

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Three, Number One • March 1993

introduction



We're very, very sorry about the lateness of this issue. But consider RILM, which is five years late – compared to some periodicals, we're positively early!

Some of you expected the newsletter to be renamed the LGSG Newsletter after the vote last November. As the GLSG becomes more active, complex – and sometimes controversial – things happen. Our co-chairs, Lydia Hamessley and Philip Brett, have written on two current topics – about changing our name to LGSG, and about our anti-discrimination clause for the AMS.

Please note our new editorial addresses; Frances has moved to Richmond, California, and Paul has moved to San Francisco. It will be necessary to elect at least one new editor, as your male co-editor (come on, you know which one!) is going to Germany for a year. It's time to elect new officers anyway, when we settle the bylaws. So: who's willing to take over the work? Stand and be counted!

Lastly, several statements in articles in this issue impel us to remind our readers: the opinions expressed are not necessarily endorsed by the editors; we print what we have, whether we agree or disagree. If you have problems with something herein, please write a rebuttal! [PA]



Welcome to the sixth 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; we also hope to develop relations with the Society for Ethnomusicology and the Society for Music Theory. A list of GLSG officers and their addresses appears at the end of this issue.

Our objectives include promoting communication among lesbian & gay music scholars, increasing awareness of issues in sexuality and music in the

academic community, and establishing a forum for the presentation of lesbian & gay music studies. We also intend to provide an environment in which to examine the process of coming out in academia, and to contribute to a positive political climate for gay & lesbian affirmative action and curricula.

Subscriptions & Contributions: Our first volume, with three issues, appeared in 1991. Issues appear twice a year in March and October. We ask \$5.00 for subscribing individuals and \$7.00 for couples or institutions per year, and \$7.00 per year for subscribers outside of North America. Subscriptions cover the calendar year; we supply sample or back issues on request. Please make checks out to GLSG — Paul Borg and mail to the address listed at the end of this issue. If you need a receipt (in addition to your canceled check) please say so.

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

(continued on next page)

contents

introduction	1
introduction (continued)	2
letters	2
current news	2
requests for papers	4
hamessley on glsg/lgsg	4
brett on the ams by-laws	6
reports on conferences	7
corporon on the clinton inaugural	10
rieger on mcclary on schubert	12
memorials	14
reviews	15
current bibliography	20
your humble servants	22
in our next issue	23

introduction (continued)



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

Announcements and Articles should be sent to Frances Feldon, co-editor, by March 1st and October 1st of each year. We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, articles, suggestions, and letters (even complaints). [Paul Attinello & Frances Feldon]

letters



Editors:

When it comes to describing one's same-sex life mate, words may fail Neil Bartlett, but our survey of more than 1,200 gay & lesbian couples showed an emerging preference for the term 'partner' (or 'life partner') as an alternative to 'lover.' While 'lover' is also very widely used, I believe that 'partner' answers many of JanClaire Elliott's genuine, if squeamish, objections to the sexual objections of the term 'lover.' (None of the couples described their partner as 'companion.') Clearly, there is little agreement on a preferred term and many couples themselves use a variety of terms, depending on the context. In fact, so do married heterosexuals. Only 'wife' and 'husband' remain their nearly exclusive domain and that will change as same-sex couples embrace and secure the right to marry. A copy of our survey is enclosed.

Steve Bryant / Partners
Seattle, Washington

It seems slightly exaggerating to call it an 'emerging preference' - your survey says 35% of women prefer 'partner' or 'life partner,' as opposed to 30% preferring 'lover;' but 40% of men preferred 'lover,' as opposed to 27% for 'partner/life partner.' In any case, the survey is available in the May/June 1990 issue of:

Partners: Newsletter for Gay & Lesbian Couples
POB 9685
Seattle, Washington 98109

[PA]



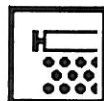
Editors:

I am sending you a comment on the discussion which was going on in the *Newsletter* last year... I would appreciate it very much if you could print the comment, if possible before the conference on Feminist Theory and Music, which is to take place this coming June in Rochester, as it would be interesting to continue the discussion there... As soon as I have received more numbers of the *Newsletter*, I will write about it and try to get the review printed in German musicological periodicals, as we have no such Study Group in Germany. I think your work is extremely important and sets an example for other countries!

Eva Rieger
Bremen University

This comment is printed below as 'Rieger on McClary on Schubert.'

current news



Queering the Pitch: The New Gay and Lesbian Musicology

The collection of essays inspired by the first 'Composers and Sexuality' session at the AMS Oakland meeting in 1990 is now in production at Routledge and will be published in the fall of this year. Edited by Philip Brett, Elizabeth Wood, and Gary Thomas, it will appear under a title which was a joint inspiration of editors and publisher. Introduced by an essay by author Wayne Koestenbaum, whose recent book, *The Queen's Throat*, has delighted many, its contents include three papers from the original AMS session together with - as the ads say - much, much more:

- Philip Brett, 'Musicality, Essentialism, and the Closet'
- Elizabeth Wood, 'Sapphonics'
- Suzanne Cusick, 'On a Lesbian Relation with Music: A Serious Effort Not to Think Straight'
- Lawrence Mass, 'A Conversation with Ned Rorem'
- Lydia Hamessley, 'Henry Lawes' Setting of Katherine Philips' Friendship Poetry in his *Second Book of Ayres and Dialogues*, 1655: A Musical Misreading?'
- Joke Dame, 'Unveiled Voices: Sexual Difference and the Castrato'

Gary Thomas, 'Was George Frideric Handel Gay?
On Closet Questions and Cultural Politics'
Susan McClary, 'Constructions of Sexuality in
Schubert's Music'
Philip Brett, 'Eros & Orientalism in Britten's Operas'
Martha Mockus, 'Queer Thoughts on Country Music
and k. d. lang'
Jennifer Rycenga, 'Lesbian Compositional Process:
One Lover-Composer's Perspective'
Virginia Caputo and Karen Pegley, 'Growing-Up
Female(s): Retrospective Thoughts on Musical
Preferences and Meanings'
Paul Attinello, 'Authority and Freedom: Towards a
Sociology of the Gay Choruses' [Philip Brett]



Art & Understanding: The International Magazine of Literature and Art about AIDS has recently come to our attention. This classy, slim magazine is edited by David Waggoner, whose general offices are at (518) 426-9010; complimentary copies can be had by calling (800) 841-8707, and subscription and submission requests can be sent to:

Art & Understanding
25 Monroe Street, Suite 205
Albany, New York 12210



We're pleased that our own *Suzanne Cusick* has a paper in *JAMS*¹ titled 'Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy.' Cusick gets into some rather sharp-edged aspects of gender interpretation in the seventeenth century, though no overt lesbian or gay critique is involved. Considering this, and the Cowell paper in vol. 44, it would seem that *JAMS* is becoming almost current in its purview - a remarkable development for all concerned.



Pianist *Nicolas Reveles* will give a recital of music by lesbian & gay composers on October 1, 1993 at 8 p.m. at the First Unitarian Church, 4190 Front Street, San Diego. The tentative program includes

works by Schubert, Poulenc, Britten, Bernstein, Copland and Tchaikovsky; a champagne reception follows. Proceeds benefit the Lesbian & Gay Men's Community Center, celebrating its 20th anniversary; for information, call LGMCC at (619) 692-2077.



GLSG member and ethnomusicologist *Manuel Fernandez* is teaching a course entitled 'World Music and Gender: Lesbian & Gay Male Ritual and Music from a Cross-Cultural Perspective' at the new Institute of Gay & Lesbian Education in West Hollywood from July 6 to September 7, 1993. This follows Manuel's first course, 'Ritual, Music and Gender,' which was also given at IGLE. We will print Manuel's syllabus in our next issue. For information, call (310) 652-1786 or write to IGLE at:

IGLE
626 North Robertson Boulevard
West Hollywood, California 90069



Other News: San Franciscans are ecstatic because *Michael Tilson Thomas* will be director of the San Francisco Symphony beginning in 1995. This is quite a change for San Francisco, which has had rather dull Germanic conductors for nearly two decades... The *Gay Men's Chorus of Los Angeles* will present its fifteenth season in a new home - Royce Hall, UCLA's magnificent Romanesque auditorium. This is actually quite a coup, as Royce has long been a bastion of upper-class culture in Los Angeles. The season includes music by a number of gay composers, including Britten, Poulenc, Sondheim, Bourland, Conte, Susa, Rorem, and others... An AIDS Requiem Mass for men's chorus, soloists and organ by the late *Bill Warriner* was performed by Die Männerstimmen in San Mateo this spring... The *Society of Gay & Lesbian Composers* in San Francisco has scheduled its spring concert, to be sung by the Golden Gate Men's Chorus under Bill Ganz, for April 17, 1994. The last SGLC/GGMC collaboration was remarkably good, so don't miss this one. [PA]



¹The *Journal of the American Musicological Society* for those of you in the outer darkness; Suzanne's paper appears in vol. 46, no. 1 (Spring 1993).

requests for papers



The *San Francisco Contemporary Music Players* are looking for music by composers with AIDS or HIV for a concert in their 1994-95 season. The basic ensemble consists of flute, clarinet, violin, cello, piano and percussion; additions can include oboe, viola, harp, double bass, and voice. Their intent is to perform music by composers who might not otherwise have a chance to hear their work; this is in contrast to concerts designed around mourning or memorials. For information, call manager Adam Fry at (415) 252-6235. Scores and (if possible) tapes should be sent, with bio and resumé, to the director:

Stephen Mosko
44 Page Street, Suite 604-A
San Francisco, California 94102



Pianist *Nicolas Reveles* (D.M.A. Manhattan School of Music 1985) is performing a recital of lesbian & gay composers in San Diego (see above). However, he is having difficulty finding solo piano works by lesbian composers; he is looking for relatively short works (4-10"). Call (619) 264-5029, or submit scores (and tapes if possible) by July 1 to:

Nicolas Reveles
1841 Crenshaw Street
San Diego, California 92105

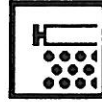


Studies in Iconography will, as of volume 15, be published by Western Washington University, distributed by Medieval Institute Publications, and edited by Richard Emmerson and Pamela Sheingorn. The editors welcome essays focusing on the period before 1600 and on the theory of iconography and cross-disciplinary studies; explorations of newer approaches in areas such as gender studies are especially encouraged. Correspondence regarding submissions and books for review should be sent to:

Studies in Iconography
Department of English
Western Washington University
Bellingham, Washington 98225-9055

[PA]

harnessley on glsg/lsg



Report on the Meeting of the Gay & Lesbian Study Group at the American Musicological Society Conference, Pittsburgh, November 1992

As many of you may know, our meeting at the last AMS in Pittsburgh was quite eventful. Many important issues were raised, discussion was intense, and the outcome was hazy at best. I would like to take this opportunity to report briefly on what transpired in Pittsburgh and offer suggestions about how we can focus our continuing dialogue in Montréal next fall.

The bulk of the meeting centered around a discussion of the bylaws that the board proposed to the membership. On the whole, the bylaws met with approval. However, two significant questions were raised: the issue of the name and the purpose of the group.

Many people expressed their concern that the term *bisexual* was not a part of our name. Several members spoke eloquently about including bisexual in the name, while others wondered if that would simply be a 'politically correct' maneuver. The suggestion was made that we become a 'Sexuality Group,' but others argued for the need to keep the name focused on specific identities. The danger of heterosexist appropriation seemed a threat to some if we were to adopt the *sexuality* rubric. We also toyed briefly with the use of *queer*; however, I must admit that by the time this term was suggested, our time was fast slipping away, and there was not any prolonged debate on this issue.

The order of the varieties of queerness came up, and the upshot was that after an hour of this discussion we voted to change the name to Lesbian & Gay Study Group. However, since we did not adopt the bylaws, the new name is not yet official, or at best can only be viewed as temporary. Nevertheless, the vote we did take in Pittsburgh is not without its validity. The vote to change the name seemed (at least to me) to be more a show of good faith in our commitment to continue the debate, rather than a final definitive vote on changing the name. That will happen with the final adoption of the bylaws which will include the name (whatever we decide that may be). Further, unbeknownst to any of us at the meeting, this change, particularly if it is an interim one, presents one major problem. Many libraries subscribe to our

newsletter under the name *GLSG Newsletter*. A change of name complicates this arrangement, and would likely lead to confusion. So, as is obvious by now, this issue calls for much more debate, and I invite the membership to use the *Newsletter* as a forum for voicing your opinions, so that we can make a final decision this fall in Montréal and either rename the group and the newsletter, or let things stand as they have been from the beginning of the organization.

Along with the discussion of the name, we discussed at length the purposes of the group. Many members wanted our purpose paragraph in the bylaws to reflect the egalitarian nature of our group; i.e., that students, faculty, and independent scholars were all equally important. It was suggested that a certain number of board positions be designated as Student Positions in order to ensure student participation.

However, it was pointed out that the majority of our membership is student and that to designate a position as 'student' would have the opposite effect of the one intended – it would perhaps designate certain positions on the board as less powerful. This concern will be addressed in the bylaws in our statement of purpose paragraph that will outline the equality of the group's members regardless of employment or student status; however, there will be no student positions mandated.

Another issue that arose had to do with our specific statement of purpose which many felt was too limiting and did not address the political agenda of the group. It was felt that a gay or lesbian identity should not be listed as the only criteria for doing lesbian or gay scholarship. So the purpose paragraph will be broadened to read something like:

"The purpose of the GLSG shall be the study of music from gay & lesbian perspectives, the study of music which addresses lesbian or gay topics and concerns, and to work toward establishing a climate within musicology that is welcoming of gay & lesbian people, concerns, and scholarship."

The italics are all new. This is my quickly, poorly written language which we will clean up before the bylaws are resubmitted to the membership. Please feel free to send me language suggestions on this matter. A final point was made that the bylaws as presently written lack a paragraph on how to amend them. This will be remedied easily.

There will be a mailing of the newly-written bylaws (probably in the October *Newsletter*) so that people can have a chance to come to the meeting in Montréal with their thoughts in order. Also, if you have any thoughts you want to share with the membership before that time, you are invited to write to the *Newsletter*. I want to encourage people to use the *Newsletter* as a forum for much of the discussion so that the business portion of our meeting need not take so long.

Due to the inconclusive discussion of the bylaws, we were unable to hold elections at our meeting. Paul Borg suggested that we, yet again, by consensus keep the same officers and board, hash out the bylaws during this year so we are ready to vote on them and elect officers at our next meeting. His suggestion was accepted by the membership. So, I encourage you to send your nominations (self-nominations accepted) to either Philip or myself. A slate of nominees for the elections will be included in the summer mailing of the newly-written bylaws.

In his treasurer's report Paul Borg suggested that we think about raising dues, given the rising costs. Philip and I will be proposing this change at our meeting in Montréal, so give it some thought.

I would like to thank Martha Mockus and Mitchell Morris for speaking to us, during the program portion of our meeting, on the issue of doing lesbian & gay scholarship in isolation. Martha spoke to the difficulties we encounter when our only 'authorities' are straight people. Mitchell described how he and others have used a reading group to combat this isolation. After this portion of the program, we used the rest of our time to speak to one another informally in small groups of about eight to ten. It was a way to connect names with faces, find out what other people are up to, and talk about what we want the GLSG to be.

Finally, I'm happy to say that despite our semantic and ideological differences, we had a hugely successful party! We passed the hat at our meeting and collected enough money to fund the party in Pittsburgh, and there was enough left over to deposit funds for our next party in Montréal. Lots of people were there, and we went long into the night (well, at least about midnight). It wasn't just a drop-by-for-a-few-minutes affair; people really came in and stayed. I hope this is the start of a new trend, and I look forward to talking and partying with you all in Montréal. [Lydia Hamesley]



The Proposed Anti-Discrimination By-Law

In the course of discussion over the anti-discriminatory by-law proposed by the GLSG to the Board of Directors of the AMS, the difficult issue of legal action has been raised. Apparently, learned societies, unlike Universities, have avoided writing such statements into their constitutions since they cannot afford the legal support most Universities find necessary these days. In explaining this problem to me over the phone, President Ellen Rosand expressed her desire to find some way of meeting our original request. I then offered to explain why more time was needed. I am sure you will let either Lydia or myself know if you have any suggestions, or objections to the way we have tried to look after the interests of the Group. Ensuing is the text of the letter I sent to the President for circulation to the Board.

...

Dear President,

I am writing as a result of the difficulties you and the Board of Directors are encountering over the proposed by-law addressing the issue of discrimination in our field, an issue initially raised by the GLSG.

I cannot of course speak for the entire membership of the group, but co-chair Lydia Hamessley and I believe that the interests of our members on the one hand, and the entire society on the other, are best served by some form of statement of intent, some expression of principle. As members of the Society we share your concern about legal action being brought against the Society as the result of a loosely written by-law. We hope that a suitable wording can be found – perhaps one closer to our original suggestion in other respects – that avoids any verb a lawyer would consider to open the way to suits. Alternatively, the Board might consider a statement of professional ethics in the field, such as you and I discussed on the phone as being the solution adopted by some other scholarly societies. I wonder if the ACLS¹ could be of assistance in all this?

I would like to explain the present difficulty to the members of the GLSG in order to give you more time to come to a wise decision. Since the deadline for the current issue of our *Newsletter* occurs this week I will have to write this without being able to report your response.² But I hope it will help, and will show the Board of Directors that, as from our inception as a study group, we are committed to working things out in the best interests of the Society as well as of our members.

The intention of our proposal is one that most people of good will would support as being consonant with current concerns in our profession and the nation at large. It is an anti-discriminatory sentiment that we should like the Society to express as a way of asserting moral guidance or even pressure; it was never any part of our intent to make the Society vulnerable to expensive legal action. In the unlikely event that really serious discrimination should occur in the Society, Federal laws could no doubt be invoked to deal with it. It is the sometimes unconsidered and almost unconscious discrimination against members of the Society, and especially the discrimination that many gay & lesbian members of the Society experience in their academic lives, that the membership asked us to press the Society to address. I hope I am right in believing that what we asked for was not vengeance for wrongs real or imagined but support in our effort to clear a space for lesbian & gay studies in our field – support which we have so far felt to be forthcoming from the Board.

Yours, etc.
Philip Brett

...

The following letter of April 6, 1993 was received from the President of the AMS in response to the letter above.

Dear Philip:

As we discussed on the phone on Sunday, I am writing to tell you how the Board of Directors of the AMS dealt with the matter of the bylaw amendment proposed by you and Lydia. As you know, a number of people expressed concern that the amendment might leave the Society vulnerable to litigation. We decided, therefore, to adopt a non-discrimination statement that would be printed prominently – and

²[As is clear below, this ended up not being true... only one of the advantages of procrastination. – Eds.]

¹[American Council of Learned Societies – Eds.]

yearly – in the Directory. The text agreed upon reads as follows:

The American Musicological Society rejects as unethical discrimination on the basis of sex, religion, national origin, disability, age, sexual orientation, ideology, or field of scholarship.

Such a statement, because it is not in the by-laws, and because it is a statement of principle rather than behavior, relieves the Society of the fear of potential lawsuits. It also renders the proposed bylaw amendment redundant. It was the Board's hope, in adopting the statement, that it would meet the need expressed by the Gay & Lesbian Study Group, and that you and Lydia would be willing to withdraw your amendment proposal after some sort of consultation with the signatories of your petition.

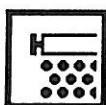
Please let me know if you would like any further clarification. In the meantime you should know that the eloquence of your letter of 7 March was instrumental in making this whole thing possible, for which I thank you. With best wishes.

Sincerely,
Ellen Rosand, President

•••

I believe that the new statement does satisfy the need expressed by the Group, and satisfies it generously. Even the highly liberal Modern Language Association has no anti-discrimination clause in its bylaws. For the AMS to make a special statement that appears in print set off from other material in the annual Directory is remarkable; such a statement seems far better than something buried in the tiny print of the by-laws.

We are therefore inclined to comply with the President's request and withdraw the petition. This should be accomplished at our meeting in Montréal, or earlier if we can get in touch with all the signatories. If you were a signatory to the petition would you drop me or Lydia a card or leave a message on my phone ((909) 787-0614) or e-mail either of us indicating your agreement or disagreement. Thank you. [Philip Brett]



reports on conferences



Gay & Lesbian Study Group Meeting, Pittsburgh, November 7, 1992.

Lydia Hamessley, Chair, called the meeting to order and proposed the agenda: (1) reports; (2) adoption of bylaws; (3) election of officers; (4) program.

(1) Paul Borg, secretary, made his report. (a) There are new addresses for both co-editors of the *Newsletter* (see end of this issue). (b) Co-editor Paul Attinello requests that members send subscription requests to Paul Borg, rather than to him; he also thanks those who have contributed to the *Newsletter*. (c) Anyone who has paid their subscription and yet has not received the *Newsletter* within one week of the meeting, please notify Paul Borg.

There are currently 128 people on the mailing list who have paid something at one time for the *Newsletter*, and approximately 20 more unpaid. This is both a joy and a concern, as we are happy that the mailing list continues to grow. However, it puts a severe financial burden on those who produce the *Newsletter*. The secretary suggested that we raise the subscription rate to at least cover costs; current subscriptions are \$5 for individuals and \$7 for couples and institutions. It is suggested that we raise this to \$7 for students, \$10 for non-students, and \$25 for institutions and those who can afford more.

Mr. Borg reported that a full financial report will appear in the next *Newsletter*.¹ After issue III/1, no issues will be mailed to those who have not paid their subscriptions. Discussion ensued over expenses and rising postage. J. Roberts asked us to request that our individual academic libraries subscribe to the *Newsletter*.

(2) Lydia Hamessley brought up the subject of the by-laws (which she says which were written mostly by Suzanne Cusick) and opened the floor to discussion.

¹[Our apologies, as we have no financial report for this issue; Paul Borg presented some figures at this point, but we have been unable to verify them and would rather not print incorrect ones. We will have a financial report in our October issue, which will arrive before our 1993 meeting. – Eds.]

The first consideration was the name of the organization. Malcolm Brown suggested the inclusion of the word 'Bisexual.' Chip Whitsall wanted something different, and suggested 'Sexuality Issues.' Mitchell Morris reminded us that the name is to denote the purpose of the organization, and it could not be too fuzzy. A female voice (which I could not identify) was raised that suggested that the name was fine as it was. Karl Kuegle emphasized that our name reflects our purpose and that we are also a lobbying group within academia. After considerably more discussion, some of it quite heated, the membership voted 25 to 16 to change the name to 'Lesbian & Gay Studies Group.' This was done to close off debate and move on to other substantive issues relating to the by-laws.

It was recommended that an Article VIII be added to provide for the emendation of the by-laws at a future date. A clause was discussed that will be added to Article II about the group being open to all. These additions and changes will be made to the by-laws, which will be rewritten and resubmitted to the entire membership via a separate questionnaire enclosed in an issue of the *Newsletter*.

At the behest of the Chair and of several members on the floor, who pointed out that we needed an approved set of bylaws to have standing as an organization in the AMS, a vote was requested. The argument in favor was that it was in our collective interest to approve these bylaws now and to amend them as needed at a later date. With verbal approval of the abovenamed changes and additions, the entire proposed bylaws were adopted pending the outcome of a vote by the full membership by mail.

(3) The Chair requested postponement of elections for new officers due to lack of time. The membership agreed to the current officers serving for one year. Nominations are to be sent to either Ms. Hamessley or Mr. Brett so that a slate can be presented for a vote at the next meeting of the Study Group.

(4) The first program speaker was Martha Mockus from the University of Minnesota, who read a paper entitled 'Beyond Coming Out: Queer Musicology and Heterosexual Authority.' This was a very strong argument. First, there are not enough models for us to pattern ourselves upon in the field of musicology. This is, in part, due to the risks involved in both being out and in confronting the establishment, especially given the hierarchical assessment process

in academia. Ms. Mockus suggests that we play up to our duality as both insiders (queers to each other) and outsiders (in relation to straight teachers and colleagues). This will help to circumvent the problems inherent in focusing on musical analysis while shying away from the issues of sexuality and politics also present in our work. Part of this is the labor required to overcome the perception that by positioning ourselves on paper we are being "too queer." Another aspect of this problem is the condescension that a single lesbian or gay voice is "not good enough" without backup. There fore, to be "the queer voice," to be visible, is to reclaim the dialogue on our terms. Our straight teachers need to learn to become students again and to listen; they need to be sensitive, and to critique, not control.

The second program speaker was Mitchell Morris of the University of California, San Diego, who read a paper entitled 'Practical Responses.' Mr. Mitchell's argument was that we cannot speak only of musicology. There are musical things that make sense to us and to our ears, but the methods for discussing and describing them is problematic. What is needed is a forum for helpful feedback and encouragement. That means cobbling together a composite audience that will provide this; it must contain not only musicologists, but also colleagues in other disciplines who can be instructive to us. Possibilities of this sort of forum include reading groups, study groups, groups composed of fellow students and/or faculty, cross-departmental groups, and so on. However, we cannot specify too quickly just what it is that needs to be done or what is being done a priori; allow groups to try things out, to experiment, to be fluid.

Announcements closed the meeting, including materials about TIAA discrimination;¹ an announcement of the (still quasi-new) journal *repercussions*; and a plea for greater participation by women and people of color. [Mario Gagnon]



American Musicological Society National Conference, Pittsburgh, November 1992.

The meeting in Pittsburgh was, overall, rather tame with regard to gay & lesbian issues. There were no

¹[Brian Newhouse has prepared an update on TIAA which will appear in our fall issue. – Eds.]

papers delivered on these topics; there was a session on the Feminine and the Feminized that seemed promising, but this writer was unable to attend. The most interesting session was 'Our Place, Our History: Resources and Strategies for Courses on Women in Music,' hosted on Thursday evening by the Committee on the Status of Women. Of course, it was scheduled for a small room and consequently was packed to overflowing. Paula Caplan, Lydia Hamessley and Karin Pendle all spoke at some length about their experiences in teaching as women and in teaching 'women's music.' Their handouts were informative and the discussion that ensued was enlightening to all present; it evolved into a broad discussion of issues with many attendees sharing their experiences at various stages of their careers and in various situations around the country.

[Mario Gagnon]



Unnatural Acts: Theorizing the Performative.
Conference at the University of California, Riverside,
February 12-14, 1993.

For a musician, the title – invented by co-convenor Susan Foster (who heads the department that has just instituted the first Ph.D. in dance theory and history in the country) – brings to mind W. H. Auden's famous line in *The Rake's Progress*: "O Nature, green unnatural mother, how I have followed where you led." Intense winter storms had obligingly produced an unnatural state of verdure in Riverside, which, poised precariously on the edge of desert, usually burgeons only at the expense of vast acre-feet of water nervously distributed on its suburban lawns in an unending dance of sprinkler systems.

The conference's publicity set off a storm of protest in the local paper. The University of California at Riverside began its days as a citrus station – 'Pest Management' still abuts 'Philosophy' in the campus catalog – and the local citizenry has never quite warmed to its university status. The poster managed to obscure many of the participants' more provocative titles, but as chance would have it 'Michael Jackson's Penis' occupied one of the few prominent places sported on a white background.

The riot act was first read by the local columnist (a decent man whose enormous fluffy dog acts sadistically towards Emma Woodhouse, our diminutive cocker spaniel, during early morning encounters on the local playing fields). Then a dim

Professor of Philosophy entered the fray, labeling us both old-fashioned for following outworn French intellectual fashions (boring old Barthes) and "chic and trendy" – of course without having attended or read a single paper. He also complained of our lack of involvement with the community (philosophy is, of course, celebrated for running soup-kitchens and shelters for the homeless as you can imagine). Our Humanities Dean entered the fray on our behalf and certainly carried the day with argument ("the conference will nurture the tradition of free inquiry") – but the quarrel was inevitably between those who wanted Riverside to remain the dullest, most unimaginative campus of the University of California system (it nearly closed for lack of students fifteen years ago) and those who wanted to see it capitalize on the stirrings in its intellectual life over the last few years, led by such new appointees as Sue-Ellen Case, Susan Foster, Emory Elliot and others.

The conference opened with the Unnatural Buffet. The folding Naugahyde doors of the Faculty Club parted to reveal three gently revolving buffet tables – a *coup de théâtre* by Susan Rose and her dancers, who also punctuated the meal with mimed caricatures of the bodily discomforts of conference attendance to the accompaniment of a tango. Theirs was one of the most witty but by no means the only performance of the weekend, which included a concert by Alvin Lucier, an event by the Richard Bull Dance Theater, and most notably Lois Weaver and Peggy Shaw in their magnificent play *Lesbians Who Kill*.

It would be hard to give any adequate impression of the papers, for there were so many (three concurrent sessions had to be run to accommodate even a reasonable proportion of those submitted), and their standard was generally high (even allowing for the imagination of a proud sponsor). I missed 'Michael Jackson's Penis' for a wonderful session with papers on Kerouac, Charles Olson and Jack Spicer, and a startling exposé of 'The Prayer Closet' which put forward the interesting notion that the Pietá and such figures as Saint Sebastian might not be exactly feminized (as has often been argued), but more simply representations of the penetrated male body with the pleasurable overtones of sodomy. Equally compelling was a panel on lesbian serial killers; and I very much enjoyed a paper on the semiotics of cereal packages ('Cereal and Sugar-Coated Ideology'), which had great performative panache. Most of all I shall remember Douglas Crimp's magnificently modulated and rich talk on AIDS, basketball, and the public imagination entitled 'Accommodating Magic.'

– our only plenary session.

Musicology of any sort was not the most strongly represented field, but it made up in quality what it lacked in quantity. Fred Maus' paper on 'Closed Spaces in Classical Music' opened up a new topic in the typically thoughtful manner of its author. And it was complemented by excellent papers by Susan Cocalis on breeches roles in nineteenth century opera and by Ethan Nasreddin-Longo on the composer as 'other' in Western music. Michael McClellan gave a good paper on a curious musical experiment on elephants during the French revolution (the columnist quoted his title presumably to illustrate the vapidity of the conference); Brian Currid gave a lively account of house music and its relation to gay 'community;' and David Román talked about Sylvester and his early days of dancing to disco.

'Performative' is not a word we musicologists tend to use a lot, and perhaps the cultural theory side of the conference is one which makes us a bit uncomfortable. I can say, however, on behalf of Sue-Ellen Case, Susan Foster and myself, how much we welcome contributions on music to future 'Unnatural Acts' conferences and also submissions of manuscripts to the book series, which is being published by the University of Indiana Press. At the very least, you could have had a very good time at this unusual event, which took on our culture in what seemed to me a witty and life-affirming as well as an intellectually challenging way. [Philip Brett]

corporon on the clinton inaugural



A Personal Account of the Clinton Inaugural

If a tree falls in a forest, but no one is there, does it make a sound? If one hundred fifty musicians from the Lesbian & Gay Bands of America perform along the parade route during the Clinton Inauguration but are not shown on television and are reported missing in action by the *San Francisco Chronicle*, did they really make a sound? *We were there, and we made a very joyful sound!* And here, therefore, is my very personal account of my experiences as a member of the first openly gay & lesbian organization invited to participate at any Inaugural.

Background

The Lesbian & Gay Bands of America (LGBA) – the national organization of seventy-two gay & lesbian bands across the U.S. – applied in mid-November to

the Inaugural Committee for a spot in the Inaugural Parade. By December 14th, we were notified that all the parade slots had been filled, but – would we perform at a concert site along the parade route for the four hours preceding the parade? We said yes!

The flurry began – flight arrangements, finding housing, raising money for matching jackets and berets to replace our twenty-two different uniforms, and helping to find travel money for band members who could not afford the expense on their own. With a gift from the San Francisco Lesbian & Gay Chorus which allowed two additional musicians to attend, the San Francisco Band sent thirteen musicians and three auxiliary members to Washington.

Party Time before Inaugural Day: January 20

Washington was sizzling with excitement. We attended the festivities on the Mall on Sunday – sort of a mainstream Gay & Lesbian Pride Day Festival, if you will. Everybody was happy, and friendly, and glad to be there; and everybody had a story about why it was important for them to be there. Amid the crush of folks vying for a vantage spot for the Broadway Salute concert (with Lauren Bacall, Joel Grey, Tyne Daly, and others), we met: a nuclear family from Maryland who felt it was important to participate in history; a group of black folks who worked up to the front to watch the stars of Jelly's Last Jam; and a handful of lesbian & gay folks who cheered as the cast sang 'I Am What I Am.'

My favorite, though, was an elderly but very spry woman named Jane (complete with cloth coat and denim shopping bag) who was there because she liked a good party. As soon as I told her about the gay & lesbian bands, she said she wanted to ask me a question but couldn't ask it in public. I told her to whisper it to me, so she asked me just what was it that women did in bed together. My answer was apparently very interesting, because the nuclear family was all ears as well! And Jane allowed as how she wished she'd asked earlier!

The Mall festivities continued on Monday, and you probably saw more of the various concerts and parties on television than I did being there. Tuesday was rehearsal day: 1 to 5 and 7 to 10. The Human Rights Campaign Fund folks helped LGBA find a friendly space big enough for all one hundred and fifty of us: St. Francis Lutheran Church. The minister (a striking young blonde woman – but I didn't notice) told us we were the most exciting thing to happen at her church *ever*. Those of you who are or

have been performers can identify with what it must be like to rehearse that hard and that long. And if this had been a normal LGBA event, there would have been a bit of grumbling at the extended hours, and the crowded room, and the music selections, and the rules and procedures imposed on us by the Inaugural Committee.

But our mood was so jubilant, and the realization of the weight and importance of what we were preparing for so breathtaking, that we just forgot to complain. Mainly, we walked around talking about how cool this all was (I think I set a new record for saying "wow" in a nine-hour period), and how proud we were to be there representing lesbians & gay men from all over the country, and how important it was that we look sharp and sound great, and that we let our country and the world know that we are proud to be Americans, and that we are thrilled to be included in this changing of the guard.

Inaugural Day: Getting There

By 6:30 a.m., many sleepy band musicians were pushing through the turnstiles of the Metro. It was fun gathering in the train as we made our way to the Pentagon station. One group shared their car with a Boy Scout troop, whose leader was very friendly until he asked what LGBA stood for. Can you spell 'cold shoulder?' Of course, that made the rest of the ride that much more fun! We eventually left the Pentagon parking lot at 9:45 – as a little anxiety crept into the five buses full of nattily clad band members (did I mention the silver jacket and red berets? No white gloves, though, thank you!)

We drove past our logical turn, got stuck at Pennsylvania Avenue for twenty-five minutes (paranoia had replaced anxiety by now), and finally through the efforts of some very determined lesbians from the New York band (of course), we got those buses turned around and over close enough to our location that we could walk to our spot.

Our Performance

Most of us managed to be set up by 10:45, and we played our first number – 'American the Beautiful' – just as Clinton's motorcade drove by on its way to Capital Hill. Yes – he waved and smiled.

We played until 11:30 or so (I played trumpet except for those pieces I was honored to conduct, which included 'Over the Rainbow'). Then we took a break during the actual swearing-in ceremony, which we could hear over loudspeakers. We all cheered and

wept and hugged one another as Bill – our new President Clinton – said "So help me God!" What a moment! It was New Year's Eve, Armistice Day and the hostages coming home, all at once.

Again we sat down to play, this time with more feeling, more joy, more insight into what we were doing. We didn't care that our lunches didn't arrive, we didn't care that the buses never showed up (we received several sightings and – at last – at 5 p.m. they were found!). Nothing mattered except that we were all having a great time, and the growing parade crowd was cheering our playing. By now the anticipation of the motorcade's return was palpable.

Around 3 p.m. we got the word – Clinton's on our block! He's walking outside his car with Hillary. Oh, wow! We began to play our tribute to him – 'America the Beautiful' – appropriate because it looked so much more beautiful now, with him as President. When he saw our banner – Lesbian & Gay Bands of America – he gave us a big thumbs up, and a welcoming grin. Hillary gave us a big wave, and I think I saw one Secret Service guy wink at a twirler. As Al and Tipper Gore approached, we played 'I Am What I Am.' That day, it was our anthem.

Then it was over – our official part, at least. We were exhausted, we were cold, we could barely have played another note. But our exhilaration was boundless, and our enthusiasm grew as we set up our front row seats for the parade.

The Inaugural Parade

There were one hundred and forty-eight units in the parade, but there are a few that stand out. 'Family' theme floats – there were three or four of these; one had two guys who looked very couple-y and another had two women holding hands and waving rainbow flags. We liked this! The military contingents – first we sang their songs to them ('Anchors Aweigh,' etc.), then we shouted: "We know you're in there and we love you!"

The NAMES Project: Picture a half-block of quilts on poles, each carried by two people. Many of us in the band just stood, silently tearful, as we remembered band members who had been at our last big concert, but weren't here today; as we remembered our founder Jon Sims, whose dream was for a huge gay & lesbian band to play a concert at the Rose Garden someday; as we remembered our own close loved ones who died during presidential administrations which would not even speak the word AIDS.

We had come to celebrate, not to protest. But our very presence was a reminder of how fresh and new is our inclusion, and how many protest marches it took to win the opportunity to participate in this historic day. The euphoria of playing for our President was still with us, but was, with the sight of those Quilt panels, tempered now with the memory of our losses and our struggles.

The Parties

Sorry – ask someone else! We ordered tickets to the Triangle Ball and brought our fancy clothes for the party. Unfortunately, we were not lucky enough to get a set of the prized tickets. But all was not lost. There was a magnificent party hosted by neighbors of the friends we stayed with. Food, conversation, fashion critique (especially those white gloves) – it was all too much fun. And we enjoyed the parties and concerts all over town on television – much as you did at home. The only difference was – we were breathing the air of excitement we had personally participated in a glorious moment of our – lesbian & gay & American – history. [Nancy Corporon]

Nancy Corporon is conductor of the San Francisco Gay & Lesbian Freedom Day Band.

riegler on mcclary on schubert



Schubert, McClary & Gay Feminist

Issues

The discussion of Susan McClary's paper on Schubert should by all means be continued, as it opens up new strains of thought. As Cusick has rightly remarked, feminists hesitate to criticize McClary because she is being bashed by male chauvinists. This, however, should not prevent us from asking where McClary might be right, and where it might be necessary to rethink or even refute an argument. Such a discussion will forward the issue of feminist musicology, which for so long lived a lonely life. I wish to make it clear that I am an avid admirer of McClary's, and have sent *Feminine Endings* to three German publishers with warm recommendations.

I think the problems I have with McClary's work may be similar to those of other feminist well-wishers. Although much of it is stimulating, some of it tends to simplify. We have in Germany the expression that something was 'knitted with a hot needle,' i.e., written hastily without taking all facts

into consideration. In the case of Schubert, McClary takes deductions from culture theory and forcefully binds them up with the music. Such a plain addition or combination evokes negative criticism, which is a pity, as the issue itself is so important. I would like to make four points as follows:

(1) Maynard Solomon's suggestion that Schubert was gay is interesting, although I find it dubious to jump to conclusions the way he does. His work on Beethoven has been harshly criticized by the German author of a Beethoven book, Marie-Elisabeth Tellenbach.¹ She shows that Solomon often misinterprets the German in his translated quotations, that he is prone to speculative psychoanalytic arguments, and that he is absolutely wrong in claiming that Antonie von Brentano was the "unsterbliche Geliebte." (This last point has of course been finally decided in favor of Josephine Deym.) This makes me wary. On first reading Solomon's article on Schubert, I found a grave mistake right away: Solomon translates the line "Doch gab er sich einer ganz Andern hin" as "he gave himself to another – to someone entirely different," ignoring the fact that the German 'einer' means a feminine person.² The correct translation should therefore be: "he gave himself to another woman – an entirely different one." Besides, it is always easy to quote a few lines from diaries or letters which have been carefully picked for the occasion. We know that Schubert's hiding attitude was caused by the politically repressive atmosphere of his times (Metternich). On the other hand, why should he not have been gay? It could well be possible. Like McClary, I do not want to press the point. Rather, I would like to discuss whether or how one can find a connection between his sexual orientation and his music.

(2) One needs to distinguish clearly between the composer himself and the musical reception which followed. In the case of Beethoven, we know that he laid stress on a specific heroic male image, but even he could not envisage the flow of admiration which succeeded his death. In Germany he was stylized to

¹Marie-Elisabeth Tellenbach, 'Ludwig van Beethoven und seine "unsterbliche Geliebte," Zürich, 1983. 'Psychoanalyse und historisch-philologische Methode. Zu Maynard Solomons Beethoven-Bild,' unpublished manuscript.

²Maynard Solomon, 'Franz Schubert and the Peacocks of Benvenuto Cellini,' *19th-Century Music*, vol. 12, no. 3 (Spring 1989), p. 196.

a male hero *par excellence*, just as Schubert was looked upon as feminine. But we should be careful not to generalize, because the whole Romantic period (including the music of Schumann, Chopin, Mendelssohn and others) was often regarded as 'feminine.' The philosopher and Nobel prize winner Rudolf Eucken stated that Romantic art tends to negate all order and boundaries, cannot convey more than exciting strong impressions, is mainly made up of aphorisms, and is very often sensual. By lumping together the adjectives "sensual" and "aphoristic" and giving the impression that Romantic music can make us lose our rational control, the Romantic period was given the label "feminine" by a number of people. In return the Baroque period was considered to be primarily "masculine," for instance by Arnold Schering.¹

The argument that Schubert was labeled as a feminine composer is not convincing, because other composers, for instance Puccini, who was certainly heterosexual, were often confronted with the label of effeminacy. His main biographer, Mosco Carner, does so quite frequently,² and so do various German authors.

(3) It is one thing to state that an interdependence exists between the biography of a composer, his/her surroundings and his/her music, but it is another to precisely specify the connection. Musicologists who lived in socialist countries were pressed to prove this on account of Marx's theory that the arts are a mirror of society. Many congresses were held in the GDR,³ for instance, and renowned musicologists such as Georg Knepler and Harry Goldschmidt worked away at the problem. The results were not very encouraging (as a feminist I personally wish they had been). Besides, looking at single piece of work and trying to derive extramusical facts from the harmonic development is too coarse an analytic mesh; the results can hardly be regarded as other than speculative. The dynamic changes, the development of melody and the timbre should also be taken into account. But even so, I doubt whether substantial results could be deduced.

¹Eva Rieger, 'Militär und Musik - ein frauenfeindliche Allianz?', *Feministische Studien*, no. 3 (February 1984), pp. 109-19.

²Mosco Carner, *Puccini: A Critical Biography*, London, 1974.

³[German Democratic Republic, i.e. Deutsche Demokratische Republik, or what Americans used to call East Germany. - PA]

I agree with McClary that subjectivity is an issue for all music composed after 1770. Mozart can indeed be seen as an artist poised on the borderline between feudal and bourgeois society; he began composing by imitating various styles, but ended with an own voice. One could place the beginning of this development around 1777, when he wrote the Piano Sonata in a minor, which is full of drama and cutting dissonances, during his unlucky stay in Paris. His pride at being independent, at being a member of well-to-do society in Vienna, shows up in his symphonies and piano concertos.⁴ He was proud of his status, and he wished to share this feeling with his audience. Thus his striving for more expression, for an own voice can be seen also as a striving to establish an identity as a man independent of his father, independent of church officials, and accepted by the Viennese aristocratic and upper bourgeois class public. But for one thing this feeling of self-assertion and pride can be found only in a very all-round manner, by taking all his work into account (and not only one piece of music, as McClary does); for another it does not make sense that Schubert anxiously kept his sexual orientation hidden, yet in his music explicitly expressed it.

Biographical stages surely can be traced in music, but how to trace a sexual orientation? It is fascinating to re-look at Schubert's life through a gay lens: his unhappy relationships with women, his enjoyment of male company, etc., but it gets us nowhere to try to find a gay identity in harmonies, or in a specific use of melody, or in a rhythm. The fact that Schubert pushed musical development forward by inventing new harmonic combinations had a lot to do with striving to shake off the huge impact of Beethoven. This was a heavy burden indeed. We know that Schubert was one of the boldest harmonists of Classicism and Romanticism, but so were others who were born in periods of music history where the conventions of harmonic behavior were in radical change.

(4) In comparing the state of a homosexual man with that of a woman in patriarchal society, not many similarities are to be found. A homosexual man can always consider himself biologically as a 'man,' i.e., he can claim the positive character traits that society attributes to men for himself. Even if he enjoys a more masochistic role in lovemaking, he need not tell

⁴Eva Rieger, 'Nannerl Mozart, Leben einer Künstlerin im 18. Jahrhundert,' chapter in *Der Komponist als Mann und Bürger*, Frankfurt, 1990.

himself that his character is 'passive' by nature, as women were forced to do. The female characteristics do not belong to the positive side of life – who wants to be taciturn, passive, weak and limited all the time? A homosexual man could easily see himself as a subject. As a man, he had the freedom to place his identity, his desires and his suffering in the center of his creativity. For women this was different – they were prevented from living their creative talents out to the full.¹

When Marcia Citron states that Cécile Chaminade obviously had problems with the sonata form (and it seems that Clara Schumann did likewise), then this can be seen in a specific historic context which, to an extent, can be proved. Homosexuality can be an interesting fact when someone like Benjamin Britten – as Philip Brett pointed out in Minneapolis in 1991² – purposely described homosexuality in the music of his opera *The Turn of the Screw*. Although I discovered that many women composers have similar traits in their attitudes toward composing due to their historical traditions,³ I would shrink from the idea that women compose in a specific manner because they are women. This would be biologicistic.

I am convinced that Susan McClary has hit on an extremely fascinating subject, but would suggest that one look closely at the specific historical situation of Schubert's music in a broad context, together with the specific state of homosexuality in that historical period, before one comes to conclusions which might be rash, thereby encouraging male chauvinists to stamp on the little plant named 'feminist musicology' which is still struggling hard for survival.

[Eva Rieger]

memorials



Howard Mayer Brown

Howard Mayer Brown, Distinguished Professor of Music at the University of Chicago, died unexpectedly of heart failure on February 20, 1993.

¹[Not necessarily the opinion of the editors. – Eds.]

²[At the first Feminist Theory & Music conference. –Eds.]

³Eva Rieger, 'Do Women Compose Differently?,' *ILWC Journal*, March 1992, pp. 22-5.

A graduate of Harvard University, Brown joined the faculty at the University of Chicago in 1960. It was there that he created the country's first collegium, committed to the belief that performance and musicology should not be separated. In 1972 he succeeded Thurston Dart as Professor of Music at King's College, London. Four years later, after returning to Chicago, he was named Distinguished Service Professor of Music. Perhaps the most highly regarded scholar on music of the Renaissance, he was author or editor of fourteen books including the steadfast standard text *Music in the Renaissance*.⁴ Among his other works are nearly one hundred facsimile editions of seventeenth- and eighteenth-century operas, including Peri's *Euridice*.

Although these accomplishments may paint a picture of a professor chained to the office or library, Howard was anything but pedantic. He was delightfully social and threw memorable parties. He attended concerts and held receptions for local artists and international stars without discrimination. Wednesday nights were reserved for viols, and both amateurs and professionals were invited to the house to embark on what was a weekly consort marathon. Howard's ability to hang on to his own part while singing out cues for those who had become hopelessly lost in the polyphony was unsurpassable. Travel seemed to be a favorite source of entertainment; I have a fond memory of him sitting on my porch one humid Chicago night sipping red wine and recounting a recent trip to Bora Bora.

Having just completed his stint as Chairman of the Musicology Department at Chicago, he was on leave this spring, planning to teach at UCLA with visits to the University of California at Berkeley. At the time of his death he was in Europe to lecture at the University of Basel, and had taken a side trip to Venice for Carnival. He was 62 years young.

[Cynthia Koppelman]

Cynthia Koppelman is Concert Coordinator for the San Francisco Early Music Society; the above is reprinted from Early Music News with permission. Contributions in Professor Brown's memory may be made to the Howard Mayer Brown Fund at the American Musicological Society, 201 South 34th Street, Philadelphia, Pennsylvania 19104-6313.

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

⁴Englewood Cliffs, New Jersey: Prentice-Hall, 1976.



CDs by the Women's Philharmonic

Baroquen Treasures: music by Marianne Martines, Camilla de Rossi, Mademoiselle Duval, Maddalena Laura Lombardini Sirmen, and Elisabeth [Claude] Jacquet de la Guerre. Performed by the Bay Area Women's Philharmonic, JoAnn Falletta, conductor; soloists Terri Baune, violin; JoAnn Falletta, lute; Judith Nelson, soprano. Koch Newport Classics NCD 60102 (1990).

The Women's Philharmonic: music by Lili Boulanger, Fanny Mendelssohn, Clara Wieck Schumann, and Germaine Tailleferre. Performed by the Women's Philharmonic, JoAnn Falletta, conductor; soloists Gillian Benet, harp; Angela Cheng, piano. Koch International Classics KIC 3-7169-2H1 (1992).

The Women's Philharmonic, formerly known as the Bay Area Women's Philharmonic, is the only professional orchestra in the United States which dedicates itself to the promotion of women composers, conductors, and performers. The orchestra was granted an NEA Challenge award for the recording of a two-volume anthology of works by women composers, consisting of *Baroquen Treasures*, a compilation of baroque and early classical works by women composers and the orchestra's first recording, and *The Women's Philharmonic*, a collection of romantic and early twentieth-century works by women composers.

The Women's Philharmonic has won awards from ASCAP, the American Symphony Orchestra League, and the National Endowment for the Arts, and critical acclaim for its programming and performance of contemporary music. JoAnn Falletta, the orchestra's music director, is a winner of the Stokowski, Toscanini and Bruno Walter conducting competitions, and received a doctorate in conducting from Juilliard. She is also the music director of the Long Beach Symphony Orchestra and the Virginia Symphony. Ms. Falletta is a busy conductor of American and European orchestras, and a strong lutenist.

The Women's Philharmonic is to be commended for its recording of four never-before pressed works by eighteenth century women composers. I wish the Women's Philharmonic could have come up with a better title than *Baroquen Treasures*, which is a little

cute for the serious intentions of the anthology. Although this is a modern orchestra playing on modern instruments, the performance of these works would have benefited from a historically informed perspective. The strongest performance on the disc is the cantata *Jonas* by de la Guerre, and its strongest moments are Judith Nelson's *secco* recitatives. Ms. Nelson, a well-known specialist in early music, brings her pure soprano to the effort. Nina Flyer also deserves special mention for her energetic and evocative cello playing in the recitatives.

Terri Baune's playing in the Sirmen violin concerto is notable for her interestingly written and executed cadenzas, her clear tone, and flexible rhythm, though these characteristics are often lacking on the rest of the recording. A modern orchestra cannot achieve the same springiness and rhythmic liveliness that a section of historically informed strings can bring to baroque music, nor can modern winds achieve the same flexibility of rhythmic interpretation without historical articulation. This was most apparent in the de la Guerre, where *inéga*le tonguings and bowings were absent. Nevertheless, the delightful tunefulness and high spirit of Martines' *Sinfonia in C* shines through; the suite from Duval's ballet *Les génies*, its sections alternately magisterial, mysterious, tuneful and dancey, prove comparable to the work of Rameau; and the sinfonia from de Rossi's oratorio *Il sacrificio di Abramo*, a serious, dramatic work, effectively contrasts solo lute passage work with full string orchestra sections. The Women's Philharmonic has in some cases reconstructed historical masterworks by women, and in this sense, the recordings are invaluable.

The second CD booklet forgoes the confusing accordion format of the first CD's booklet. The notes to the first were interesting to read, but when I was done I couldn't get it folded back so that it would fit into the CD cover; it was like trying to fold up a map in a Jeep driving ninety miles per hour. Though the format of the second CD booklet improved, the accuracy of its notes slipped. According to the second booklet, Clara Schumann "played, with the conductor [Mendelssohn] and another local pianist, a Bach Concerto for three pianos." And I always thought Bach was supposed to be such a conservative composer...

The second CD is the stronger of the two. From Fanny Mendelssohn's *Overture*, a lovely, expansive work, skillfully composed and orchestrated, through the fiery virtuosity of Clara Schumann's *Piano*

Concerto in a, the Stravinskyesque *Concertino for Harp and Orchestra* by Germaine Tailleferre, and the darkly deep genius of the two contrasting "psalm settings" (like tone poems) of Lili Boulanger, The Women's Philharmonic delivered the powerful and technically excellent performances that I have come to expect from their live concerts.

There were notable wind solos (Carol Adeo, flute; Laurel Hall, clarinet; Barbara Midney, oboe; Peggy Bruggman, English horn; Dawn Walker, piccolo; Karen Baccaro, trumpet) throughout, and the string ensemble was excellent. The Schumann is a passionate piece requiring prodigious pianistic talent, which Angela Cheng, the soloist, delivered, except for the lovely 'Romanze' movement, which was not quite delicate, soft and *misterioso* enough at moments (surprising, as Ms. Cheng is billed as a Mozart specialist). The Tailleferre is a beautiful, shimmering piece, alternately reminiscent of impressionist composers and *Firebird*-era Stravinsky. Gillian Benet, the harp soloist, brought to it technical command of her instrument as well as expansive and sensitive playing. The Women's Philharmonic rose to the sheer creative genius of the Boulanger with some of its best playing yet, from dark, slow moving instrumental colors and chord clusters in *D'un soir triste* to energetic and playful forward motion in *D'un matin de printemps*.

The Women's Philharmonic should to stick to recording post-1800 repertoire by women composers, and leave the recording of pre-1800 women composers to the Philharmonia Baroque – if the Philharmonia dares! [FF]

For information call (415)543-2297 or write to The Women's Philharmonic, 330 Townsend Street, Suite 218, San Francisco, California 94107.



Marjorie Garber. *Vested Interests: Cross-Dressing and Cultural Anxiety*. London: Routledge, 1992; paperback, New York: HarperCollins, 1993.

A book such as this, so richly and variously concerned with the constructions of personality and their vagaries, seems to demand an anecdotal opening. So here goes. Just a few years ago, Stanford University sponsored a conference called 'Gender at the Crossroads,' which had a program interesting enough to tempt several members of the U. C.

Berkeley discussion group on music and sexuality down to Palo Alto. One of the most memorable events at the conference was Marjorie Garber's presentation of what became chapter thirteen of *Vested Interests*, 'The Transvestite Continuum: Liberace – Valentino – Elvis.' Though Garber's discussion did not reach far enough at some points, and much too far at others, such unevenness mattered far less than the playful, extraordinarily suggestive way she arranged an enormous amount of material. Her paper was a dazzling melange of droll observations on silent film, middlebrow piano kitsch and early rock'n'roll, held together at its most conventionally intellectual levels by a series of fortuitous coincidences in the lives of Garber's three stars as well as by a broad Lacanian thesis on the relationship between gender and performance, but perhaps even more powerfully by her own personal style – a lipstick-lesbian-as-high-powered-academic persona played with a gently self-camping smartness of dress, manner, and voice. She was irresistible.

I stress Garber's actual performance here because her style at the conference illustrates some of the most important points in *Vested Interests* so well. Let me take as a sample issue the centrality of performance as a way of creating reality. 'Practical' transvestites may define themselves by how they feel as much as by how they act; transsexuals may declare that they possess distinctly gendered selves trapped in the wrong physical body; the transgendered of whatever style may defend their gender nonconformities as essential. These are all claims that, I think, must be taken in good faith, but as evidence of what gender can *feel like* rather than of what gender actually *might be* apart from its subjective experience. Garber's project depends upon the ways that they – that *we* – share the obligation to 'perform' our genders publicly, regardless of our position within the gender system. Once we acknowledge the inevitability of performing gender, we gain for ourselves a capacity to twist the performance to our own satisfaction. We gain humor into the bargain. This is the point of Garber's academic persona, where the humor of intellectual display is as characteristic and as important as its multifariousness. And the potencies of the comic style matter to her writing as well.

An especially amusing rhetorical device of Garber's (derived, according to her, from *Saturday Night Live* and Laurie Anderson), displayed prominently in the Stanford paper and carried over into the book, is the deadpan offer of alternatives that consistently *not* decided on. "Straight or gay;" "lead bar or toilet

paper cylinder;" any either/or choice begins to amuse in Garber's prose because she points up its arbitrary nature and its undecidability. A charming example of this appears on the dust jacket of the book:¹ the inside flap displays a marvelous photograph of Garber, elegantly dressed, as you might expect, sitting with her golden retriever, with the caption, "Marjorie Garber in leather. Wagner in fur." It's as if the T-shirt caption of a few years back – "I fuck with categories" – got tarted up and went to school

This humor hits at the central matter of *Vested Interests*. To begin with, Garber asserts that, for all the current widespread interest in transvestism in critical circles,

"... the tendency on the part of many critics has been to look *through* that than *at* the cross-dresser, to turn away from a close encounter with the transvestite, and to want instead to subsume that figure within one of the two traditional genders. To elide and erase – or to *appropriate* the transvestite for particular political and critical aims." [p. 9]

But for Garber, cross-dressing is significant precisely because it so strongly questions the categories of 'woman' and 'man.' The transvestite subverts the dualistic classifications of the Western gender system by answering its either/or questions with an exuberant 'yes.' And such an affirmative answer inevitably turns out to be peculiarly destabilizing.

Garber notes the frequency with which critiques of binary oppositions, rather than insisting upon some sort of monistic stance, prefer to introduce a third term. But, she argues, "the 'third term' is *not a term*... the third is a mode of articulation, a way of describing a space of possibility. Three puts in question the idea of one: of identity, self-sufficiency, self-knowledge" [p. 11]. To clarify this formulation, she offers three examples. (1) The Third World is so called because it belongs neither to the industrialized 'West' (which includes Japan) nor to the former Eastern bloc. But such negative criteria are the only things that members of the Third World are certain to have in common; when they are examined individually, much more divides them than unites them. (2) Sophocles' great theatrical innovation was the introduction of the 'third actor' to Greek tragedy. But the third actor's part consisted of multiple small

roles which could "challenge the possibility of harmonious and stable binary symmetry." (3) The Lacanian Symbolic order, as Garber describes it, is the psychic realm which marks the translation of the Imaginary dyad (child/mirror, child/mother: i.e., I/not-I) into culture by the introduction of a third term, the Father. But the Father is not to be confused with the actual existing father, for it is more broadly a representation of the prohibitions and commandments of society as a whole. Garber's transvestite, as a figure of thirdness, is just as internally discontinuous and just as externally disruptive as the other third terms. The transvestite's manifestations in culture indicate a place of "category crisis," where those definitions supposed to be culturally stable are called into question.

"[T]ransvestism is a space of possibility structuring and confounding culture: the disruptive element that intervenes, not just a category crisis of male and female, but a crisis of category itself." [p. 17]

If the distinction between masculine and feminine is the very ground of culture, as some scholars have argued, then the transvestite, in marking the place where this distinction at once originates and dissolves, virtually defines culture. The tracing out of these processes of definition shapes and binds the multitudinous topics of *Vested Interests*.

The book breaks down into two large sections, "complementary mirror images of one another" [p. 16]. In 'Transvestite Logics,' Garber "explores the way that transvestism creates culture" through discussions of sumptuary laws, transsexual surgery, fetishism, etc. "Transvestite Effects" turns the relation around to examine "the way that culture creates transvestites" surrounding such loci as the clothing of the clergy, vestimentary orientalism, opera, detective fiction, Peter Pan, etc. This tremendously wide cast of the net is at once the book's strength and its weakness. On the one hand, the cognitive vertigo that results from trying to comprehend such variety as part of one project adds an important luster to Garber's focus on the transvestite as the exemplification of category crisis. By its voracious reach, the book also marks out a field within which more thorough and nuanced studies of specific transvestisms can take place. On the other hand, Garber's book really does seem to be *too* general to satisfy anyone for very long. And a number of topics are treated superficially enough to trouble even on a first reading. I offer one example.

¹[Alas, only in the hardback version. – Eds.]

Garber's discussion of the castrati, and of opera in general, is weak. Chapter 10, "Phantoms of the Opera: Actor, Diplomat, Transvestite, Spy," opens with an interesting if musically skittish discussion of David Hwang's play *M. Butterfly* about the relationship between a French diplomat and a male Chinese opera singer who specializes in female roles. A rich complex of issues – orientalism, espionage, passing – get teased out of the text, but the focus of Garber's reading is the scene of gender confusion that integrates all of the other issues in the play. This unfortunately leads her to introduce the castrati through a discussion of Balzac's novella *Sarrasine*.

I am amazed at how poor 'Zambinella,' the castrato character in *Sarrasine*, continues to be lodged in the 'non-musical' academic mind as the very archetype of the castrato. Of course, this tiresome persistence is the fault of Roland Barthes; in *S/Z*,¹ he performed his most dazzling feats of structuralist rhetoric, and his writerly skill has lent his text an unfair authority on issues of gender, identity, and music alike. Yet in each case, Barthes encourages exactly what Garber would eschew – looking through. Reading *S/Z*, we look *through* Balzac's obviously nineteenth-century bourgeois novella to some essentialized figure of supposed sexual de-definition who is then called "the castrato" (what castrato? any castrato?). We look *through* music and music notation – sounds and the directions for their production – to some ideal kind of narrative structure.² We look *through* Barthes' own status as a gay man to some abstract post-death-of-author locus of text production who erases the specificities of sexual practice with grand theoretical pronouncements privileging a 'polymorphous perversity' that never seems to occur except in an indefinitely deferred future.

Amid all of this *françoserie*, the fascinating historical situations of the genuine castrati evaporate. A two-page miniature history of the castrati in opera does nothing to bring back any sense of the singers as enigmatic, powerful cultural figures. It's a real shame, since a closer consideration of Farinelli and his compatriots would significantly enrich Garber's points throughout the book.³

¹Roland Barthes, *S/Z* (translated by Richard Miller from the 1970 original), New York: Hill & Wang, 1974.

²On this point, see Carolyn Abbate's brief but trenchant discussion of Barthes in *Unsung Voices* (Princeton, 1991).

³Stories of the castrati's disruptive performance

But this neglect of the castrati occurs because their presence is actually a way of reinforcing Garber's reading of Hwang's *M. Butterfly*; they have no role to play in Garber's argument for themselves alone. The same is true of trouser roles in opera or, for that matter, opera in general. To some extent this neglect is determined by the nature of the project (*Vested Interests* is so obviously about clothes), and yet the dysphoric potential of mismatched voices and dress actually matters a great deal in the kinds of scenes Garber always seems to have in mind. A kind of skittishness about music – about *sound* in general – leaves her work more limited than it should be. Such flaws, however, are probably only to be expected in our current academic situation. Overspecialized and narrow of attention, we talk to one another far too little. That Garber has even made some attempt to include music, or at least musical figures, within her purview is an encouraging sign, one that we inside the musical disciplines really should respond to.

As a queer musician I, of course, notice the absence of my subject(ivity) most of all; there are undoubtedly more omissions and elisions that will become apparent over time. All this, however, does not wholly vitiate Garber's achievement in *Vested Interests*. She has brought together a tremendous amount of material from a number of different areas into one suggestive configuration, and done it with marvelous style. I dare say anyone who reads even a chapter will learn something unexpected and fascinating, and those of us who work in the same terrain will owe Garber a great debt for a long time to come.

[Mitchell Morris]



Tchaikovsky: The Quest for the Inner Man, by Alexander Poznansky. New York: Schirmer Books, 1991; 679 pages.

Pyotr Ilyich Tchaikovsky: for most queer musicians, his very name conjures up a host of fevered visions – elegant ballerinas in pastel tutus, shimmering celestas and Christmas bonbons, Slavic melancholy, overwrought emotions and hysterical confessions, and forbidden sexuality forever mingled with the

behavior exist in eighteenth-century accounts such as Burney's (*A General History of Music*, 1789). It would be an almost irresistible project (I hope) for someone to write a Garber-inflected interpretation of performer-audience relations around such narratives.

mysterious whistlings of death. Tchaikovsky is all of this – and more, for he remains a problem of mythological proportions for performers, listeners, and scholars who contemplate his life and work. He is not merely a composer; for most, he is a legend. His legend is that of the wounded genius condemned by his love of men to endure a life of ceaseless pain and self-reproach, and to end that life in a fit of suicidal despair.

This is the story which has transfixed generations of Tchaikovsky's biographers who have retold it with minor variations since his death. Some have simply declined to discuss his homosexuality directly, using veiled code words such as 'high-strung' and 'morbid' to give a knowing wink or two in the direction of their post-lapsarian readers.

Others, such as David Brown, openly despise Tchaikovsky, and their disgust seems to grow as they chronicle each succeeding year of his sordid existence. All retell the oft-told tale as if compelled by their prejudices to rehearse again and again the plot of some sterile secular Passion – Tchaikovsky rightly died for his own sins; beware, gentle reader, lest your own feet stray from the path of heterosexual virtue and you too end up miserable in life and dishonored in death.

At long last a book has appeared that examines Tchaikovsky's life in terms of clear reality rather than lurid fantasy. In his *Tchaikovsky: The Quest for the Inner Man*, Alexander Poznansky dispels the dark clouds of incomprehension and bigotry that have shrouded the true nature of Tchaikovsky's life and character for a century. To accomplish this laudable aim, Poznansky fearlessly embarks on a search for the lost time that was tsarist Russia in the latter half of the nineteenth century.

Poznansky draws upon a rich variety of original sources, many of which are translated into English for the first time, and interweaves them with excerpts from the composer's diaries and letters. By placing Tchaikovsky within a carefully delineated cultural context, Poznansky succeeds in drawing a vivid and convincing portrait of a man who grappled with the manifold difficulties of his existence with cunning and resolve and who enjoyed that life to an amazing extent. Instead of the petulant and hysterical neurotic of earlier biographies, Tchaikovsky emerges from these pages a much more believable figure, a neurotic who was also capable of courage, shrewdness, kindness and common sense.

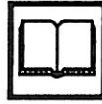
Poznansky's research into the homosexual underground of nineteenth-century Russia challenges the homophobic pathologies offered by earlier biographers who were all too eager to portray Tchaikovsky's sex life as one of constant torment. In order to elucidate the often terse references to sexual desires and activities found in Tchaikovsky's diaries and correspondence, Poznansky cites the work of Ivan Merzheevsky, Vladimir Mikhnevich and other social historians, all contemporaries of the composer, who reported disapprovingly and at length on the prevalence of homosexual activity in the Russia of their day. The author skillfully juxtaposes relevant passages from Tchaikovsky's writings with the evidence provided by these social historians. The results are illuminating, to say the least.

Given the homophobia prevalent in nineteenth-century Russian society, it is scarcely surprising that Tchaikovsky was occasionally tormented by shame concerning the expression of his homosexuality. What is surprising, however, is how much of his sexual orientation he managed to accept and enjoy. Even a lesbian or gay reader may be taken aback initially by Poznansky's descriptions of Tchaikovsky gaily and expertly cruising the parks and avenues of St. Petersburg, Berlin, and Paris. Tchaikovsky seems to have relished liaisons with coachmen, valets, and bathhouse attendants. Queer readers will be relieved to know that the poor man actually had some fun from time to time. Reading these passages, I could barely restrain myself from yelling, 'Right on, Pyotr!'

Poznansky also puts to rest the absurd story of Tchaikovsky's supposed 'suicide.' The notion of a relatively happy, successful, and internationally famous composer killing himself in the midst of writing several new scores is homophobic balderdash. After reading Poznansky's careful research based on reliable primary sources rather than on gossip and hearsay, it is difficult to imagine any reader or scholar giving credence to the perfervid fantasies woven around Tchaikovsky's death by Alexandra Orlova and others.¹

All of this has driven many of the mainstream music critics nearly bonkers. Most of the initial notices of *Tchaikovsky* were extraordinarily contemptuous and

¹For a truly scathing denunciation of this "grim fantasy," see the entry on Tchaikovsky, presumably written by Nicolas Slonimsky, in *Baker's Biographical Dictionary of Musicians*, eighth edition (New York: Schirmer Books, 1992), page 1859.



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.

dismissive. A particularly virulent review was published in the *New York Times* by everybody's favorite homophobic-misogynist modernist, Paul Griffiths. In this notice, which was typical of the other reviews in the same way that Jesse Helms is typical of conservative Southern senators, Griffiths disposes of Poznansky by portraying this painstakingly earnest and meticulous author as a mendacious crank. Concerning Poznansky's formidable body of evidence detailing Tchaikovsky's exuberant sex life, Griffiths airily asserts that: "There is, of course, no documentary support for any of this; the censors would certainly have slipped up if there were to be, and Mr. Poznansky's tottering castle of unwarranted, indelicate extrapolations must count as the best argument yet that the long-standing embargo on the Tchaikovsky archive be lifted."¹

After encountering strictures such as these, an unprejudiced reader of Poznansky's volume might well exclaim: Excuse me, Mr. Griffiths, but have we both read the same book? Mr. Poznansky has documented many places where the censors did slip up, either by accident or design. Furthermore, it is interesting to note that Griffiths supports without question the gothic necrological imaginings of Alexandra Orlova, which neatly fit his homophobic vision of Tchaikovsky as a perpetually dying sugar plum fairy. Given his own lively bias in the matter, Griffiths' attempt to discredit Poznansky by portraying him as an author with an agenda is ingenuous at best. (One wonders in passing how Griffiths would react to hearsay evidence concerning the death of his hero Olivier Messiaen.)

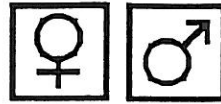
This volume is not without flaws – the tone is unrelievedly serious and sincere. In addition, Poznansky possesses many of the curious and naïve ideas concerning homosexuality that queer readers have come to expect from even sympathetic heterosexual authors. Despite these modest reservations, Poznansky is to be congratulated for his industry, imagination, and courage. If his book does not fully succeed in its quest for the inner Tchaikovsky, it has challenged outmoded and bigoted assumptions concerning his life and forged a trail for other scholars to follow. [Byron Adams]

Byron Adams is a composer and critic on the faculty at the University of California, Riverside.

¹Paul Griffiths, 'Tchaikovsky: The Quest for the Inner Man' [book review], *New York Times Book Review*, January 25, 1992, page 24.

- Acocella, J. 'Dance Joysticks.' *Village Voice*, September 8, 1987, p. 83. [On gay & lesbian bands in the U.S.]
- Allman, Kevin. 'Showdown at the hoedown: Nashville recognizes its gay & lesbian audience.' *Advocate*, no. 618 (December 15, 1992), pp. 76-7.
- Amburn, Ellis. *Pearl: The Obsessions and Passions of Janis Joplin*. New York: Warner, 1992.
- Armstrong, Toni, Jr. 'All Quiet on the Eastern Front: Third Annual East Coast Lesbian's Festival.' *Hot Wire*, vol. 7 no. 3 (1991), pp. 35-7.
- _____. 'True Life Adventures in Women's Music: Sue Fink.' *Hot Wire*, vol. 8 no. 2 (1992), pp. 2-5.
- Avicoli, Tommi. 'Images of Gays in Rock Music.' In *Lavender Culture*, Karla Jay and Allen Young, editors, pp. 182-94. New York: Jove/Harcourt Brace Jovanovich, 1979.
- Bach, Steven. *Marlene Dietrich: Life and Legend*. New York: Morrow, 1992.
- Bernstein, Harry and William Severson, editors. *Catalogue of Musical Works by SGLC Members*. San Francisco: Micro Pro Litera Press, 1986. [For the Society of Gay & Lesbian Composers.]
- Bowie, Angela, and Patrick Carr. *Backstage Passes: Life on the Wild Side with David Bowie*. New York: Putnam, 1993.
- Bronski, Michael. 'Judy Garland and Others: Notes on Idolization and Derision.' In *Lavender Culture*, Karla Jay and Allen Young, editors, pp. 201-12. New York: Harcourt Brace Jovanovich, 1979.
- _____. 'Opera: Mad Queens and Other Divas.' In *Culture Clash: The Making of Gay Sensibility*, pp. 134-43. Boston: South End Press, 1984.
- Brown, David. *Tchaikovsky: The Final Years, 1885-1893*. New York: Norton, 1992.
- Carpenter, Humphrey. *Benjamin Britten: A Biography*. London: Faber & Faber, 1992.
- Carson, James. 'Commodification and the Figure of the Castrato in Smollett's *Humphrey Clinker*.' *Eighteenth Century: Theory and Interpretation*, no. 33 (1992), pp. 24-46.
- Diebold, David. *Tribal Rites: San Francisco's Dance Music Phenomenon 1978-1988*, revised second edition. Northridge, California: Timewarp, 1988. [On dance music in the gay community.]

- Emslie, Barry. 'Billy Budd and the fear of words.' *Cambridge Opera Journal*, no. 4 (1992), pp. 43-59.
- Ferguson, Bundy. 'Theater: Falsettos' [review]. *Art & Understanding*, vol. 2 no. 1 (January/February 1993), p. 23; reprinted in 1993 special issue.
- Flick, Larry. 'Somerville Peppers His Music with Politics.' *Billboard*, May 26 1990, p. 33. [On Jimmy Somerville of the Communards.]
- _____. 'Spin Doctor: Deejay-cum-recording artist Frankie Knuckles tops the pop heap.' *Advocate*, no. 609 (August 13, 1992), pp. 74-5.
- Friedrich, Otto. *Glenn Gould: A Life and Variations*. New York: Vintage, 1989.
- Gaar, Gillian. *She's a Rebel: The History of Women in Rock & Roll*. Seattle: Seal Press, 1992.
- _____. 'Women in Rock '92.' *Advocate*, no. 620 (January 12, 1993), pp. 77-79.
- Gagnon, J. Maris. *Death to Reach a Star: A Novel*. [N.p.], Twin Omega Press, 1993. [Gay historical novel with Rimsky-Korsakov and Ballets Russes in the background.]
- Garber, Eric. 'A Spectacle in Color: The Lesbian and Gay Subculture of Jazz Age Harlem.' In *Hidden from History: Reclaiming the Gay and Lesbian Past*, Martin Duberman, Martha Vicinus and George Chauncey, Jr., editors, pp. 318-31. New York: New American Library, 1989.
- Green, Michelle. *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier*. New York: Harper Collins, 1991.
- Harper, J. 'The Tenth Music: Towards a Lesbian Aesthetic.' *Hot Wire*, vol. 6, no. 1 (1990), pp. 14-15.
- Headington, Christopher. *Peter Pears: A Biography*. London: Faber & Faber, 1992.
- Hewitt, Christopher. 'Interview with William Parker.' *Art & Understanding*, special issue (1993), p. 32; reprinted from Spring 1992.
- Hindley, Clifford. 'Platonic Elements in Britten's *Death in Venice*.' *Music and Letters*, no. 73 (August 1992), pp. 407-29.
- Hunt, Scott. 'Raw like Neneh.' *Advocate*, no. 621 (January 26, 1993), pp. 61-3.
- Ingham, David. 'AIDS Quilt Songbook - 1992, Alice Tully Hall, New York City, June 4, 1992.' *Art & Understanding*, special issue (1993), p. 33; reprinted from July/August 1992 special issue.
- Keck, George. *Francis Poulenc: A Bio-Bibliography*. New York: Greenwood Press, 1990.
- Kerner, L. 'Music: To What they Sang.' *Village Voice*, November 24, 1987, p. 94. [Musical benefit for Gay Men's Health Crisis.]
- Kirk, K. 'All the Queen's Men.' *Melody Maker*, February 21, 1987, pp. 10-11. [The Communards discuss the importance of publicizing their sexual orientation.]
- Klein, H. 'They're Playing Our Song: Rock Grooves on Gay.' *Advocate* (April 19, 1978), pp. 25-6.
- Koestenbaum, Wayne. *The Queen's Throat: Opera, Homosexuality and the Mystery of Desire*. New York: Poseidon Press, 1993. [271 pp.]
- Lemon, Brendan. 'Virgin Territory: k. d. lang.' *Advocate*, no. 605 (June 16, 1992), pp. 34-46.
- Lubow, Arthur. 'Gore's Lore.' *Vanity Fair*, September 1992. [Gore Vidal discusses Virgil Thomson among others; see also Lou Rispoli's letter to the editors in *Vanity Fair*, November 1992.]
- Morrison, Richard. 'We Are All HIV Positive: A Conversation with Diamanda Galás, Singer, Composer, Performance Artist, AIDS Activist.' *Art & Understanding*, vol. 2 no. 1 (January/February 1993), pp. 18-22.
- Norman, Philip. *Elton John*. New York: Harmony, 1991.
- _____. 'The Rebirth of Elton John.' *Rolling Stone*, March 19, 1992, p. 43.
- Obejas, Achy. 'The Cult of Alix Dobkin.' *Advocate*, no. 610 (August 25, 1992), pp. 74-6.
- _____. 'So Near: After 20 years of activism, singer Holly Near spins toward inner peace.' *Advocate*, no. 613 (October 6, 1992), pp. 138-41.
- Oja, Carol. *Colin McPhee: Composer in Two Worlds*. Washington: Smithsonian Institution Press, 1990.
- Pepper, Rachel. 'Pussy with a Whip: Lesbians are among the biggest fans of San Francisco drag diva Pussy Tourette.' *Advocate*, no. 617 (December 1, 1992), pp. 94-5.
- Poznansky, Alexander. *Tchaikovsky: The Quest for the Inner Man*. New York: Schirmer Books, 1991. [679 pages; see review above.]
- Richards, D. 'Re Inking: Uncovering a Rich Lesbian Past.' *Hot Wire*, vol. 6 no. 2 (1990), pp. 6-17.
- Robertson, William. *k. d. lang: Carrying the Torch - A Biography*. Oakville, Ontario: ECW Press, 1993. [112 pp.]
- Schwichtenberg, Cathy, editor. *The Madonna Connection: Representational Politics, Subcultural Identities, and Cultural Theory*. Boulder, Colorado: Westview Press, 1993. [Includes three articles under subheading 'The Sapphic Insurgent: Madonna and Gay Culture.']
- Shapiro, Lynne. 'The Growing Business behind Women's Music.' In *Lavender Culture*, Karla Jay and Allen Young, editors, pp. 195-200. New York: Jove/Harcourt Brace Jovanovich, 1979.
- Spoto, Donald. *Blue Angel: The Life of Marlene Dietrich*. New York: Doubleday, 1992.



Philip Brett, co-chair

Lydia Hamessley, co-chair

Paul Attinello, co-editor

Frances Feldon, co-editor

Paul Borg, membership secretary

Patrick Brannon, member-at-large

Suzanne Cusick, member-at-large

- Stubbs, D. 'Disco Techs.' *Melody Maker*, September 19, 1987, pp. 40-1. [The Communards discuss their responsibility to the gay community.]
- Thomas, Anthony. 'The House the Kids Built: The Gay Black Imprint on American Dance Music.' *Outlook*, no. 5 (Summer 1989), pp. 24-33.
- Thomas, L. 'Mulling it Over: Pride and Education.' *Hot Wire*, vol. 8 no. 1 (1992), p. 18.
- Thomason, Paul. 'Operatic Liaison: Love, Death and Intrigue Wait in the Wings.' *Bay Area Reporter*, vol. 22 no. 53 (December 30, 1992), pp. 29, 39. [Interview with Conrad Susa and Philip Littell on their opera-in-progress *Dangerous Liaisons*.]
- Walters, Barry. 'Freddie Mercury: hot, sexy, and dead.' *Advocate*, no. 607 (July 14, 1992), p. 79.
- _____. 'Grunge and gay sensibility.' *Advocate*, no. 621 (January 26, 1993), p. 73.
- _____. 'Pop goes the year.' *Advocate*, no. 619 (December 29, 1992), p. 93.
- _____. 'Pop's new pro-gay conscience.' *Advocate*, no. 617 (December 1, 1992), p. 99.
- _____. 'Sugar walls.' *Advocate*, no. 615 (November 3, 1992), p. 81.
- _____. 'You love me; you love me not.' *Advocate*, no. 609 (August 13, 1992), p. 79.
- Whittall, Arnold. "'Twisted relations:' Method and meaning in Britten's *Billy Budd*.' *Cambridge Opera Journal*, no. 2 (1990), pp. 145-71.
- Zailian, Marian. 'Family Affairs: Tony-winning *Falsettos* looks at changing relationships.' *San Francisco Chronicle: Datebook*, April 25, 1993, p. 34. [On Finn's Falsettos.]
- Zicari, L. 'Confessions of a Classical Dyke.' *Hot Wire*, vol. 7 no. 1 (1991), pp. 28-9.

[Michael McClellan, Chip Whitesell, PA]



On Susan McClary and feminist theory:

- Barkin, Elaine. 'either/other.' *Perspectives of New Music*, vol. 30 no. 2 (Summer 1992), pp. 206-31.
- Kielian-Gilbert, Marianne. 'Feminist Theory & Music Conference, Minneapolis, June 1991: Questions on Ecstasy, Morality, Creativity.' *Perspectives of New Music*, vol. 30 no. 2 (Summer 1992), pp. 240-3.
- McClary, Susan. 'A Response to Elaine Barkin.' *Perspectives of New Music*, vol. 30 no. 2 (Summer 1992), pp. 234-9.
- Pasler, Jann. 'Some Thoughts on Susan McClary's Feminine Endings.' *Perspectives of New Music*, vol. 30 no. 2 (Summer 1992), pp. 202-5. [PA]

Alan Lewis, member-at-large

In the offing are that interview with Gerhard Stäbler and Kunsu Shim, and two hand-drawn pages by Sylvano Bussotti on his "oeuvres dont le contenu homoerotique est le plus manifeste;" we have to make sure our computer memory can handle them.

Judith Peraino, member-at-large

We will also have a report on the brilliant 'Daughter of Feminist Theory' conference in Rochester, and perhaps a history of gay & lesbian studies in the AMS.

in our next issue



Well, for one thing, the next issue will come much more on time – in October, we expect. Frances will produce this issue mostly on her own, as Paul will be gallivanting around in Germany (he expects to see you all at AMS in Montréal, however, especially at the GLSG meeting). If you visit Europe in the next year, be sure to look him up.

We haven't done, and won't do, reviews on either Corigliano's *Symphony no. 1* or Bourland's *Hidden Legacies*, although we've been promising them... it seems there are so many interesting reviews in print, so who cares what we think? We'll make sure the references for existing reviews continue to appear in Current Bibliography, however.

Of course, watch for news and discussion about the bylaws, name, and officers... and make decisions before you get to Montréal! Frankly, that's the only way we'll ever get those things decided and voted in... [PA]

GLSG Newsletter

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

Published in March and October

Annual Subscriptions:

Individuals \$5, Couples & Institutions \$7

Outside North America \$7, Supporting Member \$25

Please send SUBSCRIPTION REQUESTS to:

Paul Borg, Membership Secretary

Please send ANNOUNCEMENTS & ARTICLES to:

Frances Feldon, Co-Editor