

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Two, Number Two • October 1992

introduction



Welcome to the fifth issue 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. A list of 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.

Subscriptions & Contributions: We ask \$5.00 for 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 write checks to *GLSG — Paul Borg* and mail to the *subscription* address at the end of this issue. If you need a receipt (in addition to your cancelled check) please say so. The Newsletter appears in March and October.

The financial burden of producing the Newsletter is not eased by any institution or grant. We welcome your contributions in any amount. A Supporting Member subscription of \$25.00 goes towards production of the Newsletter.

Announcements and Articles should be sent to *Frances Feldon*, co-editor, by March 1st and October 1st of each year. We like for articles of any length to be entered on Macintosh diskettes, if possible. We welcome news, announcements of conferences, concerts and workshops, special bibliographies, articles, suggestions, and letters to the editors (even complaints). [Paul Attinello & Frances Feldon]

Our editorial offices are moving! Paul Attinello is moving to San Francisco — at least he hopes so, though there seem to be no affordable spaces. As a result, all editorial correspondence should be sent to Frances Feldon's new house in Richmond, California; her new address is listed at the end of the Newsletter.

And: please send subscription requests to Paul Borg, not Paul Attinello. It's a different address and everything. This will save a great deal of postage between our desks.

This was a difficult issue to produce — not for any scholarly reason, but simply because of the combination of a (professionally and personally) exhausting summer, with a major increase in the volume of our incoming mail and articles. We seem to be suffering from an embarras des richesses... Unfortunately, some of our officers are still paying a large part of the cost of the Newsletter, and if it gets any larger, our lives become more difficult than they already are (\$2c postage leaps up to 75c).

As a result, some of the articles and reviews we received have been somewhat cut. We apologize, and hope none of our writers or readers are offended. Perhaps we can raise subscriptions to \$80 a year and produce a glossy coffee-table journal... ah, the vain dreams of poor academics. Of course, we greatly welcome your subscriptions and contributions. And we intend to continue waxing ecstatic when we receive your articles and letters.

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letters



Editors:

I've just finished reading the new *GLSG Newsletter* and felt I had to tell you what a superb job you're doing. Frankly, I don't know *how* you're doing it, with no staff and little

money. For someone like myself, who is not a musicologist but involved with lesbian & gay studies, much of the material in your Newsletter is unfamiliar and (perhaps because of that) invaluable. The commentary by and about Susan McClary, for example, contains significant material for the ongoing debate about whether a gay or lesbian sensibility does in fact exist. I send you my congratulations for the fine work already done, and the hope that you will continue it in the future. All the best,

Martin Duberman, Director
Center for Lesbian & Gay Studies (CLAGS)
New York



Editors:

I want to direct your readers' attention to Thomas Yingling's 'Sexual Preference/Cultural Reference: The Predicament of Gay Culture Studies' (*American Literary History*, vol. 3 (1991), pp. 184-97). His challenge to the growing field of lesbian & gay studies is to remember that the fight against sexual oppression cannot be carried out – or even conceived – as separate from the fight against other forms and along other axes of oppression. "We cannot assume that sexuality is the most significant – much less the only – cultural fantasy through which meaning and subjectivity are produced and through which desires are framed, policed, and institutionalized" (p. 186).

As an example, he notes the contest of values surrounding Robert Mapplethorpe: "forced to respond to Mapplethorpe with legitimating gestures [and necessarily so], gay culture simultaneously finds itself unable to address the phallogocentric appeal of [his] work, its occasional debt to racist discourse, and American culture's increasing tendency to address same-sex cultural practices only through economies of the masculine" (p. 195). I would add the example of Derek Jarman's recent film *Edward II*, whose demand for sexual freedom is linked with the vicious theme of a victimized woman, carried over from the original Marlowe play. How successful can we judge our fight when it demands the sacrifice of other victims; when we remain blind to our complicity in other oppressions?

The issue of intersecting, differently structured oppressions has received much attention in feminist theory. Eve Sedgwick makes it important to her argument in *Epistemology of the Closet*, and one hopes it will gain further currency in sexuality studies. Another example on a lighter note is Adam Mars-Jones' hilarious dissection of a popular gay detective novel in his introduction to the short story collection *Mae West is Dead*. His analysis reveals the cultural work going on beneath the novel's entertaining surface, e.g. along gender lines, but also how 'freedom' in one's sexual identity often involves a dubious pact with the ghetto and the marketplace. Such examples should help us remember that a platform of sexual liberation is never enough: there are always other pressures, other things going on besides and within sexuality.

Chip Whitesell
Minneapolis

To respond to one of your points: how do we distinguish a particular character or artwork from a perceived ideology? The exploitation of Marlowe's demonized Isabella is certainly a problem... but what space exists on the stage or screen for the presentation of villains of various stripes? This is not a new question. But I always liked Boys in the Band, simply because I didn't read the characters as unhappy stereotypes (i.e., projections), but as unhappy individuals (i.e., portraits from experience). This is, of course, a tricky thing to analyze. [PA]



Editors:

As with your other issues, I read with interest everything in the *Newsletter's* vol. 2, no. 1 (March 1992). Carol Robertson's commentary has much to offer and, for me, her points are well taken. In regard to the relevance of the definitional aspects of 'she' and 'he' in other cultures, my concerns are equally pragmatic. From the *Newsletter's* first issue, I have wondered whether the exclusivity of its name would ultimately turn off some unknown (but very needed) percentage of your readership, whatever its orientation. Cliché-ridden as it may sound: in today's world, we need more and better communication, not less and lesser. Consequently, because of the name, isn't it possible that (1) the issues raised and/or discussed could further isolate lesbian & gay scholars from the 'mainstream,' i.e., non-gay & lesbian scholars (or some facsimile thereof!), and that (2) any contribution to scholarship could be considered radical in advance of a fair reading, to be put aside, buried elsewhere, if not buried herein? I am assuming *further* isolation since mainstream music journals (as well as non-music journals) are generally not eager to be forums for articles concerning issues of gender. Moreover, scholarly types have been reticent to come out of any closet with ideas not compatible with the usual entrenched areas of scholarship. (Ask me why I haven't published my work on *Lulu!*)

It seems as if this is another instance of 'Catch-22:' that is, if you don't publish your own newsletter, you won't be heard; if you do publish under a 'loaded' name, you won't be heard as much as you might have hoped, and if you try to publish in mainstream music journals, you might not get a fair hearing. Let's face it, change comes ever so slowly, too slowly. Considering these alternatives, and considering that this is not young Candide's world, would not your *raison d'être* be better served – and I hate to suggest this – by changing your name to something else, say, 'Issues Concerning Music and Gender' or just 'Music and Gender?' In the meantime, hats off for your noteworthy efforts.

My second comment concerns the word 'lover,' another loaded term. [See 'Memorials,' vol. 2 no. 1, 1992]. For heterosexuals, perhaps maybe only this naïve one, I personally dislike the word. I have an idea that many of us 'middle-agers' (more particularly women) know why: in this context (as well as in too many periods of Western literature), 'lover' has come to mean a predominantly sexual relationship, outside the bonds of caring and outside

legitimacy, whether legal, social, marital, religious or moral. Consequently I cringed when I read the obituaries, thinking that the word 'lover' did not do justice to the relationships mentioned – and that idea does not sit well with me. Might not 'companion' be a better choice of word? Please advise.

JanClaire Elliott
UCLA, Los Angeles

This letter raises many questions; some answers may be in Brett's response to Robertson in this issue. Calling the group and Newsletter by specific, culturally charged names is not, I think, intended to resolve the problem of doing research that one feels must be hidden; that is a conflict that cannot be resolved from the outside. A statement (paper, etc.) is either identified as lesbian or gay, or it isn't; if the Newsletter were titled more abstractly, the statement would still either Name The Name, or it wouldn't. This is brutally dichotomous in comparison to Robertson's exposition of gender continuums, but we're talking about musicologists reading, and how they identify or censor work: will they say it's shocking, because it's gay or lesbian, or will they say it's interesting but foreign to their experience, because it's about gender variations that are identified obliquely or not at all? (I'm thinking of AMS members here; I realize that ethnomusicologists, as a social group with particular rules of discourse, may not make that kind of judgment.)

The Newsletter does, certainly, offer you a place to share your work on Lulu (see earlier issues for citations of work by Karen Pegley and Mitchell Morris on that opera), even if it is risky to cite the Newsletter's name in your CV. And that's something, isn't it?

'Lover' is my choice of word in paraphrasing New York Times texts that use 'companion,' which I find euphemistic. I'm happy to hear discussion and reconsider; but, in your list of ways in which 'lover' seems illegitimate, I would point out that in most of them a lesbian or gay relationship is widely considered illegitimate: legal, social, marital, religious, moral. When the IRS comes up with a term, then... But I cannot say it better than Neil Bartlett, in Who Was That Man? (London: Serpent's Tail, 1988, p. 87):

"And often I wish I had a word for the kind of couple we are... The existing words can become inadequate, painful... We know that declarations of love between men are different, the words cannot have (we do not wish them to have) the same weight or meanings that they had for our parents... That is why we love to chatter, to bitch, to talk in slang, to talk dirty, to learn the different languages peculiar to our version of the city, to rephrase ourselves continually. We want the pleasure of saying what we mean... Do you have words for your love, a hundred years after we dared not speak our name?... I've tried calling him 'darling.' I've described him as my lover, my boyfriend (but only in joke), my friend, mate, fuck, trick, man ('That's my man'). He is master, husband, wife, affair, love, himself ('Where's himself tonight'), the other half, number one. *Words fail me.*"

[PA]



Editors:

I am working on a project involving the composer John Cage, and have noticed that he is blithely listed as one of the 'gay' composers of this century. However, I have not been able to unearth any substantiation for this assertion, save his long association with Merce Cunningham. If anyone has further information or concrete citations for this attribution, please send it to me. Thank you for your help.

Mario Gagnon
891 Airport Road, No. 2
Chapel Hill, North Carolina 27514-2754

Mario wrote to us before Cage's death, which has of course refocused attention on him. I recently wrote a dictionary entry where I said Cage was reputedly gay, though I have no references – it's based entirely on (strong) hearsay; and I'm told Cage would have been furious if he had seen it. [PA]



Editors:

I would be very interested in receiving a copy of the March issue of the *GLSG Newsletter* containing the material pertaining to the Schubert controversy. A philologist rather than a musicologist, I followed the *New York Times* attacks with amazement and waited for responses. Thank you.

David Glengold
Berkeley, California



Editors:

Loved the March issue of the *GLSG Newsletter*! Thank you so much. I'm inspired, entertained, angered and fascinated. And I'm sending more money!

Steve Bryant
Seattle, Washington

current news



The *American Musicological Society* unanimously accepted an amendment to the bylaws at its meeting of March 14-15, reading: "The Society shall not discriminate against anyone on the basis of sex, race, color, religion, national origin, disability, age, sexual orientation, ideology, or field of scholarship in the evaluation of abstracts and manuscripts, awarding of prizes and fellowships, nomination to committees, or its other professional activities." This amendment was initiated by our GLSG co-chairs Philip Brett and Lydia Hamessley and submitted with a petition signed by more than fifty AMS members. It will be on the agenda of the Business Meeting on November 7th at the Pittsburgh conference for discussion and possible revision; a ballot will then go out by mail to the entire membership. [PA]



OUTBEAT, a New York activist organization, put up posters around Lincoln Center and Carnegie Hall to celebrate this year's Gay & Lesbian Pride Week. These posters included the name and picture of a composer with the phrase AMERICAN COMPOSER: ABSOLUTELY QUEER and the OUTBEAT logo. We received posters on Leonard Bernstein, John Cage, Aaron Copland, John Corigliano, David Diamond, Lou Harrison, Gian-Carlo Menotti, Ned Rorem, Virgil Thomson and Charles Wuorinen. The enclosed letter said: "The purpose of this visibility campaign is to draw attention to the central contribution of gay composers to American classical music. All too often, the nature of that contribution has been denied, obscured, and expunged. OUTBEAT demands that the sexuality of most of America's greatest composers be acknowledged once and for all." The letter closed with the handwritten phrase, "Activism for the Cultural Elite." [PA]



Arts Planks

Democratic Platform: "We believe in public support for the arts, including the National Endowment for the Arts, that is free from political manipulation and firmly rooted in the First Amendment's freedom of expression guarantee."

Republican Platform: "We condemn the use of public funds to subsidize obscenity and blasphemy masquerading as art. No artist has an inherent right to claim taxpayer support for his or her private vision of art if that vision mocks the moral and spiritual basis on which our society is founded." [FF]



The **Women's Philharmonic** has received its ninth ASCAP award in eleven years for "adventuresome programming in contemporary music." Entering its twelfth season this year, the Women's Philharmonic has received more of these national awards than any other Bay Area orchestra. The Philharmonic has presented works by more than one hundred women composers including eighty premieres and thirty commissions. [FF]



Domestic Partner Benefits at Stanford. A Faculty Senate subcommittee recommended in a report that domestic partners of university employees receive the same benefits as husbands and wives of employees, including medical, dental and athletic benefits, library privileges, tuition grants, and all other benefits. It awaits approval from the full senate this fall. Domestic partners of students were granted spousal benefits in the fall of 1990; Stanford became the first school in the country to offer a comprehensive domestic partner benefits policy. The decision to consider extending benefits to domestic partners rests on the university's policy "barring discrimination in employment... on the basis of sexual orientation or marital status." [FF]



Music, Politics, the Body and Lesbian Reflection is an accredited course taught by Jennifer Rycenga of Pomona College at the new Institute of Gay & Lesbian Education in West Hollywood, which operates under the direction of Simon LeVay. Rycenga's description states: "This class is an interactive exploration of music philosophically and sonically. We will consider how music is related to issues of culture, sexuality, spirituality, materiality, community and politics. We will draw from lesbian and feminist thinkers such as Audre Lord, Gloria Anzaldua, Pauline Oliveros, Judy Grahn, Adrienne Rich and Susan McClary. Various styles of music will be examined, including but not limited to rock, folk and protest music, women's music, jazz, western art music, and Indian classical music. Students should have some active involvement in music, ranging from a full-time profession to exuberant singing in the shower; be prepared to play or sing in an improvisatory context in class." The class runs from September 17 to December 10; for information contact the Institute at 626 North Robertson Boulevard, West Hollywood, California 90069, or call (310) 652-1786. [PA]



The **Lesbian & Gay Bands of America** celebrated their tenth anniversary, and the tenth anniversary of the Gay Games, with two concerts in San Francisco. On September 5, 1992, 'Swing '92' was presented by five Big Bands from across the U.S. On September 6, 'Dreams: Toward the Next Rainbow' was presented by more than 300 lesbian & gay musicians. The first meeting of the LGBA was in Chicago on October 3, 1982; the organization now represents more than 23 bands in North America. [PA]



The **Fourth Festival of the Gay & Lesbian Association of Choruses (GALA)** was held in Denver at the Performing Arts Complex from June 28 to July 4, 1992. Performances were given by more than sixty choruses and a number of smaller ensembles; additional concerts included a concert by the three Denver ensembles, a memorial concert, a benefit by the pop group The Flirtations, and a finale concert that included seven winning works from a commission competition. GALA now has 105 member choruses with a combined membership of about 5,500 singers, more than 2,700 of whom attended the festival. [PA]



An **Electronic Directory of Lesbian & Gay Scholars** is being compiled by Louie Crew of the Academic Foundations Department at Rutgers University. The directory will allow hundreds of persons to network instantly. For details, send e-mail to: lcrew@andromeda.rutgers.edu. (We were given an old-fashioned address and phone, but Louie didn't ask us to give it out. Besides, that would be cheating, wouldn't it?) [PA]



TIAA-CREF ALERT

Your pension fund needs to hear from you. Many of you have probably been following news on the notorious Cracker Barrel restaurant chain with interest. You may not be aware, however, that there is a way you can help stop anti-gay discrimination at Cracker Barrel. TIAA-CREF, with which many of you have pension funds, holds stock in Cracker Barrel. Another major stockholder in the company is the New York City Employee Retirement System, which has filed a resolution asking the company to prohibit anti-gay discrimination. TIAA-CREF, as a voting stockholder, will be asked to take a position on this issue at the annual stockholders' meeting in November.

There is a danger that TIAA-CREF may take the customary route by siding with management which, in this case, means voting against the pro-gay resolution. To date, those of us who have inquired into the matter have received polite but non-committal responses. This danger is not only a menace to the cause of lesbian & gay rights. It is also a menace to you personally, because it is your deferred wages (as pension funds are legally defined), invested through TIAA-CREF, that entitles them to cast a vote on this issue. If TIAA-CREF votes against the resolution, it will be *your* money that was used to support anti-gay discrimination.

You should write to one or more of the CREF trustees below telling them you would consider it a violation of their fiduciary responsibility if any of the fund's shares – *not just your portion* – are voted against the New York resolution. CREF Trustees who should receive letters include:

Professor Elizabeth E. Bailey
The Wharton School
University of Pennsylvania
Philadelphia, Pennsylvania 19104

Professor Jay O. Light
Harvard Business School
Harvard University
Cambridge, Massachusetts 02138

Professor Marjorie Fine Knowles
College of Law
Georgia State University
Atlanta, Georgia 30303

Professor Robert C. Merton
Harvard Business School
Harvard University
Cambridge, Massachusetts 02138

Here are some of the points you might raise in your letter:

1) Any votes in support of discrimination reduce your future employment possibilities. In such economically insecure times as these, who knows where your next job will come from? (Keep in mind that companies often diversify by acquiring unrelated business subsidiaries. Cracker Barrel might be the next owner of your next employer.) As trustees

of your deferred wages, they are supposed to act to enhance your financial well-being, not destroy it.

2) If shareholders support management's anti-gay behavior, it will make Cracker Barrel more vulnerable to lawsuits (several are under way) because the vote will serve to prove the plaintiffs' argument that there was a hostile climate.

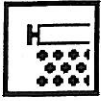
3) The company will not be able to grow into a national chain, as it intends to do, if it does not intend to respect the laws of six states and virtually every major city in the country. For instance, no national turnpike restaurant chain can afford to rule out the lucrative Northeast Corridor, in which three out of four miles of I-95 between Boston and Washington are covered by gay rights laws. A vote against the New York resolution is a vote against the future growth and profitability of the company. (Points 2 and 3 should appeal to the trustees' business judgement.)

4) Don't let TIAA-CREF try to get off the hook by promising to vote "your portion" of the fund in favor of the New York resolution. Tell them that if TIAA-CREF votes any portion of the fund in support of discrimination, it will commit an act of economic injury against you and all of their lesbian & gay participants.

If you can, send copies of your correspondence to: Donn Mitchell, Gay Rights Compliance Advisor, 405 West 23rd Street, No. 10-J, New York, New York 10011; or call him at (212) 727-3585. Donn works for the Wall Street Project, a public interest organization concerned with lesbians & gays in the business world, and is currently organizing a letter-writing campaign on the Cracker Barrel issue.

You may also want to consider contacting the financial officers of your institutions in order to find out whether they hold Cracker Barrel stock and, if so, whether they would also be willing to support the New York resolution. You may do this alone or in collaboration with your local gay & lesbian campus group. Raise the same points you raised to the TIAA-CREF trustees, but adjust the wording to an academic context. For example, it isn't just the future employment possibilities of you and your lesbian & gay colleagues at stake. It's the future employment possibilities of current and future alumni/ae (and remember, students are future alumni/ae) on whom institutions depend for donations. Also, for an institution to condone behavior elsewhere (for example, anti-gay discrimination) that it prohibits on its own premises (as many colleges and universities do nowadays) seems at best inconsistent. At worst, it breeds disrespect for the institution's commitment to equal opportunity.

Finally, remember that divestment is not the strategy here; you should reassure your institutions of that. They are, after all, just as concerned about return on their stock as the next stockholder. Divestment gives the homophobes what they want. After all, divested stock has to be bought by somebody, and whoever buys it will almost certainly not have your scruples about socially responsible investing. Remember, stock is power! **PRUDENT FINANCIAL MANAGEMENT MEANS OPPOSING ANTI-GAY DISCRIMINATION!** [Brian Newhouse]



Total Eclipse: The Poetry of Verlaine and Rimbaud, a concert given on April 4, 1992 at Bowdoin College in Brunswick, Maine, was performed by Lorraine Hunt, soprano; Kurt Ollmann, baritone; Robert Chapline, narrator; and Steven Blier, piano. The concert included songs by Debussy, Fauré, Hahn, Hoiby, Britten, and Aubin, interspersed with narrated passages from works outlining the relationship of the two men. Mr. Blier wrote an excellent program booklet, including a moving compilation of texts that beautifully illuminates (!) the poets and their work. [PA]



Mark Carlson's *From One Who Stays*, a song cycle for mezzo-soprano, flute, cello and piano, received its first complete performance on May 6, 1992 at Schoenberg Hall, UCLA. The cycle, written in 1991-2, is a setting of poems by Amy Lowell, Emily Dickinson, Elizabeth Frost, George Santayana, Victor Hugo and Anne Bradstreet; it is written for Carlson's lover of nineteen years, Charlie Swigart, who died in 1990. Carlson, who teaches at UCLA, says his elegantly neoclassical *Piano Quarter* (1992) "emotionally deals with the same issues." I'm sorry that I missed the concert, but no less of a critic than Susan McClary said she thought it was remarkably beautiful and quite moving. [PA]



Organist *Calvin Hampton* left a number of compositions on his death in 1984. We have recently received several scores, including the Concerto for Organ and *In Praise of Humanity*; there are also five recordings in print. We expect to have a review and/or biography by William Hanrahan within the few issues. Meanwhile, Marcella Pambrun is the executor of Hampton's creative estate, and is pleased to send a list of scores and recordings to interested performers and musicologists. She can be reached at: 61 Gramercy Park North, New York, New York 10010, or called at (212) 473-2877. [PA]



Leonard & Larry, Tim Barela's witty cartoon of L.A. gay life, had an amusing episode in the March 13, 1992 issue of *Frontiers*. Jim, assistant in Larry's leather shop, is listening to the melancholy third movement of Brahms' third symphony over and over... "Look, the cover of the CD box has an *actual photograph* of Brahms... he was just a *big, huggable teddy bear*... The liner notes also say that Brahms was a '*confirmed bachelor*' - *code words*, that's all. And this isn't just music, it's the eloquent, *mournful cries* of a *pitiful soul trapped behind the closet door!*" Larry snorts with irritation, but Jim dithers on about Tchaikovsky: "If I had lived back then, I would have gotten them *together*... Maybe Johannes and Peter [sic] could have *really been happy*." Of course, it comes out that Jim has just been jilted again... oh well, so much for Romantic hermeneutics. [PA]



Feminist Theory and Music II: A Continuing Dialogue will be held at the Eastman School of Music in Rochester, New York on June 17-20, 1993. Ellen Koskoff coordinates this second meeting with the continuing goal "to develop a critical language, common to all the subdisciplines of music, that intersects with the insights of feminist theory." Contributions are welcome from musicologists, theorists, ethnomusicologists, performers, composers and music educators, as well as scholars in disciplines other than music; interdisciplinary papers are encouraged. One-page paper abstracts and proposals for group sessions or performances are due by January 1, 1993. Mail six copies to: Gretchen Wheelock, Department of Musicology, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604-2599.



GLQ: A Journal of Lesbian & Gay Studies is slated to produce its first issue in June 1993. *GLQ* proposes to illuminate the complex interplay among sexual and social practices, private fantasies and public institutions, erotics and politics. Edited by Carolyn Dinshaw of the University of California, Berkeley, and David Halperin of the Massachusetts Institute of Technology, *GLQ* provides the first forum specifically for new work in the field. *GLQ* solicits contributions in all areas of lesbian & gay studies, seeking in particular research into historical periods before the twentieth century, non-anglophone cultures, and the experiences of those who have been marginalized by race, ethnicity, class or sexual practice. Manuscripts can be sent to Carolyn Dinshaw, Department of English, University of California, Berkeley 94720; or David Halperin, 14N-432, Massachusetts Institute of Technology, 77 Massachusetts Avenue, Cambridge, Massachusetts 02139. To reserve a free sample copy or obtain contributors' guidelines, contact Philip Rappaport, Gordon & Breach Publishers, POB 786 Cooper Station, New York, New York 10276.



Can we all make a point of presenting more lesbian & gay papers in 1993? The American Musicological Society meeting in Montréal may be quite interesting; the deadline for abstracts is January 15th; contact Christopher Reynolds, Chair, Program Committee, Department of Music, UC Davis, California 95616. The Society for Music Theory (which hasn't heard *any* gay or lesbian papers, I think) will meet with the AMS. The deadline for proposals is February 1st; contact William Caplin, Chair, 1993 SMT Program Committee, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montréal, Quebec H3A 1E3 Canada. The Society for Ethnomusicology hasn't announced 1993 deadlines yet; this year's deadline was March 15th. As I don't subscribe to the College Music Society, I don't know their deadlines. Let's get our work out there! [PA]

upcoming events



The *Society for Music Theory* held its fifteenth annual conference on October 14-18 at the Holiday Inn Crowne Plaza Hotel in Kansas City, Missouri. Of interest is an Invited Special Session, 'Towards a Feminist Music Theory,' with papers by Suzanne Cusick and Susan McClary. Contact Lee Riggins, Registration, at (816) 235-2929.



The *Society for Ethnomusicology* will hold its 37th annual meeting on October 21-25 at the Hyatt Regency in Bellevue, Washington; it will include a session called 'Music, Dance and Sexuality: Negotiating Gender' (although the genders named seem to be unnegotiatedly heterosexual). For information, contact the NAM '92 Local Arrangements Committee, Christopher Waterman & Laurel Sercombe, Co-Chairs, School of Music DN-10, University of Washington, Seattle, Washington, 98195, or call (206) 543-0949.



The *College Music Society* will meet jointly with the Association for Technology in Music Instruction on October 29-November 1 at the Omni Hotel in San Diego. For information, contact CMS, 202 West Spruce Street, Missoula, Montana 59802, or call (406) 721-9616.



The *American Musicological Society* will hold its 58th Annual Meeting on November 5-8, 1992, at the Pittsburgh Hilton in Pittsburgh, Pennsylvania. The Gay & Lesbian Study Group will meet from 12 to 2 on Saturday; part of that meeting will be spent on the by-laws (printed in this issue). There are also meetings by the Council Committee on Cultural Diversity and the Committee on the Status of Women. There don't seem to be any lesbian or gay papers on the program, although there are some suggestive titles... For information, contact: Dean Root, Co-Chair, Local Arrangements Committee, Foster Hall Collection, University of Pittsburgh, Pittsburgh, Pennsylvania 15260.



The first annual conference *Unnatural Acts: Theorizing the Performative* will be held at the University of California, Riverside on February 12-14, 1993. The conference is related to the new series 'Unnatural Acts,' published by the Indiana University Press and edited by Sue-Ellen Case, Philip Brett and Susan Foster. The paper deadline was October 15th, but send inquiries to: Sue-Ellen Case, English Department, University of California, Riverside, California 92521.



The Desert Peach, a gay musical about World War II, Erwin Rommel and his (fictitious) gay half-brother, will play from November 6-29 at the Fremont Palace in Seattle. Call the Mystic Fruitcake Company at (503) 285-6788.



The *Society of Gay & Lesbian Composers* will hold its Fall concert on November 8, 1992 at 4:00 p.m. at Old First Church in San Francisco. Works by Peter Bellinger, Harry Bernstein, Charles Buel, William Ludtke, Robert Ramsay, Alan Stringer, Hugh Trutton and Richard Wagner will be performed. For information, call (415) 681-8008.



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 West, Montreal PQ H4B 1R6, Canada.



The *Jon Sims Center for the Performing Arts* in San Francisco presents the San Francisco Winds of Freedom on December 8th; and the Fourth Annual 'Hard Candy Christmas,' with City Swing and chanteuse Gail Winstanley on December 13th. Call (415) 554-0402 for information.



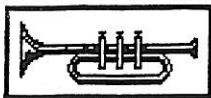
Feminist Theory and Music II: A Continuing Dialogue will be held at the Eastman School of Music in Rochester, New York on June 17-20, 1993. See 'Requests for Papers' for information. To order registration materials, contact: University Conference and Events Office, University of Rochester, Rochester, New York 14627-0041.



The *College Music Society's 1993 Summer Institute on Women and Music* will be held at Mount Vernon College, Washington, D.C. on June 27-July 3. For information contact CMS, 202 West Spruce Street, Missoula, Montana 59802, or call (406) 721-9616.



Our coverage of concerts, benefits, etc. by lesbian & gay choruses and bands is erratic. While we don't intend to try to cover all of these - which would require a separate newsletter - we are happy to announce upcoming events (and past ones, if important). Keep us up to date! [PA]



Robertson On Gender: A Reply

Just before the impulsive Helen has sex with the unfortunate Leonard Bast in *Howard's End*, she says:

"I believe in personal responsibility. Don't you? And in personal everything. I hate – I suppose I oughtn't to say that – but the Wilcoxes are on the wrong tack surely. Or perhaps it isn't their fault. Perhaps the little thing that says 'I' is missing out of the middle of their heads, and then it's a waste of time to blame them. There's a nightmare theory that says a special race is being born which will rule the rest of us in future just because it lacks the little thing that says 'I.' Had you heard that?"

Though Forster presents the idea ironically, he agrees with Helen that unless you learn to say 'I' you are likely to be a victim of "panic and emptiness." This came to my mind on reading Carol Robertson's 'What's in a Name?' [vol. 2 no. 1, March 1992].

Robertson says "we need a more inclusive name [than Gay & Lesbian Study Group] because we will continue to encounter cultural contexts in which the five words/categories we have learned to use [lesbian, gay, homosexual, heterosexual, bisexual] reduce the complexity of personhood to a handful of oppositions contrived by an ethnocentric discourse." She wants to suggest a "broader, more inclusive name for our organization and newsletter, such as 'Gender Options' or 'Gender Variation' Study Group." I am all for answering her plea "to study and embrace human diversity on a global level," but I wonder who that "we" is, and I want Robertson to say 'I' before she seeks to co-opt me for her global project.

The point I should like to make in reply is that the words 'Gay & Lesbian' in the title of the Study Group refers to the people in that study group, not to the rest of the world. It is a group of people taking what is called in current terminology a 'subject position' and exploring its implications in the context of their profession. It does not preclude the possibility of a Mapuche man or someone identified (by whom, by the way? by her/himself? by Professor Robertson? by the government? it makes a difference) as a *mahu*¹ from Hawai'i joining our group if they decide to be musicologists and are interested in how sexuality affects thought and action in North America. But, for most intents and purposes, we are what can be clearly identified as a group of North American musical scholars who, because of their sexual preferences and acts, have a special relation to and perspective on their society: a group of people learning to say 'I.'

Saying 'I' for scholars in the West is a comparatively recent thing. When, during a recent brainstorming session at our University of California system-wide Humanities Research Institute, I proposed that the most important thing to have happened in the humanities in the last quarter-century – for me as a gay person – was the incorporation into our work of our selves, including parts of those selves which had previously been considered unacceptable both by others and by ourselves, there was a general murmur of assent – from a crowd in which no one else identified themselves as lesbian or gay. This has been, like many recent ideas, late in making its impact on musicology. I doubt that it was foremost in the minds of the Board of the AMS when they instituted the Committee on the Status of Women, but it is of course the impact of feminism and feminist theory that have most notably helped to clear the way for it.

There are several reasons why this idea is particularly important in musicology, and why the Gay & Lesbian Study Group therefore has an important role to play in the diversification of the discipline. For one thing, musicologists are apt to privilege the material over the people who work on it. This is in effect what Professor Robertson is doing. Denying the complexity of the relation of self to other which has occupied Western philosophy since its inception, musicologists tend to work on the assumption that what is out there is 'real,' and the aim of the person who presents the evidence is to stay out of the way as much as possible. Under the guise of erasing her/himself, the scholar tends to assume a universal authority when speaking of music or culture or history, and to take for granted (to put it simply for a moment) that the facts out there can be interpreted according to widely accepted principles. But, as we are all surely aware, it is here that ideology steps in to do its work.

Joseph Kerman identified many of the problems in his widely read *Contemplating Music*,² but "criticism," which he saw (in my view correctly) as the best immediate 'fix' for musicology has not been notably more ready than 'hard musicology' to question the assumption that the voice is that of the white heterosexual male, as Edward Cone's 'The Authority of Music Criticism'³ makes abundantly clear. One of our aims as a Study Group, as can be gathered from the *Newsletter* and from our meetings, is to discover how lesbian- & gay-identified scholars in other fields are fashioning their approaches as a stimulus to develop our own in music. Like feminism, gay & lesbian studies are by definition cross-disciplinary if not cross-cultural, but their point is that they start out from an identifiable subject position. We start by learning how to say 'I.'

Carol Robertson may still be justified in leveling the charge of ethnocentricity at me. And my reply would be that ethnocentricity is a better place to start appreciating others than 'noncentricity.' Helen again has something to say (a bit priggishly, perhaps) in that passage from *Howard's End*:

¹ [The word *mahu* should be spelled with a macron over each vowel; without diacritics it is a different word. Unfortunately, our computer will not give us macrons; our apologies. – Editors]

² Cambridge, Massachusetts: Harvard University Press, 1985.

³ *Journal of the American Musicological Society*, vol. 34 (1981), pp. 1-18.

"Had you thought... that there are two kinds of people – our kind, who live straight from the middle of their heads, and the other kind who can't, because their heads have no middle? They can't say 'I.' They *aren't* in fact, and so they're supermen... No superman ever said 'I want,' because 'I want' must lead to the question 'Who am I?' and so to Pity and Justice; he only says 'want.' 'Want Europe,' if he's Napoleon; 'want wives,' if he's Bluebeard; 'want Botticelli,' if he's Pierpont Morgan. Never the 'I.'"

Some musicology gives me the impression of saying 'want knowledge,' some ethnomusicology 'want musics' or 'want cultures,' and both 'want control.' It's an unusual pleasure to read an article like the one Don Randel wrote about his role in the new version of *The Harvard Dictionary of Music*.¹ I don't know Professor Randel, but I warmed to him for admitting that he "probably felt the need to compile such a book because I can never remember anything without one," and also that "it describes a field of study trying to define itself and not sure of its motives or how to go about it." Such disarming charm is rare in our field. Each of us can no doubt supply other examples that have similarly given unsuspected pleasure. But the larger point of 'centeredness' in the individual is that sensitivity to the conditions under which one lives in one's own society tends to encourage delicacy in the understanding of that of others.

Carol Robertson writes of Polynesian societies that "sex of any variety is considered so natural that our Western fixation with classifying individuals according to these orientations [lesbian, gay, homosexual] often seems ludicrous to Pacific Islanders." However grateful I am to be reminded in this context that "[gender] in itself is a Western construct," I am bothered by the implication of Polynesian superiority (why many people assumed that we are all fucked up in the West about sex and that everyone everywhere else is having a ball is a question for another day, perhaps) and also by an apparent lack of appreciation for the work of gay & lesbian studies in the West on these very issues.

Since the early days of the gay movement, there has been a sense, at least among its intellectual leaders, of the irony of the label(s) under which it lives. As Foucault proposed and gay scholars like Dennis Altman, Jeffrey Weeks and David Halperin have continued to emphasize, the introduction of the label 'homosexuality' in the mid-nineteenth century (preceding that of 'heterosexuality') set up first of all a situation in which the binary oppositions of Western culture became increasingly dependent on the incoherences of the 'homosexual/heterosexual' divide (as Eve Sedgwick demonstrates²) and also spawned the conditions under which a 'reverse discourse' could occur – a movement in which our oppressed minority would affirm the identity labels in a positive, militant way. If the problem of homophobia were to go away, then lesbian or gay identity would have as little meaning in our society as in those Robertson describes.

In a more recent development, from which Robertson might gain support for her argument, gay & lesbian identity politics have been placed under question as merely re-inscribing aspects of the dominant ideology we are trying to avoid. Judith Butler's work, which Suzanne Cusick elegantly summarized at our GLSG meeting in Chicago, is only the most visible of a number of efforts to move the emphasis away from identity towards representation. In the process of substituting the performative for a firmer ontology, it has thrown our labels into serious question. The response to this movement has been a general search for new terms and ideas by which to define a subject position outside the dominant heterosexual ideology, one not 'reinscribing' it. It is here that the rehabilitation of the word 'queer' is playing an important part. Many scholars in North America are working with 'queer theory'³ in order to carve out queer space for queer people like us.

To answer Robertson's charges more directly, we queers have been much more conscious of the power, inadequacy, irony, and play of labels than those who have (often purposely without discrimination in their use) applied them to us: the stereotypical meanings, after all, were not of our invention. Subject to erasure of various kinds when our sexual preferences are discovered or when we reveal ourselves in certain situations (like the U.S. military), regardless of our performance in other spheres, we have always known how to play identity off against itself (sometimes by means of performative acts like camp and drag, sometimes by disguise of other kinds), modifying our presentation of ourselves to achieve a balance between survival and personal satisfaction. The experiences we have all been through in this way put us in a very strong position to understand the strategies other kinds of people either disadvantaged in, or existing at a tangent to, their societies utilize in order to negotiate a position of enough dignity and self-validation to ensure survival.

Not all of us put the sensitivity training we have willy-nilly received to the best use, of course. As with other minorities, some of us are far too bruised to do anything but survive, eager to beat the system or be co-opted by it (what I might call the 'Peter Grimes syndrome'). The Bush administration's exploitation of such co-opted people, like Ms. Radice at the NEA or Judge Thomas in the Supreme Court, has been one of its few strokes of political brilliance. In the world of Western classical music the predominance of closeted homosexual males in administrative and decision-making positions has been extremely problematic not only for strongly lesbian- or gay-identified musicians but also, for instance, for straight women composers who have been greatly discouraged by those who, busy erasing part of their own identity in order not to disrupt the privileged status they enjoy as males, are sometimes over-zealous in dismissing the claims of those whose music is written out of a sense of identity and a claim to disadvantaged status. This particular identification of the homosexual was the reason – to which I

¹'Defining Music,' *MLA Notes*, vol. 43 (1986-7), pp. 751-66.

²*Epistemology of the Closet*. Berkeley & Los Angeles: University of California Press, 1990.

³See Michael Warner's 'From Queer to Eternity: An Army of Theorists Cannot Fail,' *Village Literary Supplement [Village Voice]* (June 1992), pp. 18-21.

was thankfully made sensitive by Nicola LeFanu – for the slight suspicion in which my presence was regarded at last year's 'Music and Gender' conference in London: I worked hard to articulate the difference between being 'out' and not being, but – to give Carol Robertson an inch here – I admit that when under stress themselves, people in minoritized positions may not always be alive to what other minoritized people see as important distinctions in subject position.

A clear sense of 'I,' however, will always seem to me a prerequisite for the study of anything outside oneself. Knowing oneself is not an easy matter, and being sensitive to the effects of self on the perception of everything else equally difficult. But that is what ultimately makes scholarship at least relatively honest by avoiding the unfair trick of 'objectivity.' I have been reading Robertson's perceptions of the gender situation in Hawai'i for a couple of years now, and I think them highly valuable filtered, as they are, through her fascination with their interaction with music. I resist entirely, however, any attempt on her part to make me feel guilty for not studying Polynesian or South American music myself, or for daring to use the label 'gay' while endeavoring to clear room for queer space in my profession.

Finally, I wonder whether it is really true that, as Robertson asserts, we "reduce the complexity of personhood to a handful of oppositions contrived by an ethnocentric discourse," as opposed to the infinitely varied gender continuum of the societies she studies (identifies with?). The temptation to see Western or European culture as uniform is itself reductive and absurd, as Cornel West has been at pains to emphasize in the recent lecture he has been giving entitled 'Beyond Multiculturalism.' Furthermore, a reading of any current work in lesbian & gay studies¹ will reveal as much complication in the gender and sexuality of our culture (in discussions of both self and other) as Robertson presents in those she studies. The use of a label for certain purposes does not mean that we see it as reducing our own complexity, never mind anyone else's. Yet, since in our society we have been determined (negatively) by a label, the counter-use of a positive label is one of the few weapons we have in fighting against discrimination, for an adequate government response to the AIDS crisis, and for our dignity as human beings as well as many other causes. That is our dilemma. And to substitute another label (like "Gender Options") forfeits any political advantage and appears to prevaricate (how many times have I had to remind people who tell me I am doing "gender studies" that sexual preference is a related but not identical matter?). The founding of the Gay & Lesbian Study Group in the AMS involved political as well as intellectual aims – at least we weren't dishonestly trying to separate the two, as the AMS and other scholarly interest groups have often tended to do.

Our more conventional detractors like to say that we are merely looking for role models in history, with the implication that we are somehow 'twisting the truth.' But (for the last time) our association is not so much targeting the

material of music studies – we are still in the early stages of discovering our materials, never mind fashioning them. Its focal point is those who work on them, on subject not object, on Self not Other. Not to recognize that, and to confuse the two, seems to me a rather willful misunderstanding. And, to reiterate another point one last time: even Judith Butler says "I am a lesbian." I know, because I recently heard her say it.

[Philip Brett]

proposed bylaws



Proposed Gay & Lesbian Study Group By-Laws

Suzanne Cusick, with help from Lydia Hamessey and other members-at-large and officers, labored to create this document. These by-laws will be presented to the GLSG at the session at Pittsburgh, where they will be discussed and amended if necessary; we will then vote on their adoption.

ARTICLE I. Name

The name of the group shall be the Gay & Lesbian Study Group (the 'GLSG') of the American Musicological Society.

ARTICLE II. Purpose

The purpose of the GLSG shall be the study of music from lesbian & gay perspectives.

ARTICLE III. Membership

A. The GLSG shall consist of members of the American Musicological Society and others who subscribe to the aims of the group and pay its annual dues.

B. Annual dues shall be as set by the Board and published in the *GLSG Newsletter*. Membership shall include a subscription to the *Newsletter*.

ARTICLE IV. Officers

A. The officers of the GLSG shall be five in all.

1. There shall be two Co-Chairs, who shall be understood to represent the perspectives of gays & lesbians respectively. Together they shall act as the executives of the GLSG. They shall preside at all meetings of the members and of the Board. They shall have the general management of the business of the GLSG and shall have the power to enforce all orders and resolutions passed by the members or the Board. They shall perform all duties incidental to their offices and such other duties as may from time to time be delegated by the Board.

2. There shall be a Subscription Secretary.

a. The Subscription Secretary shall have care and custody of the mailing list for the *Newsletter*; shall collect the membership/subscription fees which are set by the Board; shall maintain the collected fees in an interest-bearing account in a bank or trust company approved by the Board; and shall, in consultation with the other officers, dispense funds from that account for the purposes of producing and mailing the *Newsletter*. Checks in amounts exceeding \$1,000 shall be signed by the Subscription Secretary and countersigned by one other officer.

b. The Subscription Secretary shall also serve as Secretary during the election of officers.

¹See essays in *Inside/Out: Lesbian Theories, Gay Theories*, edited by Diana Fuss (New York: Routledge, 1991).

3. There shall be two Newsletter Editors, who shall be understood to represent the perspectives of lesbians & gays respectively. They shall oversee the timely production of semi-annual issues of the *Newsletter*.

B. Terms of Office. Officers shall serve two-year terms. They shall be eligible for re-election.

1. Co-chairs may serve no more than two (2) consecutive two-year terms, or a maximum of five consecutive years. The terms of the Co-Chairs shall be overlapping, not concurrent. At the meeting of November 1992, the Co-Chairs selected shall draw lots for one- and two-year initial terms.

2. The Subscription Secretary and Newsletter Editors may serve a maximum of three (3) consecutive two-year terms. The terms of the Newsletter Editors shall be overlapping, not concurrent. Their terms shall be coordinated with those of the Co-Chairs in such a way that continuing officers always can be understood to represent gay & lesbian standpoints respectively. (For example, the continuing term of a gay Co-Chair shall be concurrent with the continuing term of a lesbian Newsletter Editor.)

3. In unusual circumstances, the nominating committee with the full consent of the Board may propose the continuation of any officer in the best interests of the Study Group. Any office vacated in the course of a term may be filled by the Board until the next term begins.

C. Nominations and Elections.

1. The Board shall present to the members each year a slate of candidates drawn from the membership, acting on proposals by a nominating committee. The slate of officer candidates shall be mailed to the members with the Fall *Newsletter* at least one month before the Annual Meeting.

2. Officers shall be elected by a majority vote cast in sealed envelopes mailed to the Subscription Secretary. The name and address of the voter must be on the outside of the ballot envelope so that the status of the voter may be verified against the membership rolls. The continuing Co-Chair shall serve as teller, and with the Secretary shall tally the election returns and attest the result in a report to the Board. No person may hold more than one elective office of the GLSG at the same time.

ARTICLE V. The Board

A. The Board of the GLSG shall consist of nine (9) members, five (5) of whom shall be the officers. The remaining four (4) shall be elected, two (2) each year, by members of the GLSG. A double slate of four (4) nominees shall be drawn by the Board. The slate of candidates shall be mailed with the Fall *Newsletter* at least one month prior to the Annual Meeting. The Board members shall be elected by a majority vote cast and tabulated as set forth in Article IV.C above. Board members may not serve more than two (2) consecutive two-year terms, or five consecutive years.

B. The terms of Board members shall overlap so that two will retire and two will be added each year. Board members elected at the meeting of November 1992 shall draw lots for initial terms of one or two years. Any vacancy on the Board may be filled by the Board until the term expires.

C. Board members shall consult with the officers on the choice of program for the Annual Meeting, and on such other matters as they and the officers shall deem appropriate.

ARTICLE VI. Official Publication

The official publication of the GLSG shall be the *GLSG Newsletter*, under the control of the Board. The *Newsletter* shall be edited by the elected Co-Editors, subject to review by the Co-Chairs or a committee of the Board which may be appointed for this purpose. The Co-Editors shall make every effort to ensure a wide range of diverse lesbian & gay perspectives in each issue, as well as diverse perspectives on gay & lesbian concerns.

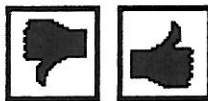
ARTICLE VII. Activities

A. There shall be an Annual Meeting of the GLSG scheduled during each annual meeting of the American Musicological Society. At least 25 members of the Study Group must be present at a meeting to constitute a quorum. At or prior to the Annual Meeting the Board shall present a report to the members, including a financial report listing assets, liabilities, receipts and disbursements for the previous year, and a statement as to the number of members and the place where names and addresses of members may be found.

B. The officers and Board shall plan a program of interest to the membership for each annual meeting of the American Musicological Society.

[Suzanne Cusick, Lydia Hamesley *et alia*]

reviews



Musical Quilts

John Corigliano, *Of Rage and Remembrance*; New York Gay Men's Chorus and soloists; June 21, 1992, Carnegie Hall
AIDS Quilt Songbook; William Parker and others; June 4, 1992, Alice Tully Hall

As works of music and musical community, John Corigliano's Symphony no. 1 and the *AIDS Quilt Songbook*, organized and conceived by baritone William Parker, are, like the great quilt of the NAMES Project that inspired them, American phenomena. Like quilting itself, they've been sown in a more hospitable terrain, one whose foundational commitment is to pluralism and multiculturalism. In America, the musical quilts of Corigliano and Parker are the tip of an iceberg of artistic response to the AIDS crisis. So far there haven't been as many prominent musical as theatrical works inspired by AIDS, although Corigliano's Symphony is a major composition that made a huge impact, and the *AIDS Quilt Songbook* was a substantial endeavor involving an unprecedented array of serious music, musicians and poets.

'Of Rage and Remembrance' is really the subtitle of the first movement of Corigliano's Symphony. The complete work was commissioned by the Chicago Symphony Orchestra where Corigliano was composer-in-residence from 1987 to 1990. It has appeared in a remarkably successful recording,¹ and has been performed by many of the country's major

¹Daniel Barenboim conducting the Chicago Symphony Orchestra, on Erato 2292-45601-2 (1991).

orchestras throughout the U.S and in Europe. In 1991, the Symphony earned Corigliano the Louisville Grawemeyer Award, the largest of its kind in music (\$150,000). Over the ensuing year, gay men's choruses in Seattle, Portland, San Francisco, New York and Denver performed the composer's "vocalization" of the Symphony's third movement for chorus and soloists over a text by William Hoffman (gay playwright and co-creator of their hugely successful opera *The Ghosts of Versailles*). *Of Rage and Remembrance*, as this separate resetting is called by the composer, is actually more remembrance than rage. It is a self-contained work that is more accessible and immediately successful in eliciting catharsis than the Symphony itself, the anger and pain of which are overwhelming. John Rockwell characterized the Symphony as "anguished, hysterical and deeply moving." Although "hysterical" is a buzzword used insinuatingly by critics to characterize the work of homosexual composers and is definitely suspect in Rockwell, who did not even acknowledge Copland's homosexuality in his *New York Times* obituary, it is also vividly apt.

'Chaconne: Giulio's Song,' the third movement of the original *Symphony*, features an extended cello solo in memory of Corigliano's friend and colleague Giulio Sorrentino, an amateur cellist. As Corigliano states, the choral *Of Rage and Remembrance* "interweaves melodic remembrances of other friends lost to AIDS." There is a second cello solo representing Giulio's teacher, Fortunato Arico, which joins Giulio's melody in a duo. Subsequent remembrances in music and Hoffman's text memorialize Paul Jacobs, the "brilliant pianist and dry wit" who was the first prominent member of the international music community to die of AIDS, and in whose memory the first classical music benefit for AIDS was held in 1982 (for the organization that is now AMFAR); J. J. Mitchell, "muse of poets and painters;" Jacques Chwat, "cabalist and agnostic," who is remembered with a line in Russian from *The Cherry Orchard*; and Robert Jacobson, the former editor of *Opera News* whose obituary in that magazine did not mention that he was gay or died of AIDS.

The remembrances make up the central one of three sections into which the choral work, "a relentless chaconne," is divided. The first features a mezzo-soprano solo, to which the work penultimately returns, as chimes intone the departure of the players from the stage and the transformation of the pain in our hearts. "This is the season of stone / Bear it, bear it, you tell me," was eerily resonant as sung by Jane Shaulis. Following the remembrances, which are interwoven by the cello and sung by choir soloists, *Of Rage and Remembrance* concludes with a familiar passage from the Twenty-Third Psalm in Hebrew, sung by a boy soprano: "Yea, though I walk through the valley of the shadow of Death, I fear no evil for Thou art with me." Looming above us each step of the way, literally above the proscenium in Carnegie Hall and figuratively forever, were panels of the Quilt.

The open-endedness and evolutionary quality of the *AIDS Quilt Songbook* make it more precisely analogous to the Quilt than the Corigliano works. This 'happening' quality came through in other ways, such as the mutability of even

the program title and description. Technically, what we saw was "*The AIDS Quilt Songbook - 1992*: a ninety-minute song cycle for baritone voice, composed to poetry by or about people with AIDS." In reality, the program lasted nearly two and a half hours and involved four baritones, in ensemble as well as solo works.

Ned Rorem, who has had a long reign as the music world's "official queer" (as he has put it) participated in the *Songbook* by scoring one of Paul Monette's 'Elegies for Rog.'¹ When the *Songbook* is recorded (it is slated for the Harmonia Mundi label) and in future revivals, additional contributions will be included. In fact, of the three best-known composers originally announced for the *Songbook* - Corigliano, John Adams and Ned Rorem - Rorem was the only one whose work actually appeared in this performance. His plangent setting (and accompanying) of David Bergman's poem 'A Dream of Nightingales' was among the evening's peaks. The strongest impression - and many I spoke with agreed - was made by a less famous composer, Chris DeBlasio, best known in the gay community for the music he wrote for the plays of Robert Chesley, the important gay playwright who died of AIDS. For the *Songbook*, DeBlasio set Perry Brass's poem 'Walt Whitman in 1989.' As sung by Sanford Sylvan, the "River of dusk and lamentation" to which Whitman alludes as he cradles a dying young man in his arms became a flood of lyricism that we continued to sail, with Whitman, DeBlasio and Brass, "all the way through the evening."

All the singers were in splendid form, including Kurt Ollman, Sanford Sylvan, William Sharp, and especially William Parker, whose singing was paradoxically empowered by the clearly advancing illness that threatened to steal his breath at every turn. Parker, a champion of contemporary vocal music who conceived and organized the *Songbook*, had premiered songs by many of the composers who were invited to participate. Among them were five Pulitzer winners and four people living with AIDS; many of the poets appeared in the famous anthology *Poets for Life: Seventy-Six Poets Respond to AIDS*.² In an interview, Parker said he had been dissatisfied with AIDS benefits where "the music is all Mozart and Puccini and the word AIDS never gets said."³

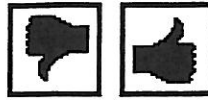
The evening was introduced by the articulate Thomas K. Duane, New York City's first openly gay city council member and the first openly HIV-positive elected official in history. Duane praised the *Songbook* as a ground-breaking piece of work; and, throughout the evening, not only was AIDS explicit, it was present in all colors, genders, ages and moods. From the opening "bitter voice" of Susan Snively reading her poem 'Fury,' which was followed its musical setting by Donald Wheelock; to William Bolcom's cradling of Ethyl Eichelberger's 'Vaslav's Song,' the Ridiculous

¹Monette, Paul. *Love Alone: Eighteen Elegies for Rog*. New York: St. Martin's, 1988.

²Michael Klein, editor. New York: Crown Publishers, 1989.

³*New York Times* (May 31, 1992).

Theater genius' 'swan song' with its acidulous laughter through tears; to 'Heartbeats' and 'The 80s Miracle Diet' by Melvin Dixon, with musical settings by, respectively, John Musto and David Krakauer (who played a mordant clarinet commentary); no area of social or political, as well as personal, consciousness or feeling was left untouched. Dixon was the only poet to be accorded two songs, and was appropriately hailed from the audience. Unlike some of the poets present, he did not read his own work onstage prior to the performance of its musical setting. This business of who read, or whether there was any reading, happened without consistency; but this is, after all, a quilt-in-progress.



Piano Music by Gay Composers: A concert/lecture by Martin Perry. Bowdoin College, Brunswick, Maine; April 18, 1992.

I should begin with a couple of disclaimers. First, I've been a friend of Martin Perry's for some years, and am a big fan of his as well as of his playing. Second, I'm currently chair of the Music Department at Bowdoin which presented Perry's concert, although I had nothing to do with organizing it; that was done by Marty himself with our administrative assistant, Barbara Whitepine. Thus I am extremely reluctant to write any sort of conventional 'review' of the concert. I'd like to think of this brief piece as more of an informational notice of the event, and perhaps as encouragement for other such concerts by Marty and performers everywhere.

Other highlights included Lee Hoiby's theatrical setting (and accompanying) and Parker's incantation of James Merrill's dreamy and funereal 'Investiture at Ceconi's'; John Harbison's voluptuously accented 'Flute of Interior Time' on a poem by Kabir, translated by Robert Bly; and a perfectly timed and profoundly necessary bit of comic relief, a rapid-fire Broadwayesque trio called *AIDS Anxiety* with music, poetry and accompaniment by Richard Thomas, hysterically realized by Sylvan, Sharp and Ollman. This piece is based on Thomas' experience as a hotline operator for Gay Men's Health Crisis.¹ In addition, there was *The Second Law*, with music by Richard Wilson, poetry by Stephen Sandy; *For Richard*, music by Annea Lockwood, poetry by Eve Ensler; *The Birds of Sorrow*, music by Carl Byron, poetry by Ron Schrieber; *A Certain Light*, music by Elizabeth Brown, poetry by Marie Howe, coupled with *Blues for an Imaginary Valentine*, music and poetry by Fred Hersch; *Perineo*, music by Elizabeth Larsen, poetry by Roberto Echavarrén; *Fairy Book Lines*, music and accompaniment by St. Pierre and poetry by Charles Barber, an AIDS activist who died within weeks of the concert.

The program was long and ambitious: *The Lake at Evening* (1915) and *Scherzo* (1915) by Charles Griffes; *The Hero Sun* (1912), *The Banshee* (1925), and *Hilarious Curtain Opener* (1939) by Henry Cowell; Copland's *Four Piano Blues* (1926-1949); *Touches: Chorale, Eight Variations, and Coda* by Leonard Bernstein, composed for the 1980 Van Cliburn Competition; and John Cage's *Water Music* (composed in 1952, but here named, as directed in the score, *Water Music, April 18, 1992*) to end the first half. After intermission, Perry played three works by gay composers who responded to his call for scores. The first of these three was a suite, *Chicago Songs* (1969-71) by Timothy Broege (b. 1947): 'Les Adieux;' 'Epilogue to Les Adieux;' 'Chorale;' 'The Ghetto;' 'Work Song;' 'Children's Song;' 'Chant;' 'Fragments of G;' 'Waltz in Memory of My Father;' and 'Sahha.' The second was a *Fantasy-Impromptu* (1982) by Richard Brooks (b. 1942). The third was another suite, *Music for Someone I Don't Know* (1990) by Mike Twomey (b. 1963): 'As aged summer limbs away defeated by the cold...;' 'I never met you. But, I feel like I know you...;' 'and when the earth shall claim your limbs, then shall you truly dance...;' 'The sound of distant laughter...;' 'I know a place where dreams are born...;' 'I will ride my spirit pony proud...;' and 'Ready to accept the night...'

The evening concluded with Ollman's singing of *I Never Knew*, music and poetry by Ricky Ian Gordon: "I never knew... that desire / would end in such a way... Or that I would remain / where other birds took flight." Simple, elemental thoughts and feelings that brought us back to the elusive nightingales of Bergman and Rorem, or the Byron and Schrieber birds of sorrow looming over our heads. Behind us, literally, in the lobby of Alice Tully Hall, if not yet figuratively in time, were panels from the Quilt. Like many of the panels on view in Washington this fall (for the last time in complete display), they featured teddy bears, pussycats and puppies, reminding us of an important inspiration for early American quilting – the enshrouding of those who were claimed before their time, our beloved children. [Lawrence Mass]

Martin Perry is a pianist of enormous conviction, communicative immediacy, passion, and rightness. No matter what he plays, one cannot turn away from his performance. Several years ago, he did a performance of the Granados *Goyescas* which caused me to put away my Alicia de Larrocha recording for quite a while until the memory of his performance had dimmed somewhat, so vivid and compelling was the beauty of his playing. All these attributes he brought to his performance of last April. One should simply take it as read that the playing was masterful and moving, and that the concert as a whole was a various, rich, and ultimately joyous occasion. Even the freshness of Marty's playing survives in the tape of the concert, which I enjoyed again today, some months after the event.

Lawrence Mass, M.D., is a co-founder of Gay Men's Health Crisis; author of several books, he is on the editorial boards of the Journal of Homosexuality and Opera Monthly.



Marty not only played, but spoke as well. This is a concert element sometimes to be dreaded, but not here. After the Griffes pieces, Perry spoke at some length about the

¹[The New York AIDS support organization. – Editors]

composer's considerations of his own homosexuality, considerations which seemed strikingly contemporary – acquaintances possible in a bathhouse, but not elsewhere; bewilderment and impatience with the necessity of cloaking one's sexuality; even, as Marty noted, an apparent fascination with men in uniform (Griffes' longtime lover was a New York City policeman). If indeed we've only had 'homosexuality' as a construct for a hundred years, Griffes must have been the first example of it in American music. Thereafter, Marty dealt with his composers' homosexuality sometimes glancingly, sometimes in detail, as seemed appropriate. Leonard Bernstein, of course, was enormously famous, but his homosexuality has never been; Perry thus discussed it at some length (also noting that Copland used to refer to Bernstein as "p.h.," for "phony homosexual"). Marty told us of Henry Cowell's travails to point up the drastic contrast between the glee of the *Hilarious Curtain Opener* and what Cowell's personal feelings must have been, imprisoned in San Quentin when he composed it. In each case, he gave us always pertinent and interesting information about the composers, about the particular work in hand, or about the music's aesthetic or stylistic context. It's not enough, I guess, that Marty is an irresistible performer; he must be a masterful teacher as well.

The works on the first half of the program were – at least to a musicologist and sometime pianist – old friends revisited, the kind of reunion where one is surprised and delighted at the old friends' continued vitality, and where that vitality reinfuses oneself in return, so that afterward everyone goes out happy to be alive. The three works on the second half were new to me and, I think, to Marty before he began to put the concert together. Their effect was thus different; they were different, as well, for the contemporaneity evoked by the titles and programs of the first and third works. Brooks' *Fantasy-Impromptu* in the center of the second half was, from the pedantic point of view, the most traditional 'new' piece. It lives well up to its title with flights of fantasy, celebrations of keyboard athletics and the delights of playing, and, in the coda, what Marty described as a kind of tongue-in-cheek joshing of that sort of towering virtuosity.

The two suites on the second half, Broege's *Chicago Songs* and Twomey's *Music for Someone I Don't Know*, were rather different. Both share the so-called 'new lyricism' which we are told is fashionable these days. (This is when we're also told it's 'new' – there are too many writers about music who never seem to listen to much of it.) Neither is a piece of cake, but neither makes the virtuosic demands on the pianist that the Brooks does, or some of the music from the first half. Both are also very complex emotionally – a complexity which is brought forward by their very nature as suites of short pieces, and which in both cases stems as well from the penetration into the music of their extramusical contexts. *Chicago Songs* was written while Broege was teaching in the Chicago public schools; some of the titles of individual pieces attest to that. In addition, and what remains in the ear, there is a real sense of desolation in the music. Perry hears this sense of loss and loneliness as the composer's response to the recent death of his father (cf. 'Waltz in Memory of My Father,' the next-to-last movement) and to the breakup of his relationship with 'G' ('Fragments

of G'). Moreover, Broege has given the score an epigram from Gregory Corso: *How alien the natural home, / aye, aye, how dies the tree / when the ground is foreign, cold, unfree.* Broege's music is sustained, ametric (except for 'Work Song' and 'Waltz'), for the most part very soft, full of rich chordal sonorities, and with pizzicatos that sound as forlorn as those of George Crumb. *Chicago Songs* is very beautiful; it is also deeply sad.

Twomey's *Music for Someone I Don't Know* ought to be as depressing as the Broege, but is not. Had Marty ended the program with this (and not gone on to play a couple of brief encores), it would have sent the audience home in a musing, contemplative, thoughtful mood. The work, as Twomey told Marty, is a response to seeing the NAMES Project Quilt. The titles of Twomey's individual movements are lines from different Quilt panels; his overall title comes from the fact that he personally knew no one who was remembered in these panels. The music is thus a memorial to those we have lost to AIDS, according to his program notes in the score, "in a simple, intimate, and personal way. The spirits of the deceased have had enough grand opera." It is no doubt Twomey's avoidance of grand opera here that keeps the music far distant from rage or despair. The music is thoughtful, and it is very lovely. Like almost everything else on the program (just between you and me, I hated the Bernstein), I hope to hear it again, and repeatedly.

I have not mentioned a few remarks of Marty's that are as pertinent to our readers as they were to the audience that evening. In the 'Letters' section of the *Newsletter*, vol. 2 no. 1 (March 1992), Marty wrote that "encouraging dialogue between the [academic community involved with lesbian & gay studies and the lesbian & gay community] is very important, and well-informed, adventurous performers can play a large role in establishing this musical connection." He realized his desire, and gave us a well-informed and adventurous performance; and he addressed this question again in one of his brief verbal interjections between pieces. One of the aims of the concert was the continued forging of a communal sense of self-esteem and pride in our heritage. (Marty also read off a long list of gay & lesbian composers, even noting recent work on Handel and Schubert, to show us what he'd left out in making up his program.) He also noted that this was a concert of music by gay composers, not of gay music ("whatever that is"). Yet he emphasized, as he does in his playing as well, the passion of the composers and their music, and he cited Rilke on the nearness of music and sex. (He also quoted Vladimir Horowitz to the effect that there are three kinds of pianist – Jewish pianists, homosexual pianists, and bad pianists.) Marty is a musician and a person who connects most immediately with the *humanity* of music; it would be ironic if the world at large were reminded of this aspect of all music by lesbian & gay composers and performers.

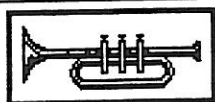
Marty also regretfully noted, as he assumed the audience had, the fact that there were no women composers represented on his program. He explained that the pieces he received from women after his call for scores arrived a little late for him to work them up, and/or were very difficult. He intends to include music by women on future concerts.

Finally, I haven't mentioned the audience who turned out for the event and listened with great attentiveness and pleasure. There were some two hundred of us, a respectable number indeed (I wish we had that many at all Bowdoin events) and, in Ira Gershwin's words, "all the sexes from Maine to Texas." My one disappointment was that this mixed and (I always assume in such circles) hip group had exactly the same reaction to the Cage *Water Music* as a conventional, straight (though, obviously, also mixed) audience would have had. Marty explained carefully to us Cage's credo in the music of ambient sounds, the literal impossibility of silence, the pleasures of attending to sounds for their own nature and nothing more. The audience's reaction to *Water Music*, however, was genteel amusement and warm chuckles at the sounds from inside the instrument, the use of the radio, and so on. (And there was that man who was whistling loudly in the lobby during the *second* half – where was he a half hour before, when we could have used him?) 'Twas ever thus, I suppose. Cage seems so simple and obvious; perhaps it is that very obviousness which makes people find him so alien and refractory, not to be taken at his word or even seriously. At any rate, the audience loved the piece, if not for reasons I could have wished. Their reception of the whole concert was hugely enthusiastic; if they came as a show of support for, or interest in, music by gay composers, they reacted with a conviction and pleasure equal to Marty's as a performer.

On the evidence of this concert, then, such events are to be highly recommended. Brunswick is a very small, out-of-the-way place not far from a relatively big (but still out-of-the-way) place, Portland. Local interest in the arts is not eternally aflame, but it exists. There is a small but not invisible lesbian & gay community, and the usual larger and invisible one. People came out of the woodwork for this concert; they learned a lot. They listened to wonderful music, scrupulously and passionately performed. We all went away *happy*. I can hardly wait for the next installment – which I hope Marty is working up even as I write – and I can only recommend wholeheartedly such a concert to all like-minded performers and organizers. It was an exemplary concert in every way, and one which made a signal contribution to all of our communities. [James McCalla]

James McCalla has returned from his sojourn in Paris to Brunswick, Maine. Period.

editorial



Speaking Its Name:

Identifying Historical Figures as Gay or Lesbian

Lately I've written on various lesbian & gay musicians for several music dictionaries; it's all quite enjoyable, sometimes even thrilling. But it also makes me nervous sometimes, late at night, hours after I've mailed away a diskette encoded with an incriminating text wherein I make assertions about the private lives of people I've never met, or people who died centuries ago.

What does it mean to say that someone was gay? Of course, when we're talking about Gombert or Lassus, what we really mean is: we have some evidence that they, at one time or another, engaged in sexual/romantic relations with someone of their own gender. It is clear (at least, it is clear to me) that it is erroneous to identify too exactly with – what shall I call them? persons-who-probably-engaged-in-same-sex-activity – who belonged to a different era from our own, as they are certainly not constructed as 'lesbian' or 'gay' or even 'homosexual' in the modern sense.

Then, of course, there are the pitfalls of biographizing the eighteenth and nineteenth centuries, where gender patterns begin to faintly resemble our own; but we remain dependent on the haze of the data that remains, the cloudy interpretations of various generations, which began from the instant that the musician in question was observed by another. Did Handel do *it* with another man? Or, more probably of course: with a boy? How could we ever know for sure? Was Schumann tortured by longings for Mendelssohn and Brahms, or was he just exhibiting aspects of schizoid dysfunction? (Thank God for Saint-Saëns, who came right out and *said* he was a pederast.)

And the modern era is just as nerve-wracking. Yes, a few early twentieth-century composers stood up for what we might now call gay rights. But what about Ravel? A musicologist of my acquaintance said, "I thought we *knew* about Ravel," meaning: we know he was gay, we know he was one of us. The cryptic wit of that elegant, impeccably dressed Frenchman... but it becomes clear that the biggest barrier to knowing some composers is tasteful liberal society. After all, we know that Tchaikovsky was gay because of the homophobic horror expressed by those around him who were alienated by his difference; but Ravel's friends would look at us austerely and say (in exquisite French, of course), *It's none of your business, some of our best friends are...*

So, if Ravel was gay and Debussy was not: tell me, then, the difference between their musics. One interpretation: a subtle but extensive fracturing of the tonal system on the one hand, and on the other a reinscribing of classical structures, each beneath a sensual surface that appears rather similar. Yet which is which? They seem to be the wrong way around, according to my expectations of what a 'gay' music might be. What do I know, when I know their private lives?

Am I suppose to identify with them? But I feel much closer to, say, Berg and Stravinsky, than I do to Charles Tomlinson Griffes. But perhaps that is the most vicious result of homophobia: the idea that we are defined by our sexuality, the idea that we are all the same – at one time devils, criminals, then later perverts, sick patients, decadent normals. And then, more insidiously, we became similar victims, or similar outsiders to the 'mainstream' of culture. But we're *not* the same; and to assert that would be essentialism. Perhaps that was what we were supposed to learn from all this history in the first place, from all these famed figures from the past: that being lesbian or gay doesn't mean we *have* to be any particular way – not any particular way at all, in our music or in our lives. The (but never quite, never completely) free play of signs, of bodies... [PA]



The *Twenty-Seventh Annual Conference of the Royal Musical Association* was held at Exeter College, Oxford, on March 27-29, 1992. It was planned by the young British scholar John Milsom, who rather daringly advertised the theme as 'Music and the Erotic,' and who made a special effort to get Americans (who are known to be interested in such things) to participate by choosing dates adjacent to the International Society of Musicology's conference in Madrid (which was not half so tempting). Interestingly, the RMA's official timetable and abstract booklet omits the theme title – not the only sign of a certain nervousness about the whole (so to speak) affair.

There was an interesting mix of papers, as might be expected. Richard Leppert opened the conference with a fascinating account of the symbolism of the piano in the nineteenth century, and a good reading of *The Kreutzer Sonata*, Tolstoy's extraordinary outburst of misogyny and homophobia in a musical context. This is material we shall be able to read in Leppert's new book.¹ Christopher Page gave one of his virtuoso performances in demythologizing yet another aspect of medieval music; Tim Carter talked interestingly about Monteverdi's *Ritorno d'Ulisse*; there was a Renaissance session with wonderfully complementary papers from Laura Macy and John Milsom; and also a Sunday morning session notable for two very different analytical approaches to Debussy: what one might call 'British' analysis from Christopher Wintle, who gave a good reading of 'Colloque sentimental' from *Fêtes galantes (II)*, and an extraordinary perceptive and 'performative' reading of 'La mort des amants' from Katherine Bergeron, a paper which made one realize that there is hope for analysis that does not erase the pleasurable aspect of music. The conference ended with a paper by Silvina Milstein on Freud's *Interpretation of Dreams* and Schoenberg, which I look forward to seeing in published form.

The queer stuff was all gay male – a rather sad comment on the scholarly situation in the land that brought us Ethel Smyth and Hilda Tablet.² And most of it happened on the first night, with papers from myself and David Osmond-Smith. My 'Eros and Orientalism in Britten's Operas,' focused largely on *The Turn of the Screw*, will appear in the forthcoming anthology edited by Elizabeth Wood, Gary Thomas and myself. David Osmond-Smith gave a lively presentation on the critique of masculinity in *Don Giovanni*; the ironies of Mozart's music and da Ponte's libretto

¹Forthcoming from the University of California Press.

²Hilda Tablet was the BBC Third Programme's pre-Stonewall lesbian composer, created by Henry Read and by Donald Swann, who wrote her delicious music – "insists on regarding herself as a sort of superior Schoenberg," a male rival reports, "where, with a little trouble, patience, and effort she could have been the *Chaminade* of our day."

culminate in David's challenging view of the relations of the Don to the Commendatore, a reading which promises well for the future of opera criticism. The following day, Derek Scott gave his lively paper on 'Sexuality and Musical Style from Monteverdi to Mae West,' which I had heard at last year's London conference on Music and Gender. I had taken off for an afternoon of book-buying, and missed the apparently heated discussion on homosexuality and music which followed it.

The audience at the conference tended to split between Americans and Brits, and was not an easy one to address: I felt a noticeable chill when I broached the topic of masturbation. A notable rearguard action was staged by the chair of the Saturday morning papers, who concluded the pre-coffee session by quoting a remark of Stuart Hampshire's about the danger of forcing interpretation onto unresisting material. This led to an exchange in which I asked (a) why anyone would want to close off debate in such a way, and (b) why one should privilege the material over the people working on it, and remarked (a little offensively perhaps for an emigré) that, if the RMA decided to have a conference on music and the erotic, people couldn't simply sit on their hands and say, "No sex, please, we're British" and "No interpretation, please, we're musicologists." It was only fair that the reply, beginning "*We in Oxford...*" and ending with a mention of Hanslick, gained a round of applause. Nevertheless, we all left the conference in good humor and with a sense that, in planning such an event, John Milsom had pushed a venerable institution of British musical life into new areas that it was, in general, open to contemplating and discussing.

[Philip Brett]

memorials



John Cage died on August 12, 1992, a few weeks short of his eightieth birthday. We tried unsuccessfully to get someone to write an obituary; as he was one of the greatest (and most controversial) composers of our century, and one of the greatest from our country, it seems impossible for us to write an adequate one. John Rockwell and others have attempted to do so; perhaps it is best to refer to them.

Cage was widely spoken of (although not written about) as gay; we may hope for eventual public acknowledgement of this. And I hope, for the usual uncomfortable reasons, that he would not object to that.

[PA]



David Britton, Los Angeles organist, died on September 22, 1992 of AIDS. David produced several recordings, and played recitals and services at churches that included Corpus Christi Catholic Church in Pacific Palisades. A strikingly handsome man, a popular and vocal member of the leather community, and a perfectionist about his musical work, David will be sorely missed.

[PA]

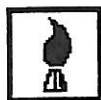


William Hibbard, composer, was born in Newton, Massachusetts on August 8, 1939. He died on April 5, 1989 in San Francisco "following a long illness." Hibbard was professor of music at the University of Iowa, co-founder and director of their renowned Center for New Music, and director of the Center for New Performing Arts. As director, conductor, violist and violinist, Hibbard organized or performed in more than two hundred CNM concerts. More detailed biographical information (although certain things are distinctly omitted) appears in the booklet of a memorial CD of his chamber compositions (see 'Recent Releases').

I had a familiar confusion of feelings when I saw the CD with his picture over the words 'In Memoriam,' a sensation that occurs when I hear that a gay man of my acquaintance has died; it combines a shocked "My God, no" with a blunter, colder "Of course, I could have known." I met Bill in San Francisco at what was then the Brig, a leather bar, on a weeknight; this will give you some idea, as only those who are interested in serious sex go to bars (particularly out-of-the-way leather bars) on weeknights. (My excuse? I was a freelance arts administrator, so it was easier to go out on weeknights and avoid the crowds.) Bill was friendly, articulate, handsome in a way that was intensely masculine and faintly boyish... and distinctly and quite surprisingly kinky. I was both amused and somewhat alarmed by some of his suggestions, but they had such an honest, cheerful ring: he knew he was sexually pretty wild, and accepted that completely in himself. Now, my question is: should those memories of mine, that distinct picture of Bill – and I remember many odd details – be censored, erased from the public memory of him as irrelevant to his art and life?

It's no surprise that the memorial CD doesn't mention that he was gay; it's slightly odder that they don't mention that he (I feel sure) died of AIDS. And he might have preferred it that way: certainly Bill lived a very strict double life, even going to the extent of living its two parts in different cities – San Francisco and Iowa City. He only appeared as a gay man in one city, and you may guess which. But I don't know. Is it true that we shouldn't need to know anything about his personal life to understand his music? Is it true that we should mourn someone who was gay, just because of the abstract label gay, not wanting to know anything of his real life, his way of sexuality and being? I can't tell anymore.

As Susan McClary's work on Schubert reminds us: it is the whole person who writes a piece of music, so the whole person should be considered, accepted, understood. And isn't it the whole person who dies: so shouldn't it be the whole person who is remembered? [PA]

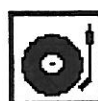


We welcome your professional and personal memorials of lesbian & gay musicologists and musicians.

recent releases



The *Women's Philharmonic* has released its second recording, which features 19th and early 20th century works by women; it is available in CD and cassette on Koch International Classics. Lili Boulanger's *D'un soir triste* and Fanny Mendelssohn's *Ouverture* have been given national premieres by the Women's Philharmonic; also included are Clara Schumann's *Concerto for piano and orchestra in a, op. 7*, Germaine Tailleferre's *Concertino for harp and orchestra*, and Lili Boulanger's *D'un matin de printemps*. The record is available at music stores, or can be ordered through Koch at (800) 688-3482. The Philharmonic's first recording, *Baroque Treasures*, featured music by 17th and 18th century women and was released in 1989 by Newport Classics; their third recording will feature 20th century women composers. We will review the first two CDs in our Spring issue.



Many recordings have appeared by German semi-avant-garde composer *Hans Werner Henze*, but the 1991 CD of *La Miracle de la Rose* (1981) and *An eine Aolsharfe* (1985-6) seems the first to present an openly gay work. The acid harmonies and glittering contrapuntal figures of *La Miracle de la Rose* refer directly to Genet's novel of that name. Both compositions are performed by the Ensemble Modern with Hans Deinzer, clarinet and David Tanenbaum, guitar, under the direction of the composer. The recording is Deutsche Harmonia Mundi HM 859-2. [PA]



In Memoriam William Hibbard (1939-1989) is a selection of the composer's solo instrumental and chamber works from 1967 to 1986. Performers include Phyllis Bryn-Julson, soprano; William Parsons, percussion; the Stradivari Quartet; Steven Schick, vibraphone; and Garrick Ohlsson, piano. The CD is Music & Arts CD-675; see 'Memorials' for more on the composer. [PA]

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.

We are ecstatic that *three* persons – Chip Whitesell of Minneapolis, Brian Ross of Amherst, New York, and (in the next issue) Michael McClellan of Arlington – have offered to be our bibliographers. In keeping with our new opulence, we have asked them *all* to do so. As we get used to each other, our formats will be more consistent... please bear with us.

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[Chip Whitesell, Brian Ross, PA]



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We also have additions to the list of articles contributing to *le cas McClary* (see vol. 2, no. 1). [PA]

- Greddon, Humphrey. 'Tea for U2: Franz Schubert's Secret Life, Bono's Babes and Liz Taylor's Loves.' *Spy*, vol. 6 no. 7 (May 1992), pp. 68-9.
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Los Angeles journalists produced articles on *Hidden Legacies* by composer Roger Bourland and lyricist John Hall, which was premiered at Royce Hall, UCLA by the Gay Men's Chorus of Los Angeles under the direction of Jon Bailey on April 11, 1992. [PA]

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in our next issue



Vol. 3, No. 1 will have reports on the GLSG Meeting, and on the AMS and SEM conferences (if anything interesting happens). We should also have finally transcribed our interview with Gerhard Stäbler and Kunsu Shim; and we hope to reproduce a beautifully drawn letter from Sylvano Bussotti on his "*oeuvres homoeriques.*"

Our contributors have promised: reviews of the Women's Philharmonic CDs of music by women composers; articles on Conrad Susa, Gabriel Fauré, and gay music in New Zealand; and a history of lesbian & gay musicology since 1976. Of course, they've promised us so *many* things... we'll see. [PA]



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