, died of AIDS on December 13, 1991. He died at the age of 44 in a hospice where he spent the last few months. In recent years, Mr. Challender conducted all the major Australian symphony, chamber and opera orchestras. He conducted Dame Joan Sutherland at the Netherlands Opera in 1982; his British debut in 1987 involved the Royal Philharmonic, BBC Scottish and Royal Liverpool Philharmonic orchestras. He also guest conducted the Boston and Chicago Symphony Orchestras. A *New York Times* obituary for Mr. Challender appeared on the day of his death.



Leonard Raver, organist with the New York Philharmonic, frequent recitalist and champion of contemporary music, died on January 29, 1992 at the age of 65. According to his lover George Cree, he died of AIDS. Mr. Raver was a gifted interpreter of Baroque music, but was known even more for his project of building and disseminating a large repertory of contemporary American organ music. He commissioned or premiered dozens of important new works, including Rorem's *Organbook*, Pinkham's *Organ Concerto*, Persichetti's *Auden Variations*, Read's *Galactic Novae* and Diamond's *Symphony for Organ*. Mr. Raver taught at Juilliard and Yale, among other institutions. A *New York Times* obituary for Mr. Raver appeared on January 31, 1991.



David Eisler, tenor, died of pneumonia on February 11, 1992 in Houston. He was 36 years old; in addition to his family, he is survived by his lover, Geoffrey Westergaard. Mr. Eisler was known for his performance in the title role of the New York City Opera's production of *Candide*; he performed in the televised and recorded versions. He also appeared in New York City Opera productions of *Il Barbiere di Siviglia*, *The Mikado* and *Lucia da Lammermoor*. He sang with the Opera Theater of St. Louis, Canadian Opera Theater, Monte Carlo Opera, Cleveland Philharmonic, Los Angeles Philharmonic and the London Symphony Orchestra. He was rehearsing for performances with the Houston Grand Opera when he fell ill. A *New York Times* obituary for Mr. Eisler appeared on February 14, 1992.



John Wattenberger, founder and director of the internationally known Paulist Boy Choristers, died on February 26, 1992 in Los Angeles of AIDS. He was 44 years old. The Paulist Boy Choristers were established in 1977 at St. Paul the Apostle Church in Los Angeles, where Wattenberger was director of music and organist until his illness. The 27-member group performed with the Los

Angeles Philharmonic, the Los Angeles Master Chorale and the Joffrey Ballet, and sang throughout Europe and America; a notable performance was a high Mass sung in St. Peter's Basilica in Rome. They also recorded music for a number of major films including *Edward Scissorhands* and *The Thornbirds*. In the last few years, Wattenberger began conducting AIDS Masses at his church, to which he invited the community at large. A *Los Angeles Times* obituary for Mr. Wattenberger appeared on February 29, 1992.

Elizabeth Wood and Kari Windingstad were kind enough to send us the obituaries summarized above. [PA]



Michael Lynch, gay academic, activist and editor of *LGSN* (the Lesbian & Gay Studies Newsletter of the Modern Language Association, perhaps our most important sibling), died on July 9, 1991 in Toronto of AIDS. An extended and brilliant memorial, including major speeches by Gerald Hannon, Ed Jackson and Eve Kosofsky Sedgwick, is printed in Vol. 18, no. 3 of *LGSN*; it also includes the program for Lynch's memorial service, which he designed with the musical numbers 'There Is a Man Going Round,' sung by Jessye Norman; 'We Cannot Retrace our Steps,' from Virgil Thomson's *The Mother of Us All*, sung by Mignon Dunn; and Al Jarreau singing 'Could You Believe.'

[PA]

We welcome your professional and personal memorials of gay & lesbian musicologists and musicians.

encounters / bussotti & mcclary



Italian avant-garde composer *Sylvano Bussotti* visited Los Angeles to perform in a concert of his music at the L. A. County Museum of Art in November, 1991. The concert was quite wonderful, and had its unexpected aspects; the beautiful large-scale ensemble piece *Voliera* (The Aviary) is based metaphorically on the relations between Zeus and Ganymede. A fourteen-year-old boy, Luca Paoloni, was featured as a violin soloist, not too obliquely representing Ganymede. Bussotti's own opulent piano solo was graphically constructed on a drawing of an eagle, symbol of Zeus. The young violinist's mother came along as a chaperone.

As a matter of fact, it seemed that nearly *everyone* came along; there were thirteen (or possibly fifteen or sixteen) Italian musicians who traveled to Los Angeles for the one concert. They apparently enjoyed their stay, and were even amused by the Los Angeles traffic; and I shall not soon forget the fascinating linguistic tangle that was heard when the sixteen (or fourteen or seventeen) of them ordered a very late dinner from a Thai waiter in a restaurant near my home.

Maestro Bussotti has used homoerotic images and texts in works which have become classics of the avant-garde,

including *Pièces de chair II* (1958-60) and *La passion selon Sade* (1965). The Maestro was charming and fascinating in his discussions of contemporary music and gay culture (even through the difficult filter of our mutual negotiations of French; and if you're wondering why we spoke French, it's because my Italian and his English are about equally useless). We will continue our correspondence, and hope to interview him for a future issue of the *Newsletter*. [PA]



Susan McClary, the subject of many words in this issue of the *Newsletter* and, in Philip Brett's words, the 'first feminist musicologist,' is visiting at UCLA during the spring of 1992. One of her courses has been on Feminism and Music, and your editor was quite happy to attend. Even better, the first four sessions were spent on Strauss' *Salome*, not just in terms of its images of women, but even more: in a consideration of Oscar Wilde's original text as a projection of gay ideas and desires into a female figure, as opposed to the ways in which Strauss altered the specific statements and metaphorical constructions of the text to minimize or overdramatize its more innovative and complex formations.

One of the most interesting results for me was the opportunity to develop vastly more respect for Wilde as a writer and thinker. When we begin to disentangle the turn-of-the-century aesthetic complex of desire, homosexuality, ornament, excess, effeminacy and femininity, we discover some rather remarkable things about the possibilities of the 'art for art's sake' movements, aesthetic possibilities that were practically erased by the onset of 'macho' modernism.

I'd like to list a few of the suggested readings for the course, including only those writings that clarify or imply gay issues (although, of course, disentangling gender positions is often nearly impossible):

- Dellamora, Richard. 'Traversing the Feminine in Oscar Wilde's *Salome*.' In *Victorian Sages and Cultural Discourse: Renegotiating Gender and Power*, ed. Thais Morgan (New Brunswick: Rutgers, 1990), pp. 246-313.
- Dijkstra, Bram. *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture*. Oxford: Oxford University, 1986.
- Dollimore, Jonathan. *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*. Oxford: Clarendon, 1991.
- Gay, Peter. *The Bourgeois Experience: Victoria to Freud, I: Education of the Senses*. Oxford: Oxford University Press, 1984.
- Gilman, Sander. 'Strauss and the Pervert.' In *Reading Opera*, ed. Arthur Groos and Roger Parker (Princeton: Princeton University, 1988), pp. 306-27.
- Kramer, Lawrence. 'Culture and Musical Hermeneutics: The Salome Complex.' *Cambridge Opera Journal* vol. 2, no. 3 (1990), pp. 269-94.
- Marcus, Jane. 'Salomé: The Jewish Princess was a New Woman.' In *Art and Anger: Reading like a Woman* (Columbus: Ohio State University, 1988), pp. 3-19.
- Said, Edward. *Orientalism*. New York: Vintage, 1979.

Schmidgall, Gary. 'Richard Strauss: Salome.' Chapter 8 in *Literature as Opera* (Oxford: Oxford University, 1977), pp. 247-86.

Sedgwick, Eve Kosofsky. 'Some Binarisms (II): Wilde, Nietzsche, and the Sentimental Relations of the Male Body.' Chapter 3 in *Epistemology of the Closet* (Berkeley & Los Angeles: University of California, 1990), pp. 131-181.

Showalter, Elaine. *Sexual Anarchy: Gender and Culture at the Fin de Siècle*. New York: Viking, 1990.

Wilde, Oscar. *The Portable Oscar Wilde*. New York: Penguin, 1981.

There was also a large, sophisticated bibliography on women's issues not necessarily identified with those of lesbians or gay men, and the latter sessions of the course focused on music by women. Kudos to Professor McClary for her ongoing examination of gender issues that are not limited to the heterosexual view, and for her consistent support of our concerns. [PA]

reviews / concerts



On January 12, 1992, the San Francisco-based *Women's Philharmonic* played a concert at the Kennedy Center for the Performing Arts to celebrate the twenty-fifth anniversary of the National Organization for Women as the final event of NOW's international meeting in Washington, D.C.

The Women's Philharmonic made its East Coast debut to critical acclaim. "Conductor JoAnn Falletta led the orchestra... often generating a raw power that should blow away stereotypes about women musicians - composers or performers." *Washington Post* music critic Joseph McLellan was the only writer to review the Women's Philharmonic at this important event, underlining the fact that, although every major orchestra and opera country in the United States owes its existence to the dedicated support of women, "these institutions still give women practically no attention as composers or conductors."

The program included *Sinfonia in C* (1770) by Marianne Martines, *Symphony in E Minor ('Gaelic')*, op. 32 (1896) by Amy Beach, *Overture: 'Parachute Dancing'* (1984) by Libby Larsen, *D'un matin de printemps* (1918) by Lili Boulanger, and *Duo Ye no. 2* (1987) by Chen Yi, with *The Thriller* (1909), a ragtime by May Aufderheide, as an encore.

Although all of the music played by the Women's Philharmonic on this occasion was by women composers, this is an unusual program for the orchestra - they usually include at least one piece by a male composer. This is in stark contrast to the "substantial gap shown in the repertoire of other orchestras," which seldom program works by women composers at all, and which ordinarily do not perform much contemporary music. Most of the music performed by the Women's Philharmonic is, of course, from the twentieth century.

The Women's Philharmonic, in its eleventh season, and in keeping with its ever-present goal "to change what is played in every concert hall by incorporating works by women composers into the orchestral repertoire," has presented eighty premieres to date, including twenty-five commissions from women composers. This accomplishment, and the Women's Philharmonic's dedication to promoting women composers, conductors and performers, has been recognized by eight national awards from ASCAP and the American Symphony Orchestra League for "adventuresome programming in contemporary music." The Women's Philharmonic is one of the first of twenty-five arts organizations – and one of only two orchestras – to receive the prestigious NEA Challenge III grant, awarded to creative projects with potential for long-term benefit to the arts.

The Women's Philharmonic has founded the National Women Composers Resource Center in an effort to bring music by women to wider audiences. The Resource Center commissions works from leading and emerging women composers, reconstructs historical works by women, and provides information on these works to orchestras around the world. For more information call (415) 543-2297 or write The Women's Philharmonic, 330 Townsend Street, Suite 218, San Francisco, California 94107. [FF]



Diarist, essayist and composer *Ned Rorem* is easily one of the most 'out' musicians of his generation, and his celebrity is connected with his lifestyle as much as with his music. Rorem was on the campus of UCLA for several days in February where he served in the capacity of UCLA Regents Lecturer. On February 23, his 'lecture,' a recital of his vocal works, was presented by the Department of Music in Schoenberg Hall. Donn Weiss conducted the UCLA Concert Choir, Madrigal Singers, Men's Glee Club, and a number of student soloists, a string orchestra and Professor Thomas Harmon on the organ. The program included *Arise, Shine; From an Unknown Past*; and the *Sermon on Miracles*.

Rorem's musical reputation rests mainly with his art songs, and this concert featured an abundance of songs, song cycles and a few choral works dating mostly from the 1950s. In his *Paris Diaries*, Rorem wrote that good music should disturb the listener "involuntarily like an erection." The UCLA concert was pleasant, but it is safe to say that no such responses were aroused. [James Westby]



Heartstrings
On February 22, 1992, I was at the Shrine Auditorium in Los Angeles, in the company of those who were gathered to celebrate the memory of those who have died, and to say no to the plague. *Heartstrings*, a musical revue on national tour with the AIDS Quilt, was a benefit for AIDS service organizations sponsored by the Design Industries Foundation for AIDS and The Names Project Foundation. It was designed, with perfect aim and no apologies, to pluck the

heartstrings, using great material and fine talent at every level of the production. I came to share the loss of my own brother to AIDS, and I found myself celebrating my agonies and being healed by an extraordinary show.

The show wove together narrative readings by a variety of film, television and pop music stars, with performances by a gifted ensemble interspersed with great musical entertainment. Bruce Davison, Julie Hagarty, John Forsyth, Maria Conchita Alonso, Marlo Thomas, Gerardo, and other luminaries spoke, often adding a dedication to friends who were sick or who had died. Christopher Reed, Marley Matlin and, particularly, Sally Kirkland expressed passionate outrage about the government's inaction.

The show was in two acts, the first angry and insistent: 'I Sing the Body Electric' from *Fame*, 'There's Me' from *Starlight Express*, 'A Dream with Your Name On It' and 'Love and Understanding/Get On your Feet.' Olivia Newton-John sang a sweet, sincere rendition of 'I Love You.' Director/choreographer David Bell moved his performers with wit, imagination and cunning. Musical coordinator Rob Bowman arranged the music with great taste and showmanship, which was brilliantly delivered by an orchestra directed by David Andrew Rogers. Every sentiment was milked from 'Free at Last,' followed by a Fundraiser's Montage that included 'Putting it Together,' 'Money Money' and 'Opening Doors.'

The message was delivered: we are watching a community of talented and brilliant people disappear – 'So Many Heroes/This is the Moment,' followed by 'Sweet Beginnings.' It was agitprop theater as Bertolt Brecht could never begin to devise, but we knew that all this wonderful fuss with beautiful people celebrating our losses in white tie could go for nought. Until a single tense dancer moved center stage in silence and began an utterly simple tap step, and did it again perhaps thirty times until we knew he was utterly determined and not going to stop; and then a second dancer, a third, and many more behind him in a phalanx that pointed at us, thundering out that same step, speeding up, moving through joy, recognition, and determination... until they began to fall away, and the tempo slowed again, and we were finally left with that one man, exhausted, persevering.

Everything had been said, but they couldn't leave it there; so they gave us a second act that was a celebration, making no less than a three-handkerchief evening. 'Waiting for the Light to Shine' from *Big River* and 'Coming Out of the Dark' began the second act. We were educated by 'Children will Listen' (complete with children on stage), moved by 'Part of the Human Heart,' and had our socks knocked off by Salt'n'Pepa rapping their wild 'Let's Talk about Sex.' A vision of enlightened television ads about safe sex was 'Trojan/Put a Sheath on your Sword,' a very funny piece with three performers in Trojan armor, speaking about a different kind of protection. Then we were brought back with a sweet rendition of 'What'll I Do,' 'Always' and 'I'll Be Seeing You.'

But I was not prepared for the stillness and simplicity of Joel Gray walking up out of the audience to stand and sing

'Jonathan Wesley Oliver, Jr.,' a song about someone whose grave is being visited by an old friend who wants to tell the dead man that his son is named Oliver, too. They could have left us right there, because I was utterly moved, but no: the Gay Men's Chorus of Los Angeles came out to sing 'Sometimes When we Touch,' giving new meaning to an intensely passionate song.

Then Nell Carter came out in a glittering electric-blue dress. Dedicating her song to her brother, a doctor who recently died, she sang a slow, lush, rhythmic version of 'I'll be Back in the High Life Again.' As the song built and built, she stopped just before the refrain: there was an intense silence, and she said, "You don't believe I love you, my brother? Just you watch:" and sailed into the refrain. Every number in the show had brought down the house, but there was nothing to compare to Nell's touching our inmost pain. The entire ensemble came out to close the show with 'This Little Light of Mine,' with which we all joined, clapping. And a whole lot of fancy-dress people were unselfconsciously clapping, taking the gospel cure, as we had come to a source, and filled our cups and drank deeply. [Harvey Sacks]

Harvey Sacks is a psychotherapist in private practice in Los Angeles. He spent some years as an actor in theaters across the country.

recent releases



Mark the Music: The Life and Work of Marc Blitzstein by Eric Gordon (New York: St. Martin's Press, 1989). This carefully researched biography of an American gay composer was a critical success at its publication; the publisher is not printing a paperback version, but is allowing the author to sell the hardback at the reduced price of \$15 (tax and postage included). Information is available from the author at (310) 399-8827. Checks should be made out to:

Eric Gordon
14 Ozone Avenue, No. 4
Venice, California 90291-2483



Gay Men's Chorus of Los Angeles has released its first CD, *Diversity*. To order, write:

CD/Cassette Sales Department, GMCLA
7985 Santa Monica Boulevard, Suite 109-134
West Hollywood, California 90046



The *Turtle Creek Chorale*, the Dallas gay chorus, has released a collection of Christmas music as its second CD, *Peace*. Turtle Creek's first CD was *From the Heart* (1990), and a third CD of a new work about AIDS is

scheduled for January 1992 release. To order, call (214) 526-3214 or write:

Turtle Creek Chorale
POB 190806
Dallas, Texas 75219-0806

These releases join CDs issued by the Windy City Gay Chorus, the Seattle Men's Chorus and the New York City Gay Men's Chorus; perhaps someone should start keeping track? Or perhaps we need to extend our discographies. [PA]

sibling periodicals



In our vol. 1, issue 2, we printed a list of academic newsletters in lesbian & gay studies. All of the following are in addition to those newsletters. (It's practically a growth industry!) This list is stolen from the newsletter of the *Committee on Lesbian & Gay History*.

Centre/fold, Newsletter of the Toronto Centre for Lesbian & Gay Studies, 2 Bloor Street West, Suite 100-129, Toronto, Ontario M4W 3E2, Canada.

Gay & Lesbian Caucus News, College Art Association, POB 2009, Yale Station, New Haven, Connecticut 06520.

Gay & Lesbian Studies Newsletter, Gay & Lesbian Studies Department, City College of San Francisco, 50 Phalen Avenue, San Francisco, California 94112.

GLTF Newsletter, Gay & Lesbian Task Force, American Library Association, POB 1817, Costa Mesa, California 92628.

International Association of Lesbian & Gay Archives and Libraries (IALGAL), c/o Bill Walker, 3823 17th Street, San Francisco, California 94114.

Lesbian Caucus Newsletter, National Women's Studies Association, c/o Annette van Dyke, Women's Studies Department, Denison University, Granville, Ohio 43023.

National Organization of Gay & Lesbian Scientists and Technical Professionals (NOGLSTP), POB 14138, Chicago, Illinois 60614.

Out in Academia, Newsletter of Multicultural and Lesbian Studies, 300 Eshelman Hall, University of California, Berkeley, California 94720.

Variant, Newsletter of the CCCC Lesbian & Gay Caucus, c/o Joseph Marchesani, Pennsylvania State University, Hazleton, Pennsylvania 18201. [PA]



Several of our siblings have changed their addresses, as follows.

Committee on Lesbian & Gay History has moved to (414) 229-4924 (messages (414) 229-4361), Internet jmerrick@csd4.csd.uwm.edu. Their address is: Jeffrey Merrick, History Department, University of Wisconsin, Milwaukee, POB 413, Milwaukee, Wisconsin 53201.

Gay & Lesbian Historical Society of Northern California has moved to: GLHS Archives, POB 424280, San Francisco, California 94142.
Sociologists' Lesbian & Gay Caucus Newsletter has moved to (313) 741-9512, or: SLGC, POB 8425, Ann Arbor, Michigan 48107. [PA]



repercussions, a new journal for critical and alternative musicologies published at the University of California, Berkeley, seeks subscribers. Vol. 1, no. 1, out by the end of April, will include: Judith Peraino, "Rip her to Shreds: Evaluating and Redefining Women's Music according to a Butch-Femme Aesthetic;" Mitchell Morris, 'On Gaily Reading Music;' Karen Pegley and Virginia Caputo, 'Growing Up Female(s): Retrospective Thoughts on Musical Preferences and Meaning.' The Fall issue will include Paul Attinello's 'Signifying Chaos: Towards a Semiotic Analysis of Sylvano Bussotti's *Siciliano*.' Regular subscriptions for two issues a year are \$20; student subscriptions are \$18, institutions \$28. Write to:

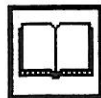
repercussions
 c/o Kristi Brown, 107 Morrison Hall
 University of California, Berkeley
 Berkeley, California 94720

current bibliography



Current Bibliography is a regular list of books and articles on lesbians & gay men in music, focusing on recent publications. We encourage you to send us articles and entries for this list.

- Bachlund, Gary. *Requiem for the Victims of AIDS*. Unpublished master's thesis. Los Angeles: University of California, 1991. [Multi-movement work for soloists, choruses, orchestra on Mass, biblical and original texts.]
- Bernheimer, Martin. 'Shattering AIDS Memorial.' *Los Angeles Times*, December 20, 1991. [Review of John Corigliano's *Symphony no. 1*.]
- Block, Adam. 'Queer as they Want to Be.' *The Advocate*, no. 595 (January 28, 1992), pp. 64-65. [On the group Voice Farm.]
- Citron, Marcia. 'Beyond Biography: Seventh International Congress on Women in Music, Utrecht... 29 May - 2 June 1991; Music and Gender Conference... London, 5-7 July 1991' [conference reports]. *Journal of Musicology*, vol. 9 no. 4 (Fall 1991), pp. 533-543.
- Davidson, Tina. 'Cassandra Sings.' *Ms. Magazine* (February 1992), pp. 64-7. [On women composers.]
- Gallagher, John. 'Miss Saigon Benefit Exact High Price from Gay Legal Group.' *The Advocate*, no. 576 (May 7, 1991), pp. 24-5.



- Heymont, George. 'A Grand Passion: Kurt Ollman and Stephen Wadsworth Share a Life On and Off the Operatic Stage.' *The Advocate*, no. 568 (January 15, 1991), p. 59.
- Holland, Bernard. 'A Symphony in the News Is the News.' *New York Times*, March 15, 1992. [Review of Corigliano's *Symphony no. 1*.]
- James, Jamie. 'Two Americans Converge on Whitman.' *New York Times*, March 1, 1992. [On Ned Rorem and John Adams.]
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[PA]



We are still searching for a bibliographer who can maintain our Current Bibliography. Such a person needs to have access to a major research library, plus the skills and time to locate current materials on lesbian & gay music and musicology. Please come forward, so we can all stop depending on the Editors' rather desperate listings of newspaper reviews (see above). [PA]



your humble servants



As noted in the GLSG/AMS session report, we are pleased to welcome four new members-at-large onto our unnamed 'steering committee.'

Philip Brett, co-chair

Lydia Hamesley, co-chair

Paul Attinello, co-editor

Frances Feldon, co-editor

Paul Borg, membership secretary

Suzanne Cusick, member-at-large

Patrick Brannon, member-at-large

Alan Lewis, member-at-large

Judith Peraino, member-at-large

in our next issue



Because of our decision to focus on Susan McClary's work in this issue, some of our planned articles for this issue will appear in our next issue (we hope). These include: an article on gay music and musicians in New Zealand; a report on the 1992 GALA Conference and concerts; an editorial on 'gay stylistics;' an interview with contemporary composers Gerhard Stäbler and Kunsu Shim; a history of lesbian & gay studies in the AMS; and reviews of recent musical works about AIDS, including Corigliano's *Symphony no. 1* and Bourland and Hall's *Hidden Legacies*.

(Anyone who says that those articles didn't appear because one of our editors is finishing her dissertation, and the other is taking his Ph.D. examinations, is just being difficult.)

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