

GLSG Newsletter

For the Gay & Lesbian Study Group
of the American Musicological Society
Volume Four, Number One • March 1994

introduction

Welcome to the spring 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: 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 eased by any institution or grant. We welcome contributions in any amount. A Supporting Member subscription is \$25.00, which goes toward production of the Newsletter.

Mailing List: We encourage you to send names for the mailing list to Paul Borg at the address listed at

the end of this issue. Names and addresses of your colleagues are welcome, as well as addresses of lesbian & gay musical institutions. The GLSG mailing list is not offered to any other organization.

Announcements and Articles should be sent to Chip Whitesell, co-editor, by March 1st and October 1st of each year. We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, articles, syllabi, suggestions, and letters (even complaints).

I am pleased and excited to take up the reins as the new co-editor of the Newsletter. We are all grateful for the outstanding work done by Paul Attinello; I'll strive to live up to his example. Of course Frances and I can do little without your eager help and contributions.

For those who may be wondering, there was no fall issue of the Newsletter for 1993. Due to editorial transitions and other extenuating circumstances, we were only able to produce one issue for Volume Three.

(continued on next page)

contents

introduction	1
current news	2
requests for submissions	3
upcoming events	4
editorial: prospects	4
report from the co-chairs	4
conference reports	7
queer ears in musicology	10
nota bene	12
hunting down history	13
current bibliography	14
your humble servants	21
in future issues	22

One more word of preface: the opinion pieces in this issue may come off as scrappy and provocative. One of the purposes of this Newsletter is to enable an ongoing dialogue across geographical and ideological boundaries. To this end, an agitated, open-ended style is sometimes more to the point than a nicely sewn-up argument. If your ire or enthusiasm is piqued, don't hold back—please write in. And feel free to let your personal flair peek from under the academic uniform. The general zombific conformity of scholarly writing is an example of what my partner calls a BHI [bad honky idea]; it needs to loosen up bigtime. How fabulous if we can get in on the act.

[Chip Whitesell]

current news

GLQ: A Journal of Lesbian & Gay Studies has launched its first issue, with the following impressive lineup:

Eve Kosofsky Sedgwick, 'Queer Performativity: Henry James's *The Art of the Novel*.'

Judith Butler, 'Critically Queer.'

Kendall Thomas, 'Corpus Juris (Hetero) Sexualis: Doctrine, Discourse, and Desire in *Bowers vs. Hardwick*.'

Paul Morrison, 'End Pleasure.'

Sue-Ellen Case, review of Joan Nestle, ed., *The Persistent Desire*.

B. Ruby Rich, 'Reflections on a Queer Screen.'

Edward Stein, 'Evidence for Queer Genes: An Interview with Richard Pillard.'

Promised for future issues:

Simon Stern, 'Saki's Attitude.'

Earl Jackson, Jr., 'Death Drives Across Pornotopia: Dennis Cooper on the Extremities of Being.'

Robert F. Barsky, 'Making Love with [Bakhtin].'

Jody Greene, "'Lewde Misspending": The Sodomitic Economy of Timon's Athens.'

Heather Findlay, 'Queer Dora: Hysteria, Sexual Politics, and Lacan's "Intervention on Transference."'

Adrian Kiernander, interview with Neil Bartlett.

Book and film reviews by Sue-Ellen Case, Morris B. Kaplan, Donna Penn, Nancy Polikoff, Jenni-

fer Terry, Michael West, and Martha Gever.

To order, contact Gordon and Breach Publishers, c/o STBS Order Dept., Box 786, Cooper Station, New York, NY 10726; 1-800-545-8398.

The first woman to conduct a BBC Promenade concert, Cuban-born Conductor Odaline de la Martinez is the Music Director of the London Chamber Symphony, the European Women's Orchestra and the acclaimed contemporary ensemble Lontano. In 1992 Martinez formed her own recording label, *Lontano Records Limited* (Lorelt), to concentrate on neglected and rarely performed music. Her first two recordings, *British Women Composers Volumes 1 and 2*, include five new commissions and previously unrecorded works by established women composers. A recording of orchestral music by Ethel Smyth is being released this year, and will be celebrated by a rare performance of Smyth's opera, *The Wrecker's*, at the BBC Promenade in July.

Several major musicians' and composers' organizations have combined forces to create the AIDS Music Emergency Network, to help composers living with AIDS bring their work to the attention of the public while they are still alive, and to heighten awareness of AIDS in the concert music world. FFI: Fran Richard, Concert Department, American Society of Composers, Authors and Publishers (ASCAP), 1 Lincoln Plaza/7th floor, New York, NY 10023; (212) 621-6327.

A gay fantasy musical suitable for Mom: *The Fight Before Christmas* is a warm, humorous look at a problem common to many same-sex couples—the failure of blood relatives to recognize the relationship. This video earned a 1993 Lucky Charm Award (for independent productions) in the comedy category. The musical score was originally commissioned by gay choruses and performed around the country. Videographer Demian and musical director Steve Bryant have been life partners for 12 years, and have staged numerous theater and musical productions.

In 1986, the couple founded Partners, which promotes the rights of same-sex couples to full legal equality. The VHS videotape (stereo, 20 min.) is available by check, VISA, or MasterCard for \$24 from Partners, Box 9685, Seattle, WA 98109-0685; (206) 935-1206.

Seizing the Moment: The Fourth National Graduate Student Conference on Lesbian, Transgender, Bisexual, & Gay Studies, was held at the University of Texas at Austin, March 3-5, 1994.

requests for submissions

GLQ: A Journal of Lesbian & Gay Studies proposes to illuminate the complex interplay among sexual and social meanings, individual and collective practices, private fantasies and public institutions, erotics and politics. *GLQ* solicits scholarly contributions in all areas of lesbian and gay studies, seeking in particular research into historical periods before the twentieth century, into non-anglophone cultures, and into the experiences of those who have been marginalized by race, ethnicity, age, social class, or sexual practice. Submit 3 copies of manuscripts to either Carolyn Dinshaw, Department of English, University of California, Berkeley, CA 94720, or to David M. Halperin, 14N-432, Massachusetts Institute of Technology, 77 Massachusetts Avenue, Cambridge, MA 02139-4307.

Karla Jay is guest editing a special issue of *Concerns*, the journal of the Modern Language Association Women's Caucus, on Lesbian/Queer Theory and invites a broad range of essays involving politics and pedagogy. Please write Karla Jay, P.O. Box 1235, New York, NY 10008.

Queer Critique: Studies in Lesbian and Gay Criticism and Culture, Series Editor: Gary Thomas, University of Minnesota.

Queer Critique is a new series devoted to the intervention of Queer histories, analyses, and visionary perspectives in the ongoing production of society and culture. The series seeks to provide a dialogic space for solid and innovative kinds of criticism and scholarship (inter-, cross-, and antidisciplinary) that as a diverse and contentious ensemble of voices and methods collectively articulates a Queer critique of society, its cultural forms, practices, institutions, and politics.

We will consider contributions in the form of scholarly monographs or anthologies, trade-oriented general works, and textbooks from across the entire spectrum of the human sciences. This will include studies of literary and historical discourse, visual and cinematic representation, music, and the built environment; linguistic-semiotic, philosophical, and socioeconomic analysis; and critiques of the natural sciences.

Three specific though interrelated forms of inquiry define the series' central triangle: 1) histories of Queer communities and subcultures, ancient through modern, Western and non-Western; 2) theoretical analyses of sexual desire as behavior, role/performance, and (sub)cultural signifier, and the inflection of these by social cleavage and hierarchy (gender, class, ethnicity); and 3) analysis of texts, including their material modes of production and circulation, from "high" as well as popular culture, the mass media, and institutional discourses such as those of religion, law, education, science, and medicine. Contact Gary Thomas at the address listed at the end of this issue.

MOSAIC (Musicians Offering Services to AIDS in California) seeks works for oboe/English horn, violin, viola, and cello suitable for performance in AIDS wards and hospices in the Los Angeles area. FFI: Mark Blake, Director, MOSAIC, 1870 N. Vermont Ave. #525, Los Angeles, CA 90027; (213) 483-7356.

upcoming events

'InQueery/InTheory/InDeed.' The Sixth North American Conference on Lesbian, Gay, and Bisexual Studies will be held at the University of Iowa, November 17–20, 1994. FFI: The 1994 Lesbian, Gay, and Bisexual Studies Conference Steering Committee, c/o WRAC, 310 Madison St., University of Iowa, Iowa City, IA 52242.

editorial: prospects

Given today's feeble economic situation and collapsing job market, it's about time we consider the future facing the newly-trained members of our profession. First, is a controversial specialization such as lesbian/gay studies the smart way to go? The largest number of job openings in musicology these days are in ethno/multicultural studies, or else seek a sort of jack-and-jill-of-all-trades which seems to preclude any special knowledge whatever. (I quote: "Teach mus hist/apprec crses, with an emphasis in world mus, African-American mus, and western mus; teach theory crses and provide instr assistance in other areas, incl applied or interdisciplinary studies.")

I get the impression, though I could be mistaken, that most of those in our group who have achieved recognition have first gotten tenure by way of mainstream scholarship, before stepping out on the limb of queer studies. If so, does this affect how we advise our colleagues-in-training? ("Go out there and get 'em—but make sure you have something to fall back on.") One's faith in the vital, transformative power of identity politics is shaken, when it turns out to be a luxury many of us can't afford.

Second, there is an increasing pool of folks who are gifted, diligent, and jobless. This fact has yet to be addressed by the professional society to which we belong, other than in a committee studying career "options": ways to take your skills and leave the profession. Such a loophole committee no doubt has its place, but in itself it's a less than holistic response to the situation. At AMS-Montreal, the Ca-

reer Options panel was entitled "Putting Your Ph.D. to Work in the 90s." I'm sure the jobless set are reconciled to working hard to find employment, but they would be a little less wigged out if there were a corresponding effort from the profession, finding ways to put its new Ph.D.s to work.

In order for musicology to be a profession, rather than a market or a club, there needs to be an ethics of responsibility toward one's progeny. It seems necessary to carry out graduate recruitment with job placement in mind. It seems necessary to seek out ways of giving promising but less experienced applicants a chance in hiring. Given that there is less financial support to go around for graduate students, and given the meager promise of a career, can ways be found to expedite (deflate) the dissertation process, to take this into consideration?

As it is, there is a new club out there, of non-practicing musicologists, who have survived the isolation, emotional strain and enormous investment of training only to become an embarrassing (and probably poor) sort of academic hanger-on. This situation is corrosive not only to one's faith in a scholarly community, but also to one's confidence and self-esteem—exactly what one depends on in job interviews. My own ideas for a solution are ignorant and ill-formed; I hope there are others whose vision and experience offer a better chance for knowing what is to be done.

[CW]

report from the co-chairs

Mitchell and I want to take this opportunity to report on our meeting in Montréal. We were very fortunate to have Larry Kramer and Liz Wood comment on recent issues in musicology and lesbian/gay studies. Larry spoke, as an editor of *19th-Century Music*, on the recent Schubert issue of that journal. Liz discussed the phenomenon of homophobic backlash at her institution, Sarah Lawrence College. Although there were several somber moments, the members were encouraged by both speakers to continue to voice their concerns publicly and to continue doing the work that we in the GSLG feel is necessary.

The business portion of our meeting was very fruitful. The by-laws were approved by the membership with no discussion. The occasion was momentous, yet somehow unremakable given the amount of discussion that occurred in Pittsburgh. After having constituted ourselves this time, we then voted on a new slate of officers and members-at-large. Our co-chairs for this next year are Lydia Hamessley and Mitchell Morris. Paul Borg continues as Secretary/Treasurer. Chip Whitesell was named co-editor of the *GLSG Newsletter*, joining Frances Feldon. Our members-at-large are: Gayle Murchison, J. Michele Edwards, Judith Peraino, Gary Thomas, Todd Borgerding, and Mario Champagne. In both elections for the members-at-large (female and male) we had a plurality rather than a clear majority for the second position. Since we have no provisions for run-off elections in our by-laws, Mitchell and I decided, in conversation with the nominees, that the best expression of the collective will of the people (a nod to the Marxists) would be a system of shared seats for the first term. Judith and Michele will share one seat and Todd and Mario will share the other. It is for these two seats that we will hold elections next fall; Gayle and Gary will retain their positions for two years. In order to prevent the necessity of shared seats in the future, we will be proposing in the next newsletter an amendment to the by-laws to clarify voting procedures and establish a run-off system. While we initially felt uneasy about how to solve this problem, in hindsight we realize that the situation is truly a happy one. We will benefit from two more voices on the Board, and we expect that this lively interest in the GLSG will continue and that many others will participate in the coming years.

Our meeting concluded with a poignant moment as the members rose to applaud Philip Brett for his unsurpassed guidance and courage in establishing and leading the GLSG for the past several years. I will miss working with Philip enormously; however, we both will call on him as we continue this work. Thanks, Philip!!

In other AMS news, we are happy to report that the anti-discrimination statement that included sexual orientation was adopted by the AMS Board. This statement will appear at the front of each issue of the AMS Directory. We applaud the AMS Board's

decision to make such a strong statement in the face of some amount of resistance on the part of the AMS membership. Along the lines of discrimination, some of our GLSG members spoke to Mitchell and me about their concerns regarding the city of Cincinnati and the rescinding of the anti-discrimination clause previously adopted by the city. As you may know, the AMS is scheduled to meet in Cincinnati in 1996. Mitchell and I wrote the following to the Board so that our concerns could be addressed at the March Board meeting:

Members of the AMS Board are probably aware that in the elections held this past November, the citizens of Cincinnati voted to repeal their gay rights ordinance. At last report, the Cincinnati city council had postponed consideration of the repeal until after its constitutionality is tried in court this summer; it is not certain, however, that the gay rights ordinance will be maintained. A number of the members of the GLSG have expressed concern over our scheduled 1996 meeting in Cincinnati. If the gay rights ordinance is finally repealed this summer, they have asked us to urge the Board to move the annual meeting—they may refuse to attend if the AMS meets in Cincinnati, thus implicitly condoning the city's homophobic policies. We should note in support of their request that the American Historical Association and the American Library Association have already moved the sites of their 1995 meetings away from Cincinnati to protest the November decision.

We realize that moving the meeting site would be difficult, perhaps in the end impossible; and the GLSG has not in any case been in a position to discuss fully our options should Cincinnati's repeal prove successful. We will be able to solicit more of our members' opinions in the coming issues of the *GLSG Newsletter*, and we will certainly place Cincinnati prominently in our agenda for the Minneapolis meeting. As we get a better sense of how our members wish the GLSG to act, we will keep the Board informed.

The AMS Board was already tackling this issue before we voiced our concerns. President Rosand has written a detailed explanation of the situation, which will be mailed to the membership along with

the next *AMS Newsletter*.

Since the meeting of the AMS Board in early March, I have been in contact with Ellen Rosand, president of the AMS, and she has shared with me the action taken by the Board concerning Issue 3, the proposal which amended Cincinnati's Human rights ordinance to make it illegal for the city to enact or enforce any law that treats lesbians, gay men, or bisexuals as protected classes. The Board's formal response, in the form of a letter, will be sent to the entire membership of the AMS in a special mailing this August. Ellen was generous enough to supply me with a copy of the letter in advance. While I cannot share the full text of the letter with you at this time, I provide for you here a summary of our conversation and the contents of the letter (with Ellen's permission). I encourage you to read carefully this summary and the forthcoming letter before our next meeting in Minneapolis. The members of the GLSG will undoubtedly not be of one opinion in this matter. Some will feel strongly about boycotting, others may feel they must attend for professional and job-hunting reasons, some will want to attend and "act up," others may be satisfied with the Board's response which follows. Mitchell and I would like to see the membership discuss this issue at our Minneapolis meeting (by which time Issue 3 may be overturned) so that we have a better sense of what stance the GLSG wishes to take as a group. Whatever the group decides, I would like to offer our thanks to Ellen Rosand for the significant amount of work, research, and lost sabbatical time that she has spent working on behalf of the Society's newly-instated non-discrimination policy.

After considerable discussion, including a presentation on the Cincinnati situation to the Board by J. Peter Burkholder and Craig Monson, the Board decided for several reasons to reaffirm its plans to hold the Society's meeting in Cincinnati in 1996. When the issue of the ordinance in Cincinnati first came to the Board's attention late last Fall, the possibility of breaking the contract with the hotel in Cincinnati was investigated. The cost of such a pull-out, which AMS lawyers say is unavoidable, would be \$90,000, an amount that the AMS cannot afford to sacrifice. However, the Board did not make their decision based solely on financial concerns.

The situation in Cincinnati and the events leading up to and beyond the November 1993 vote approving the proposition known as Issue 3 are quite complicated. The letter outlines these details.

Following the November vote, "a suit was filed challenging the constitutionality of Issue 3, and the judge in the case issued a temporary injunction preventing the city from putting Issue 3 into effect. The case will go to trial this summer (before the same judge)" when it is believed that Issue 3 will be overturned. At issue, of course, is the call for a boycott. While one local Cincinnati group called for a boycott before the injunction was granted, a boycott has not been endorsed by other groups in Cincinnati or at the national level. "Stonewall Cincinnati, the largest local gay rights organization, opposes a boycott and urges constructive political action. In January, the Cincinnati City Council rejected a motion to repeal the entire human rights ordinance by a 5-4 vote [thereby also effectively putting Issue 3 out of business]; the five councilors supported by Stonewall Cincinnati all voted against the motion" in order to force the issue to be decided in federal court. The ramifications for having Issue 3 declared unconstitutional at the federal level are great, and it is to this end that Stonewall Cincinnati is working. "In February, Stonewall Cincinnati launched an educational campaign to promote understanding of gay and lesbian concerns [and] to have sexual orientation included in policies aiming to promote inclusiveness and tolerance."

The AMS Board feels that Stonewall Cincinnati has a compelling argument for not participating in a boycott, since they anticipate "that Issue 3 will be found unconstitutional and the human rights ordinance sustained. The Society will respond . . . by making the national meeting an opportunity to articulate our opposition to discrimination and to support those in Cincinnati who are working toward tolerance, inclusiveness, and cooperation among all groups. . . . We hope our meeting will help to educate the public about the goals of inclusiveness and tolerance in a civil society. To this end, and in the hope of enabling all members to sup-

port the Society in this decision, the Board will urge the 1996 Program Committee to schedule a special plenary session devoted to issues of discrimination related to race, gender, and sexual orientation. Members of the Society are encouraged to propose further panels, presentations, or any other means to address this concern." Finally, the Board will be working on establishing "guidelines to address future problems of this nature" regarding conference site selection.

We appreciate the Board's effort and quick response.

We also want to remind/inform the membership that there will be a special convening of the GLSG on the Wednesday afternoon and evening prior to the 1994 meeting of the AMS in Minneapolis. This symposium is being planned by Mitchell Morris, Liz Wood and Martha Mockus, and it will consist of discussions of readings rather than paper sessions. For further information and a copy of the reading lists, interested persons should contact (self-addressed stamped envelope, please) Liz Wood or Mitchell Morris at the following addresses.

For those in Eastern North America:
Elizabeth Wood
62 Westervelt Ave.
Staten Island, NY 10301

For those in Western North America:
Mitchell Morris
3872 5th Ave. #2
San Diego, CA 92103

International members may contact either Liz or Mitchell. The symposium will be discussed in more detail in our next newsletter, as well as in the fall *AMS Newsletter*. We hope to have a large turnout; it should be a great intellectual and social event.
[Lydia Hamessley, Mitchell Morris]

Feminist Theory & Music II: A Continuing Dialogue.
Conference at the Eastman School of Music, June 17-20, 1993.

Two Views

Over the course of four days 78 papers were presented, ranging from more traditional papers on the works of women composers to those discussing music from all periods informed by (among others) psychological, gender-based, and queer theoretical models. In fact, the lack of a strict definition of "Feminist" was surprising. A more accurate title for the conference would have been "Sexuality, Gender, and Music," the better to account for the inclusion of papers such as the discussion of Skryabin's effeminacy by Mitchell Morris (UC-San Diego) or the Freud-based analysis of Schoenberg's repressed references to tonality in *Erwartung*, presented by Bob Fink (Eastman).

Overall, the quality of the work presented was quite high, even given the size of the conference. In general, authors of the many successful papers avoided proselytizing about the potential usefulness of some new approach; rather their work itself demonstrated this. Among such papers the following can be singled out as excellent. In terms of historiography the paper by Dana Gooley (Princeton) showed how the image of Bach as Creative Father has shaped Bach scholarship and musicology itself. Two scholars focused on the textual meanings of vocal music: Kristi Brown-Montesano (UC-Berkeley) analyzed power structures and Enlightenment ideology in her paper "The Daughter of Superstition and Patriarchal Reason: Power and Parenting in *Die Zauberflöte*." Cynthia J. Cyrus (SUNY-Stony Brook) surveyed 15th-century chanson texts to discover contemporary attitudes towards women and other societal outsiders in her "Dancing Ladies and Other Moral Orphans: Sexual Stereotypes in the Fifteenth Century." Judith A. Peraino (UC-Berkeley) read medieval courtly literature for the ways music was used both as metaphor and to further the plot ("Music, Courtliness, and Homosocial Desire in Gottfried

von Strassburg's *Tristan and Isolde*"). Finally, two scholars offered imaginative readings of specific meaning in genres of music: Lydia Hamessley (Hamilton) discovered the tension between the unifying device of a *chaconne* ground-bass and the separate characters whose conflicting words are heard in the text ("Lost Honor and Torn Veils: A Musical Depiction of Rape in Seventeenth-Century Dramatic Song"); Bruce Wood Holsinger (Columbia) presented a homoerotic reading of polytextuality in his paper "The Bodies and Desires of the Early Polytextual Motet."

Probably the best session overall was the first-day plenary panel, "Feminist Queries about Theory and Analysis." All four of the papers noted that music theory has been the subcategory of musicology most resistant to the inclusion of concerns inspired by feminism. Although the speakers often used specifically feminist terminology, just as often they did not, merely offering ways in which music theory can benefit from another perspective. Two of the five papers—Suzanne Cusick's "Feminist/Music Theory: A Question of Minds and Bodies?" (Univ. of Virginia) and Marion Guck's "A Woman's (Theoretical) Work" (Washington Univ.)—claimed that traditional music theory is centered on the pursuit of objective analysis of musical texts. Both suggested that music theory could benefit greatly from analysis based on the experience of listening to and/or performing the music. Cusick offered an example from a J. S. Bach chorale prelude for organ: at one specific point the texture is so busy, involving both hands and feet, that the organist would be literally off the ground just as the chorale text asks for God's grace. An abstract tonal analysis would not take note of this clearly important effect.

In the panel's opening paper, "Masculine Discourse in Music Theory," Fred Everett Maus (Univ. of Virginia) went on to suggest that the scientific ways of thinking ("Schenker and sets") and their opposites (subjectivity, musical experience, and body-orientation) are gendered masculine and feminine respectively in music-theoretical writings. Of course, music theory is not limited to the extremes of binary oppositions. Guck in particular seeks "to resolve this conflict by recognizing that analytical and experiential thinking are not in opposition."

One could criticize the speakers for stereotyping music theory, setting it up as another "straw man." And yet scholars consistently complain that music analysts are not musical, that issues of performance should inform our work. If self-proclaimed feminists offer a position that helps us to widen our tunnel vision, even to remind us of something which should be self-evident (and yet never is), then why should we not listen?

Although the quality of papers was generally quite high, there were those who put ideology over earnest scholarship. For instance, Zoe Sherinian (Wesleyan), in her "k. d. lang's *Harvest of Seven Years: Gender Play and the Negotiation of Sexual Identity*," seemed more concerned with celebrating lang's success before a sympathetic audience than with explaining that success. In the end, lang is successful because of the quality of her vocal performances. Similarly, Robin Armstrong (Univ. of Michigan-Dearborn) in her "Country Clichés and Comic Contradictions: Birth Control, Beer, and Lesbian Lyrics" allowed self-congratulation to blind her to the true complexities in her subject. She reduced a truly funny song to mere parody. Music scholars still need to explain musical structures and styles. That lang (and Sherinian or Armstrong) is a lesbian is secondary.

Martha Mockus (Univ. of Minnesota), in her "Lesbian Desire in the Music of *Desert Hearts*," demonstrated exemplary skill in uniting scholarly rigor and displaying the specifically lesbian qualities of her subject. Dressed in a powder blue suit, speaking her most prim femme accent, Mockus was as much performance artist as musicologist. Still, she never allowed the material to take over. Even without the surface flair, Mockus would still convince in her explanation of the dramatic development enacted in the soundtrack of her subject, consisting of 1950's popular music. But she should keep the role-playing: it offers intriguing possibilities. More generally, Mockus's work exemplifies the hopeful future of musicology: eclectic, searching, even queer, but always grounded in the peculiar challenges music offers.

[Elizabeth Randell and Richard Rischar]

The preceding report first appeared in "Notes from the Hill," the newsletter of the Music Library at the Univer-

Music within the university is undergoing its perennial legitimization crisis (music has no utility it is a luxury we cannot afford, etc.). The challenge for us who study music academically is to make music relevant to the rest of the world. The more musicology lets its relevancy erode, the more we lose our opportunity to get a job.

The American Musicological Society is an institution that oversees how music is turned into an object of musicological study. Because of its bureaucratic nature, it is difficult in the AMS for changes in what we think is valuable to be reflected quickly. The AMS changes slowly and reluctantly because the AMS is the status quo. Because of the inertia built into the AMS, musicology tends to render music irrelevant.

One of the most obvious reasons the AMS is so sluggish is that for the most part it muddles along without any political opposition or institutional competition. No matter how many of us have felt alienated and unhappy with our organization, there hasn't been much to do about it. This is because the AMS cannot be taken on effectively at the level of the individual but only by another organization.

And that is why initiatives such as the Gay & Lesbian Study Group and the Feminism conferences are so terribly important for all musicology: they represent our only organized alternative and/or corrective to the AMS. Associations positioned outside the mainstream galvanize change, and by bringing changes about faster and more effectively, they ultimately serve the general community. Alternative organizations can also of course take on a more antagonistic attitude: they can actively try to bring down the establishment altogether.

The *Feminist Theory & Music II* conference last June in Rochester did not try to bring down the house at Eastman, but it nevertheless achieved something significant. This despite the fact the papers were not very different from AMS papers. Nor could one say that this conference was notable because the papers were more sophisticated, more original,

more thought-provoking, or in a word, better than AMS papers. Rather, it was the act of coming together in the name of feminist theory that made the conference important. A conference on aesthetics or semiotics would not have had the same impact, even if the papers had been more radical and subversive, because there is no accompanying movement for aestheticians' or semioticians' rights the way there is for women. The reason a feminist conference and a lesbian and gay organization are put in the position of harboring every anti-establishment cause in musicology right now is that these are the only organizations the AMS can currently clearly recognize as having political legitimacy in the real world. [Another "supplemental" organization, recognized by yet critical of the AMS, is the Committee on Cultural Diversity, whose rationale is the politics of race and culture.—Ed.] Political opposition usually only takes place between powers within the AMS (analysis vs. criticism, Berkeley vs. Princeton, etc.), not between the AMS and something excluded or oppressed by it.

Because the gay and feminist musicological organizations are so important by being oppositional, I would like to make a plea for provisional inclusiveness. The issue of how "special" these special interest groups should be was addressed at a discussion session at the feminist conference that focused on the role of men in feminist musicology (A parallel argument about inclusion is ongoing in the GLSG.) On the one hand, there is the danger that men who are already invested in the establishment may only defuse feminism's potential by appropriating it. Also, there is the suspicion that men may reap more benefits from feminist studies than women (which seems to me only realistic, if frustrating). Nevertheless, this does not change the fact that men want to participate in feminist music conferences and straight people want to join the Gay & Lesbian Study Group. These people want things to change in the AMS, and they have nowhere else to go. We need an alliance especially in the beginning in order to have a critical mass in opposing the establishment. Yes, special interest groups are important for one's personal economics, identity and intellectual well-being. But they will never be recognized as such unless they have a broad power base.

We need to actively challenge the uninspiring inertia of musicology. The *Feminist Theory & Music II* conference and the GLSG are signs of hope that the AMS can reform and make music relevant again to higher education.

[Sanna Pederson]

American Musicological Society, National Conference, Montréal, November 1994.

There were two papers on explicitly gay topics: David Metzger's talk on homoerotic meaning in works by Blitzstein and Copland was very well attended and provoked lively discussion; Mitchell Morris spoke on sentimental relations in Tchaikovsky songs as inflected by his sexual identity. Rita Steblin caused a stir by using her microphone time as a platform to rescue Schubert from Solomon, McClary, et al., whom she vilified as Nazi-like propagandists. Many were disturbed, wondering how her discourse qualified to be granted a scholarly hearing. Two excellent papers focused on gender as structuring metaphor: Poundie Burstein's analysis of a Schubert quartet was satisfyingly authoritative; Fred E. Maus's discussion of Berlioz was refreshingly tentative. Carolyn Abbate continued her poetic musings on musical embodiment in a survey of the reception of castrati.

[CW]

*queer ears in musicology:
a survey*

The following is adapted from a paper delivered at the national meeting of the American Historical Association, San Francisco, January 8, 1994.

Rather than surfing the by-now extensive bibliography of gay and lesbian music and musicology, I am going to survey various aspects of a single current debate which in many ways represents a culmination of trends that have opened the discipline up to gay and lesbian perspectives. It is also a debate which has unleashed a backlash that threatens to silence and obstruct all gay, lesbian, and feminist voices in musicology. The debate is over whether

the 19th-century Viennese composer Franz Schubert was gay. Of all the various lines of inquiry that can be labeled gay or lesbian in flavor, this speculation has caused conservatives in both academia and the media to accuse gays and lesbians of going too far, of tyrannical appropriation and intolerance.

Like many critical disciplines, musicology is obsessed with a repertoire of selected "classics"—a canon of Western European artworks which presumably demonstrates cultural expression as well as stylistic evolution. Standard histories of music place 19th-century European art music at the apex of the developmental curve—the reason being that this was the era when composers began to write music for the purpose of self-expression rather than contractual obligation; yet their music was not so completely individualistic as to be incomprehensible (a criticism often leveled at 20th-century composers).

Schubert, who died in 1828 at age ³¹36, was a young contemporary of Beethoven, who died a year earlier at age 57. Although they are contemporaries, Beethoven is placed at the end of the classical era in surveys of music history, while Schubert is placed at the beginning of the Romantic period. Both were innovative, but whereas Beethoven is considered to have stretched formal conventions and traditional genres to their limits, Schubert is considered to have broken rules capriciously and cared more for the newer, more intimate genres.

One of my friends, no doubt trying to be a good liberal, stated that she didn't think it "made a difference" whether Schubert was gay; that it "didn't matter" because you "couldn't tell" from the music. I presume she meant that good music was good music and shouldn't be judged on account of the composer's sexual preference. But when I asked if knowing that Schubert was gay would change her experience of the music, she answered yes. Suddenly sexuality would make a "difference." Once we know or suspect that a composer is gay, all ears turn queer in their strain to perceive difference.

Many musicologists, queer sympathizers and detractors alike, struggle with the assumption that if you can't "hear" that a composer is gay, then the fact is irrelevant, the debate is moot, even obstruct-

ing—presenting a dangerous diversion for scholars. Philip Brett, one of the pioneers of queer musicology, has noted that “musicologists are apt to privilege the material over the people who work on it....what is out there is ‘real’ and the aim of the person who presents the evidence is to stay out of the way as much as possible” (this *Newsletter* 2/2 [October 1992]: 8).

“What does it mean for the music?” has ironically become the soul-searching question, supposed to ensure methodological rigor, and that we have our sights set on the right object. I just want to point out, however, that as gays and lesbians we have fundamentally chosen the “wrong” object.

“What does it mean for the listener,” or rather “me, the listener,” was the revolutionary question first posed by women musicologists, most notably Susan McClary, in the late 1980s. Long before Schubert’s sexuality was an issue, McClary challenged musicology’s tendency to deify Beethoven, charging that both his music and musicology in general expressed and perpetuated an oppressive white male heterosexual culture that has assumed its position as the status quo.

Culling from feminist literary theory and deconstruction, feminist musicologists began a new wave of music criticism—one that valued the unique subject position of the individual rather than the party line of the status quo. This new subjective approach opened the door for gays and lesbians to explore their own perspectives and rewrite music history from their own subject positions. Part of this process encompasses “outing” figures of the past. But rarely do the records show what goes on in the bedroom, let alone in the composer’s mind.

Music is, after all, an expressive and communicative art. Should we not subject it to our well-known powers of radar and x-ray vision—shouldn’t we be listening with queer ears, paying special attention to figures that have been relegated to the margins in the standard histories? The 20th-century composer Benjamin Britten is a case in point. A member of the English leisure-class active shortly after World War II, Britten’s homosexual lifestyle was discreet but well known. Britten let neither his sexuality nor his music challenge the status quo. He

wrote music for a wide range of audiences, much of which is highly accessible (call it traditional if you like) at a time when opaque individuality ruled the day (or so the textbooks would have us believe). But, as the work of Philip Brett has uncovered, Benjamin Britten did indeed let his sexuality affect his music and choice of librettos. His operas are a dead giveaway—*Death in Venice*, *Turn of the Screw*, *Midsummer Night’s Dream*, *Peter Grimes*—all about extraordinary, often violent love relationships between men and boys or, in the case of *Midsummer Night’s Dream*, between men and fairies. Even in his canticles with texts based on biblical stories, Britten’s gay sensibility is clearly discernable. Britten’s setting of the story of Abraham and Isaac is particularly sentimental and excessive, painting in sound a love between father and son that is at once pure and homoerotic. Here, then, is an example of audible difference that passes for the status quo—audible, that is, when you know what to listen for.

In the absence of biographical information and in the case of instrumental music, hearing difference becomes a technical issue. How does “difference” sound; how is a gay sensibility or aesthetic sonically encoded? Any artwork publicly consumed enters an environment within which operates an assumption that boy meets girl and not boy meets boy. If the artwork does not directly dispute this assumption, the public will assume that the artist is a member of the status quo. Such has been the case with Schubert until 1989 when a “scandalous” article appeared in the journal *19th-Century Music*, which cast doubt upon Schubert status as a card-carrying heterosexual. The author of the article, Maynard Solomon, holds degrees in both music and psychology and specializes in ferreting out details of composers’ biographies. Solomon found the biographical details about Schubert’s life vague and suggestive—Schubert never married but suffered from bouts of unrequited love for various women, he lived with a male “roommate” for some time; he ran around with a bohemian bourgeois male crowd and died of syphilis. References to Schubert in letters are even more suggestive of hedonistic and illicit behavior. But there is only enough evidence to call into question Schubert’s membership in the heterosexual status quo—not enough to identify him as homosexual as we understand the difference.

But what do our ears tell us? As early as 1840, the music of Beethoven and Schubert has been pitted one against the other, and scrutinized for formal and technical differences. This comparison undergirds most of the technical arguments attempting to prove or disprove sonic encoding of sexuality. It just so happens that music critics of the 19th and 20th centuries have labeled Schubert's music as feminine and Beethoven's music as virile. The rhetoric has turned into a tradition which has now placed the traditionalists in some hotwater. What were they hearing in Schubert's music that made them formulate such a dichotomy? Listen to Schubert's song *Einsucht*. What do your ears tell you?

I am not interested in expounding upon theories of music perception or analysis here. Specialized vocabulary tends to obscure rather than elucidate music's power to move people. What I hear in the song is pathos, sentimentality, capriciousness, even excess and camp. These words are common parlance in descriptions of present-day gay culture. But they also describe much of the music of the Romantic era.

Whether because of his proximity to Beethoven, his status as an innovator, or his position inside the margins, Schubert represents "a bridge too far" for critics of the new "subjective" approach to music history. The debate has only increased in momentum. Four years after the dawn of the controversy, *19th-Century Music* has devoted an entire issue to the Schubert debate, and promises to be a forum for future exchanges about this and similar debates.

Now here's the punchline: of the nine contributors to the journal pro and con, not one is an openly gay musicologist. Indeed, the seminal 1989 article was written by a straight man, and those renowned scholars, such as McClary, who have taken up the cause have all been straight. Herein lies another trend—the appropriation of the voice or the cause of the oppressed because of fashion in scholarship, or because of an impulse to rebel. I do not mean to propose that only gay scholars should do gay scholarship, or that sympathizers cause more damage than good. The problem is that where sexuality is concerned, we get the blame when straight scholarship is speculative or faulty. Even if Solomon's in-

terpretation was apolitical, the very question of sexuality is seen as attributable to our infiltration—our subject position encroaching on the established perspective of the status quo.

[Judith Peraino]

nota bene

The following is excerpted from a program annotation by Mary Ann Feldman for a performance of Tchaikovsky's Symphony No. 6 by the Minnesota Orchestra.

"New testimony has come to light that does much to discredit the story that... Tchaikovsky succumbed to cholera. While the circumstances surrounding his death remain unclear, arousing passionate contention, there is mighty evidence that he may have taken arsenic to avoid disgrace and banishment to Siberia."

Feldman has decided to pack Tchaikovsky back into the closet, alluding to but casting a veil of secrecy over those fateful 'circumstances.' One wonders if the underlying biographical myth doesn't control her interpretation of the music; if her portrait of the second movement, for instance, isn't a little too pathetic:

"Here he delivers a sadly maimed waltz, graceful despite its 'broken-backed' limping in a 5/4 gait....Hobbled by its curious meter, the touching melody admits an aura of defeat; here the instinctive joy of dancing...is submerged in affecting emotion."

In February this year, the Metropolitan Opera premiered a beautiful and gripping new production of Benjamin Britten's Death in Venice (a production originally staged in 1992 by the Royal Opera at Covent Garden). The following critical excerpts exemplify different attempts at handling the taboo subject matter (for instance, by making it more or less "universal"):

"It is too easy to dismiss it as a story of sexuality. It is a story of love.... Early in his Venetian sojourn [Aschenbach] contracts cholera through eating infected strawberries: had it not been for the disori-

enting symptoms of the disease, this disciplined man would never have given in to the sensuality that is part of us all. Aschenbach's obsession is not as obvious as some would have us believe. It certainly nails him to the pursuit of beauty (which becomes, in his feverish condition, the pursuit of Tadzio himself), but, significantly, it also opens a yearning to express a father's love and to have it reciprocated" (from notes by the producer, Colin Graham, in the Metropolitan Opera Stagebill, February 1994).

"Part of the task of a great artist is to make people uncomfortable....Like Alfred Hitchcock after him, Mann gives us the disturbing experience of rooting for what we disapprove of. Faced with the spectacle of the aging writer pathetically pursuing the god-like 14-year-old boy Tadzio, we simultaneously hope for a bonding between them and recoil with horror at the prospect. Mann was confronting tensions that were deep in his own psyche" (from notes by Stephen R. Cerf in the February Stagebill).

"Britten's music softens the novella's dramatic power. It would probably be equally suitable to a story about an older man's attraction to an exotic young woman at the seashore. Mann's story requires something else. It is grounded in the forbidden nature of Aschenbach's obsession with a young boy....There is no struggle or irony in this music, no outside perspective in which anything is at risk" (from a review by Edward Rothstein, *New York Times*, February 9, 1994, p. C15).

"Britten used identification as a way of getting to profound and disturbing truths that haunt all thinking people. If his work were merely a dossier of dysfunction, there would be no reason to listen to it....Aschenbach is Everyman, if only in the sense that he dies with an overwhelming longing for what can never be his. He is possessed but can't possess; the pursuit of something he recognizes as shameful has humiliated him. Few of us will die without knowing something about those longings and that humiliation" (from 'Face to Face with Death,' by Albert Innaurato, *Opera News*, February 19, 1994, p. 42).

"Perhaps we can now even accept the subject as

something worth singing about, as opposed to gossiping over, at the Metropolitan Opera" (from a review by Peter G. Davis, *New York*, February 21, 1994, p. 57).

hunting down history

In my previous work on the bibliography for this newsletter, I often found myself treading a path between hearsay and evasion. On the one hand, there is a bounty of tantalizing but undocumented references on historical composers and performers in books such as *The Gay Book of Days*, *Lesbian Lists*, and *The Vinyl Closet*. Stephen Foster left his wife and family to run off with a "handsome young composer," George Cooper. Felicita Von Vestvali, Polish contralto, was known for her portrayals of Romeo and Hamlet, as well as her love of women. Ferruccio Busoni's pupil discovered him in bed with Futurist painter Umberto Boccioni.

But move over to the scholarly sources (if any can be found), and they breathe not a word. This discrepancy would make a fascinating study in itself, although a frustrating one. In some cases, all hints of a specially-marked sexuality have vanished, leaving one only to wonder about the status of the rumors. In other cases, the erasure has not been entirely successful; little barnacle nubs of defensiveness or dismissal creep up around the issue. Recent biographies of Boulez and Glenn Gould claim that their subjects have no sexuality, no time for it, music being their all-engrossing mistress and master. Unusual, but believable, I suppose—if it weren't for the fact that asexuality has so often been trotted out as a safe disguise, from Handel to present-day pop stars. A recent biography of Percy Grainger insists that rumors of homosexuality are unfounded, that he was a "normal man" who practiced masturbation and flagellation (whew! what a relief). A differently closeted situation pertains in Leonie Rosenstiel's book on the circle of Nadia Boulanger; the author's discreetly probing remarks hint at limited access to private documents.

On the bright side, this leaves the field virtually wide open for lesbian-loving (etc.) biographers to do much-needed work. But where are the juicy de-

tails? Who has the goods on the musicians of the Natalie Barney circle, on Sir Arthur Sullivan, Daniel Gregory Mason? And what to do about all those enigmas: Satie, De Falla, Gershwin, Paul Robeson, Lili Boulanger? Is any historical or political cause served by pulling a shy, protective sexual character into the exposed, sunlit glare of a queerly, wishfully projective gaze?

If anyone knows of documents containing fragments of a history we would like to claim as ours, please pass that knowledge along. At the same time, let's talk about the status of the "evidence" needed to welcome someone into the fold. Finally, let's take examples from recent critical work by Terry Castle (*The Apparitional Lesbian: Female Homosexuality and Modern Culture*), D. A. Miller (*Bringing Out Roland Barthes*), and Neil Bartlett (*Who Was That Man?: A Present for Mr Oscar Wilde*), of respecting, puzzling out the integrity of our historical subjects, while acknowledging our own desires and how they can transform the historical enterprise.

[CW]

current bibliography

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

J. Michele Edwards and Sigrid Ellis have taken on the lion's share of the bibliography, and have done a great job. Go, grrls!

'After Songs Left Unsung: Janis Ian Breaks Silence.' *In the Life* 3/1 (October 1993): 10-12. [Recounts her coming out process.]

Agawu, Kofi. 'Schubert's Sexuality: A Prescription for Analysis?' *19th-Century Music* 17/1 (Summer 1993): 79-82.

Alarik, Scott. 'Throwing Closet Doors Open...On Stage.' *Boston Globe*, September 22, 1990, p. 11. [Brief interview with lesbian singer/songwriter Judy Fjell about trends in women's music; mentions friends Romanovsky and Phillips.]

Anderson, Donna K. *Charles T. Griffes: A Life in Mu-*

sic. Washington: Smithsonian Institution, 1993.

Ardoin, John. 'Gian Carlo Menotti: Dialogue V.' *Opera Quarterly* 6/3 (Spring 1989): 39-47. [Interview with the composer, including information about where and how he came to compose his works, and about his partner, Samuel Barber.]

Armstrong, Toni, Jr. 'Yes, She Is: Melissa Etheridge.' *Hot Wire* 10/1 (January 1994): 2-5, 60. [Interview about coming out and being in Berlin when the Wall came down.]

Attinello, Paul. 'Authority and Freedom: Toward a Sociology of the Gay Choruses.' In Brett, et al., *Queering the Pitch*, 315-46.

Atwood, Brett. 'Beating the Rap.' *10 Percent* 1/4 (Fall 1993): 42-47. [Interview with Jonathan Van Meter, the new (white and queer) editor of Vibe magazine, who discusses hopes for the magazine, and racial tension and homophobia in the hip-hop industry.]

Austin, S. Bryn, with Pam Gregg. 'A Freak Among Freaks: The 'Zine Scene.' In *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, edited by Arlene Stein, pp. 81-95. New York: Plume, 1993. [Survey of lesbian/gay 'zines which have punk roots in the youth culture.]

Baker, Jean-Claude, and Chris Chase. *Josephine: The Hungry Heart*. New York: Random House, 1993. [Detailed biography of Josephine Baker; includes discussion of her bisexuality and lengthy lesbian relationship.]

Banfield, Stephen. *Sensibility and English Song: Critical Studies of the Early Twentieth Century*. 2 vols. Cambridge: Cambridge University Press, 1985. [On Butterworth, Quilter, Ireland, et al.]

Beavers, Kim. 'Janis Ian.' *Deneuve* 3/5 (October 1993): 30-31. [Interview which includes biographical material, discussion of new album, *Breaking Silence*, and the issue of gender-specific lyrics.]

Bennahum, David. *k.d. lang: The Illustrated Biography*. London: Omnibus Press, 199-. [Includes 39 photos.]

Bennetts, Leslie. 'k.d. lang Cuts it Close.' *Vanity Fair* 56/8 (August 1993): 94-99, 142-146. [Rave review of lang's concert in Amsterdam, long biographical section, interview about being queer and being a musician. Excellent article for a comprehensive, if adoring, look at k.d. lang. Good photos.]

Bergquist, Kathie, and Toni Armstrong, Jr. 'Hardcore

- Feminist Rock.' *Hot Wire* 10/1 (January 1994): 18-19, 45. [Works with and defines three classifications: Riot Grrrls, Amazons of Rock (L7, Babes in Toyland), Dyke-Core (Tribe 8, Girls in the Nose, Cunts With Attitude, Fifth Column).]
- Bird, John. *Percy Grainger*. London: Elek, 1976. [Best discussion of his sexuality.]
- Block, Adam. 'Undeniably Elton.' *10 Percent* 1/3 (Summer 1993): 38-41, 70. [Feature article about coming out, his life in the closet, his career.]
- Blum, David. 'Sex, Triads and Chromaticism.' *New York Times Book Review*, July 11, 1993, sec. 7, p. 9. [Mixed review of *Benjamin Britten* by Humphrey Carpenter.]
- Bradley, Jeff. 'Top Composer, Orchestra to Present First Major Work Concerning AIDS.' *Denver Post*, March 11, 1990, sec. D, p. 3. [John Corigliano discusses his Symphony No. 1, a tribute to the valor, suffering, and hope of those with AIDS.]
- Brett, Philip. 'Britten's Bad Boys: Male Relations in *The Turn of the Screw*.' *repercussions* 1/2 (fall 1992): 5-25.
- _____. 'Britten's Dream.' In Solie, *Musicology and Difference*, 259-80.
- _____. 'Eros and Orientalism in Britten's Operas.' In Brett, et al., *Queering the Pitch*, 235-56.
- _____. 'Musicality, Essentialism, and the Closet.' In Brett, et al., *Queering the Pitch*, 9-26.
- _____, Elizabeth Wood and Gary C. Thomas, eds. *Queering the Pitch. The New Gay and Lesbian Musicology*. New York: Routledge, 1994. [Essays listed separately.]
- Brin, David M. 'Lou Harrison: Sounds of East and West.' *Strings* 4/5 (March 1990): 55-58. [Harrison mentions partner; talks about both playing and composing for the gamelan.]
- Brotman, Barbara. 'A Utopian World for Women Only.' *Chicago Tribune*, August 26, 1993, sec. 5, p. 1. [Review of the 1993 Michigan Women's Music Festival. A thorough and loving description of a women-only community. Some discussion of transsexual issues. Review of the workshops and performances, including Holly Near concert.]
- Brown, Mary Ellen. 'Folklore as an Instrument of Stigma; Folklore as an Instrument of Liberation: The Case of Lesbian Coding.' Ph.D. diss., Indiana University, 1991. [Discusses women's music festivals.]
- Bye, Antony. 'Gay Days Spent in Gladness.' *Musical Times* 134, no. 1807 (September 1993): 496-500. [Investigates the negative reactions of British audiences to Gerald Barry's music. Barry's *The Triumph of Beauty and Deceit* (1992) is scored for an all-male cast and presumes homosexuality rather than dealing with it directly. Includes short bibliography and selected list of works.]
- Canning, Hugh. 'Who's Right for Handel? Hugh Canning Argues for More Sexual Ambiguity in Performances of Handel's Italian Operas.' *Classical CD*, no. 32 (January 1993): 18.
- Carswell, Sue. 'Thoroughly Modern Melissa.' *Out* 2/4 (December/ January 1994): 81-84, 144. [Long interview with Melissa Etheridge who discusses her coming out, the music industry, her new album, her early life and early career, her partner (Julie Cypher). Great interview, good pictures.]
- Casey, Constance. 'A Fuzzy Portrait of a British Superstar.' *Los Angeles Times*, March 24, 1992, sec. E, p. 4. [Unfavorable review of *Elton John* by Philip Norman.]
- Castle, Terry. *The Apparitional Lesbian: Female Homosexuality and Modern Culture*. New York: Columbia University Press, 1993. [On lesbian diva worship.]
- Chesnut, Mark. 'The Music Men: Flirtations Take the Stage.' *In the Life*, November 1992, p. 6-7. [Description of The Flirtations, an all-male acappella group. Talks about their music, their campy style, and their AIDS activism.]
- Citron, Stephen. *Noël & Cole: The Sophisticates*. Oxford: Oxford University Press, 1993.
- Closs, Larry. 'Pet Shop Boys, Frankly.' *Out* 2/4 (December/January 1994): 30-31. [Interview with Neil Tennant of the Pet Shop Boys who talks about the gay subtext in his music, and points out which songs on his latest album, *Very*, have gay themes.]
- 'Country person.' *New Yorker* 68/28 (August 31 1992): 29. [Doug Stevens's country music is about gay people.]
- Crenshaw, Holly. 'Indigo Girls: Unplugged...and Outspoken.' *Out*, no. 11 (April 1994): 38, 40. [Although openly lesbian, they have not been identified as such by mainstream media. They discuss support and problems from lesbian fans.]
- Crimp, Susan, and Patricia Burstein. *The Many Lives of Elton John*. New York: Carol Pub. Group, 1992.

- Cromelin, Richard. 'For k.d. lang, It's Bye-Bye, Patsy—Hello, "Ingenué."' *Los Angeles Times*, August 2, 1992, sec. CAL, p. 5. [Interview discussing change in musical direction and her recent public acknowledgment that she is a lesbian.]
- Cusick, Suzanne G. 'On a Lesbian Relation with Music: A Serious Effort Not to Think Straight.' In Brett, et al., *Queering the Pitch*, 67–83.
- Dame, Joke. 'Unveiled Voices: Sexual Difference and the Castrato.' In Brett, et al., *Queering the Pitch*, 139–53.
- Davis, Peter G. 'The Big Score.' *New York* 24/48 (December 9, 1991): 58–67. [Concerning John Corigliano's Symphony No. 1 and his opera, *Ghosts of Versailles*. Discusses Corigliano's career and philosophy. Favorable review of Symphony No. 1, a work devoted to the tragedy and hope of AIDS. The article briefly mentions Corigliano's partner.]
- Dollar, Steve. "'I Never Liked Elton John's Music," Biographer Admits.' *Atlanta Constitution*, March 10, 1992, sec. E, p. 7. [Norman says he never liked Elton John's music and discusses how difficult it was to write the singer's biography since John initially refused to be interviewed.]
- Doty, Alexander. *Making Things Perfectly Queer: Interpreting Mass Culture*. Minneapolis: University of Minnesota Press, 1993.
- Dubal, David. *Evenings with Horowitz: A Personal Portrait*. New York: Birch Lane, 1991.
- Dunning, Jennifer. 'Experimenting Together.' *New York Times*, December 13, 1991, sec. C, p. 37. [Favorable review of *Cage/Cunningham*, Elliot Caplan's 100-minute film documentary about collaboration between John Cage and choreographer Merce Cunningham.]
- Dyer, Richard. 'Marc Blitzstein: A Composer's Legacy of Unfulfilled Promise.' *Boston Globe*, March 17, 1991, sec. A, p. 2.
- _____. *Only Entertainment*. New York: Routledge, 1992. [Discusses disco and gay culture.]
- Edmonson, Roger. 'Dyke Divas.' *Advocate*, no. 641 (November 2, 1993): 54–55. [Interview with Derivative Duo, a lesbian group doing spoofs and parody of opera.]
- Fenster, Mark Andrew. 'The Articulation of Difference and Identity in Alternative Popular Music Practice (Popular Music, Rap, Punk Rock).' Ph.D. diss., University of Illinois at Champaign–Urbana, 1992. [Discusses lesbian and gay punk fans and fan publications.]
- Ferris, Lesley, ed. *Crossing the Stage: Controversies on Cross-Dressing*. London: Routledge, 1993. [Focuses on theatrical performance, including cabaret, opera, and dance. Rarely deals directly with lesbian or gay issues in music but concentrates on gender and representation.]
- Fisher, Clive. *Noël Coward: A Biography*. New York: St. Martin's Press, 1992.
- Frank, Lisa and Paul Smith, editors. *Madonnarama: Essays on Sex and Popular Culture*. Pittsburgh: Cleis, 1993.
- Garber, Eric. 'Gladys Bentley: The Bulldagger Who Sang the Blues.' *Out/Look* (Spring 1988). [Profile of jazz singer Bentley, who was a popular African American cross-dresser in Harlem during the 1920s. During the McCarthy era she renounced her lesbianism attempting to save her career.]
- Garber, Marjorie. *Vested Interests: Cross-dressing & Cultural Anxiety*. New York: Routledge, 1992; rpt. Harper, 1993. [Much useful theoretical material on sexuality, gender and transvestism. Chapter entitled 'The Transvestite Continuum: Liberace–Valentino–Elvis.']
- Garr, Gillian G. 'Women in Rock, '92.' *Advocate*, no. 620 (January 12, 1993): 76–79. [Discussion of the diverse and changing nature of Women's music. Mentions Riot Grrrls, L-7, k.d. lang, Indigo Girls, Tracy Chapman, and Michelle Shocked.]
- Gillmor, Dan. 'The Reincarnation of Kathryn Dawn.' *Saturday Night* 105/5 (June 1990): 27–35. [Brief article on k.d. lang and Nashville. Good photos.]
- Giltz, Michael. 'Very Very—the Pet Shop Boys.' *CD Review* 10/6 (February 1994): 10–12. [Quotes Neil Tennant of the Pet Shop Boys on the gay material on *Very*; doesn't want to be limited by the label 'gay group.']
- Graham, Trey. 'Benjamin Britten's Two Great Loves.' *Washington Blade*, 15 January 1993, 51–53.
- Gramit, David. 'Constructing a Victorian Schubert: Music, Biography, and Cultural Values.' *19th-Century Music* 17/1 (Summer 1993): 65–78.
- Guthmann, Edward. 'Singer k.d. lang Sidesteps Politics.' *San Francisco Chronicle*, June 4, 1992, sec. E, p. 2. [Discusses her interview in *Advocate*.]
- Hamesley, Lydia. 'Henry Lawes's Setting of Katherine Philips's Friendship Poetry in His *Second Book of Ayres and Dialogues*, 1655: A Musical

- Misreading?' In Brett, et al., *Queering the Pitch*, 115-38.
- Harper J. 'A Hoot & a Holler: 1991 Southern Women's Music and Comedy Festival.' *Hot Wire* 7, no. 3 (1991): 22-25.
- Harvey, Dennis. 'Side by Side.' *San Francisco Chronicle*, November 8, 1992, p. 24. [Discusses Caplan's film *Cage/Cunningham*.]
- Heath, Chris. *The Pet Shop Boys, Literally*. New York: Da Capo Press, 1992.
- Hodges, Michael H. 'The Truth Is Out about k.d. lang.' *Detroit News*, June 4, 1992, sec. D, p. 7. [Claims that lang's label, Warner Bros., tried to suppress her interview with *Advocate* which revealed she is a lesbian.]
- Hoekman, Timothy. 'Arias from the Operas of Benjamin Britten.' *NATS Journal* 45/2 (November/December 1988): 5. [Comprehensive, annotated list of all the arias (at least two minutes long) from Britten's operas.]
- Hoffman, W. A. 'Without Those Boys.' *Deneuve* 3/5 (October 1993): 18-21. [Interview with Susan Ottaviano, lead singer for Book of Love, who talks about coming out and the influence of her orientation on her music.]
- Holden, Stephen. 'Homage to a Partnership in Life and in the Arts.' *New York Times*, December 5, 1991, sec. C, p. 20. [Reviews Caplan's film *Cage/Cunningham*.]
- Johnson, Nedra. 'Mulling It Over: Renegade Rhythm & Blues.' *Hot Wire* 10/1 (January 1994): 16-17, 50. [Describes herself as a 'renegade half-breed bulldagger' and discusses her work as a songwriter and bass player.]
- Kettle, Martin. 'The Music Lovers.' *Guardian*, May 5, 1993, sec. 2, p. 4. [Discusses how classical record companies are targeting homosexual audiences.]
- Killacky, John. 'CD Review [of *All the Rage* by Bob Ostertag].' *Minnesota Composers Forum Newsletter* 21/1 (January 1994): 6-7. [*All the Rage* memorializes the loss of lives from AIDS and was begun from recordings made at the riot following the veto of a gay and lesbian rights bill in California. It is performed by the Kronos String Quartet on Electra/Nonesuch 79332.]
- Koestenbaum, Wayne. 'Queering the Pitch: A Posy of Definitions and Impersonations.' In Brett, et al., *Queering the Pitch*, 1-5.
- Kosloski, David. 'The Music of Tracy Chapman: Extending the rhetorical vision of folk singer as voice of consciousness.' *Speaker and Gavel* 27/1 (Fall 1989): 29-37. [Excellent, solid analysis of Chapman's social and political rhetoric. Does not mention queer issues, but covers everything else. This article is a good place to start if one is analyzing Chapman's work.]
- Kostelanetz, Richard. 'A Conversation, in Eleven-Minus-One Parts, with Lou Harrison about Music/Theater.' *The Musical Mainstream* 17/1 (January 1993): 4-24. [Harrison talks about his music, early career, and gamelan music. Mentions his partner and discusses the idea of a 'gay sensibility' in music.]
- Kovick, Kris. 'Whine, Women-Only, and Song.' *Hot Wire* 9/1 (January 1993): 44-45, 56. [Examines past women's music and current trends, including grunge, punk, and foxcore.]
- Kozinn, Allan. 'Reflecting Fashion Without Neglecting the Music.' *New York Times*, August 26, 1993, sec. C, p. 18. [Favorable review of Carpenter, Benjamin Britten.]
- Kramer, Lawrence. 'Carnaval, Cross-Dressing, and the Woman in the Mirror.' In Solie, *Musicology and Difference*, 305-25.
- _____, ed. 'Schubert: Music, Sexuality, Culture.' *19th-Century Music* 17/1 (Summer 1993). [Special issue of the journal.]
- Kushner, David Z. 'Marc Blitzstein: Musical Propagandist.' *Opera Journal* 26/2 (June 1993): 2-20. [Discusses the political and social nature of Blitzstein's work.]
- lang, k.d. File of clippings and miscellanea. Collected at Michigan State University Libraries in the Russel B. Nye Popular Culture Collection's Popular Culture Vertical File (PCVF).
- Law, Joe K. "'I Must Get a Better Composer..But How?": The Early Letters and Diaries of Benjamin Britten.' *Opera Quarterly* 9/2 (Winter 1992): 31-51. [Review of *Letters from a Life*, ed. Donald Mitchell and Philip Reed. Contains an extensive discussion of the relationship between Britten's homosexuality and his work as revealed by his correspondence.]
- Lebrecht, Norman. 'The Secret Life of Benjamin Britten.' *Los Angeles Times*, June 20, 1991, sec. F, p. 4. [Discusses controversy surrounding publication of Britten's diaries.]
- Lemon, Brenda. 'k.d. lang.' *Advocate*, no. 605 (June

- 16, 1992): 34–46. [Lengthy interview about *Ingenue*, her trend away from country, concerts and audiences, Patsy Cline, and country music, plus her thoughts on androgyny, dress codes, family, vegetarianism, and AIDS.]
- Leppert, Richard. *The Sight of Sound: Music, Representation, and the History of the Body*. Berkeley & Los Angeles: University of California Press, 1993.
- Levingston, Bruce. 'A Digital Master.' *Piano & Keyboard* 161 (1993): 65–69. [Review of Schonberg.]
- Linklater, Andro. 'Britten's Secret Society.' *Guardian*, September 18, 1990, p. 35. [Discusses the relationships between Britten, Pears, and W.H. Auden that form the backdrop of Paul Godfrey's play, *Once in a While the Odd Thing Happens*.]
- Loud, Lance. 'Heavy Metal Homo.' *Advocate*, no. 631 (June 15, 1993): 64–67. [Interview with Roddy Bottum of the hardcore/metal band Faith No More. He talks about coming out to the press, his family, and the band. Discusses the connection between music and sexuality, sexuality and heavy metal. Excellent interview including discussion about queer influence in a genre of music usually thought of as straight and misogynist.]
- Mackey, Heather. 'Cris crossing generations.' *Advocate*, no. 639 (October 5, 1993): 60–62. [Interview with Cris Williamson about her music, the new directions of Women's music, and her new album, *Postcards From Paradise*.]
- Mass, Lawrence D. 'A Conversation with Ned Rorem.' In Brett, et al., *Queering the Pitch*, 85–112.
- _____. 'Cover Story: Ned Rorem.' *Opera Monthly* 2/10 (February 1990): 5–13. [Interview in which Rorem discusses operas and talks about the possibility of doing a 'gay opera.' Mentions Rorem's life partner.]
- _____. 'John Corigliano and William M. Hoffman.' *Opera Monthly* 4/7 (November 1991): 5–12. [Interview with Corigliano and his partner and librettist, Hoffman. Discussion of Ghosts of Versailles, Ned Rorem, Sheldon Shkolnik, and future plans.]
- Mayer, Andreas. 'Der psychoanalytische Schubert: Eine kleine Geschichte der Deutungskonkurrenzen in der Schubert-Biographik, dargestellt am Beispiel des Textes "Mein Traum."' *Schubert durch die Brille* 9 (1992): 7–31.
- McClary, Susan. 'Constructions of Subjectivity in Schubert's Music.' In Brett, et al., *Queering the Pitch*, 205–33.
- _____. 'Music and Sexuality: On the Steblin/Solomon Debate.' *19th-Century Music* 17/1 (Summer 1993): 83–88.
- Mellers, Wilfrid. 'Music of Loss.' *New Republic* 206/3 (January 20, 1992): 42. [Review of Britten, *Letters from a Life*, ed. Mitchell and Reed.]
- Miller, Rosalie J. 'A Conversation with Alix Dobkin.' *Visibilities* 3/3 (May/June 1989): 4–9. [Dobkin discusses feminism and the Women's Music Festivals as tools for revolution.]
- Mockus, Martha. 'Queer Thoughts on Country Music and k.d. lang.' In Brett, et al., *Queering the Pitch*, 257–71.
- Mohr, Richard D. "'Knights, Young Men, Boys": Masculine Worlds and Democratic Values.' In *Gay Ideas: Outing and Other Controversies*. Boston: Beacon, 1992. [Analysis of *Parsifal*.]
- Morris, Mitchell. 'Reading as an Opera Queen.' In Solie, *Musicology and Difference*, 184–200.
- Morse, Steve. 'Elton John: Prodigy and Pop Star.' *Boston Globe*, March 25, 1992, p. 70. [Favorable review of Norman, *Elton John*.]
- Muxfeldt, Kristina. 'Political Crimes and Liberty, or Why Would Schubert Eat a Peacock?' *19th-Century Music* 17/1 (Summer 1993): 47–64.
- Nattiez, Jean-Jacques. *Wagner Androgyny: A Study in Interpretation*, translated by Stewart Spencer. Princeton: Princeton University Press, 1993.
- Newman, Jeffrey L. 'Inside Herman's Head.' *Advocate*, no. 632 (June 29, 1993): 82–85. [Interview with Jerry Herman, lyricist and composer of such musicals as *Hello, Dolly* and *La Cage Aux Folles*, talks about his music, coming out, and his deceased partner Marty Finklestein.]
- Nordheim, Christie and Julie A. Kreiner. 'On Coming Out: Michelle Shocked.' *Hot Wire* 6, no. 3 (1990): 20–21.
- Oliver, Paul. *Blues Fell This Morning: Meaning in the Blues*, second edition. Cambridge: Cambridge University Press, 1990.
- Pegley, Karen, and Virginia Caputo. 'Growing up Female(s): Retrospective Thoughts on Musical Preferences and Meanings.' In Brett, et al., *Queering the Pitch*, 297–313.
- Pepper, Rachel. 'MusicWatch.' *Deneuve* 3/5 (October 1993): 52. [Brief description of God is My Co-Pilot's new dyke-positive seven-inch, *Gen*

- der is as Gender does.*
- _____. 'She's Good People.' *Deneuve* 3/6 (December 1993): 54. [Brief description of Juliana Luecking's EP, *She's Good People*, exploring a 'loony lesbian world.']
- _____. '7 Year Bitch.' *Advocate*, no. 630 (June 1, 1993): 64-65. [Discusses 7 Year Bitch, a new hard-core grunge-punk all-women Seattle band. Says they're 'not a dyke band, but women oriented' with queer-friendly lyrics and shows.]
- Phoenix, Val C. 'From Womyn to Grrrls.' *Deneuve* 4/1 (February 1994): 40-43. [Discussion of the dyke-punk music scene with Kathleen Hanna of Bikini Kill and others. Discusses the evolution of Women's music from folk to hard-core punk.]
- _____. 'Melissa Etheridge: Yes She Is.' *Deneuve* 3/6 (December 1993): 28-31, 47. [Discusses coming out, the glamour photos with *Never Enough* in light of her resistance to being marketed as a 'boy-toy sex symbol,' and growing political awareness.]
- Phranc. 'Fem to Phranc.' *Advocate*, no. 646/647 (January 25, 1994): 96-103. [Phranc interviews Christina Minna and Lynn Pompey of Fem 2 Fem about being femme and the discrimination against femmes. They discuss the formation of the band, the *Playboy* spread, and their girlfriends.]
- Post, Laura L. 'Topp Twins.' *Deneuve* 4/1 (February 1994): 24-25. [Interview with Lynda and Jools Topp, a New Zealand yodeling duo. Discusses their music which is political, satirical country-western send-ups with yodeling.]
- Reeve, Catharine. 'Holly Near.' *Chicago Tribune*, October 14, 1990, sec. 6, p. 3. [An interesting, clear monologue by Holly Near concerning her coming out and the issues this raised in the women's music community.]
- Revill, David. *The Roaring Silence. John Cage: A Life*. New York: Arcade, 1992.
- Rich, B. Ruby. 'Undertone. Standing by Your Girl: The Lesbian Love-Affair with Country-and-Western Music.' *Artforum* 30/10 (Summer 1992): 18-19. [About k.d. lang.]
- Richardson, Derk. 'Nightlife.' *San Francisco* 3/3 (May 1989): 17-18. [Political music review focusing on Cris Williamson and Teresa Trull which discusses the contributions of lesbian folk singers and the lesbian folk music community to women's music in general. Also reviews Williamson's latest album.]
- Robertson, Carol E. 'The Ethnomusicologist as Midwife.' In Solie, *Musicology and Difference*, 107-24. [On mixed gender in Mapuche and Hawaiian culture.]
- Robinson, Amy. 'Is She or Isn't She?: Madonna and the Erotics of Appropriation.' In *Acting Out: Feminist Performances*, ed. Lynda Hart and Peggy Phelan, 337-61. Ann Arbor: University of Michigan Press, 1993. [Appropriations are of (Black) gay and lesbian cultures; deals with ambiguities of 'private' identity when performed.]
- Roger, Sheila. 'k.d. lang Drops Her Twang.' *Musician* 162 (April 1992): 36-43. [Surface interview containing biographical information, k.d.'s growth as a musician, and k.d.'s relationship to country music.]
- Rogers, Ray. 'Curious George.' *Out* 2/4 (December/January 1994): 32. [Brief interview with Boy George talking about new album, homophobia, and his ex-lover, Jon Moss.]
- _____. 'Dyke Punks With Attitude.' *Out* 2/2 (September 1993): 38-41. [Descriptions and reviews of bands, with a who's-who of who's queer: Riot Grrrls, Bikini Kill, Tribe 8, Fifth Column.]
- Romanowski, Patricia. 'Rock's Liberace.' *New York Times Book Review*, March 22, 1992, sec. 7, p. 13. [Reviews Norman, *Elton John* and Crimp and Burstein, *The Many Lives of Elton John*.]
- Rorem, Ned. 'Composer on a Grand Scale.' *Washington Post*, June 20, 1993, sec. WBK, p. 8. [Mixed review of Carpenter, *Benjamin Britten*.]
- _____. 'The Public and Private Lives of Josephine Baker.' *Boston Globe*, October 1, 1989, sec. B, p. 15. [Review of *Jazz Cleopatra* by Phyllis Rose.]
- Rose, Phyllis. *Jazz Cleopatra: Josephine Baker in Her Time*. New York: Doubleday, 1989.
- Ross, Alex. 'Grand Seductions.' *New Yorker*, 12 April 1993, 115-20. [Review essay, discusses Koestenbaum's *Queen's Throat*.]
- Rothstein, Edward. 'And If You Play 'Bolero' Backward.' *New York Times*, February 16, 1992, sec. 2, p. 25. [About the impact of Schubert's homosexuality on his compositions and about the work of other homosexual composers.]
- _____. 'Is Wagner's Music Anti-Semitic? Is Schubert's Gay? Is Cage's Music?' *New York Times*, December 27, 1992, sec. 2, p. 29.

- Rubin, Sylvia. 'The New Lesbian Chic.' *San Francisco Chronicle*, June 22, 1993, sec. B, p. 3. [Comments on public figures coming out, e.g., k.d. lang.]
- Rusch, B. 'Irene Schweizer: Interview.' *Cadence* 17 (January 1991): 5-12.
- Rycenga, Jennifer. 'Lesbian Compositional Process: One Lover-Composer's Perspective.' In Brett, et al., *Queering the Pitch*, 275-96.
- Sadownick, Doug. 'Heavy Metal Goes Heavy Homo.' *Advocate*, no. 578 (April 9, 1991): 68. [Interview with Helot Revolt, the first all-gay heavy metal band.]
- Saunders, Dudley. 'At 42.' *Advocate*, no. 632 (June 29, 1993): 74-81. [Interview with Janis Ian who talks about being a lesbian, coming out, the political and social repercussions of coming out, and her career.]
- _____. 'No Safety.' *Option*, no. 52 (September 1993): 62. [Chris Cochrane, leader of No Safety, a hybrid punk/new music band, wants people to know that this is a 'queer band.']
- _____. 'Queer & Now.' *Option*, no. 42 (January 1992): 62. [Folksinger Phranc, new music composer Bob Ostertag, King Missile's Chris Xefos, and others talk about how their sexuality affects their music.]
- Schonberg, Harold C. *Horowitz: His Life and Music*. New York: Simon & Schuster, 1992. [Discusses Vladimir Horowitz's preference for men. Extensive discography.]
- Sears, James T. 'An Interview with Romanovsky and Phillips.' *Empathy* 3/1 (1992): 72-78. [The gay male folksinging duo talk about their careers and discuss reaching gay kids, preaching to the converted, making a living as gay men, the effect of women's music on their art, concerts, and fans.]
- Selvin, Joel. 'Elton John Biography Is as Tame as His Private Life.' *San Francisco Chronicle*, March 16, 1992, sec. E, p. 4. [Unfavorable review of Norman, *Elton John*.]
- Shipman, David. *Judy Garland: The Secret Life of an American Legend*. New York: Hyperion, 1993.
- Sigman, Matthew. 'The Facets of David Diamond.' *Symphony* 43/1 (January/February 1992): 32-35, 56-57. [Interview in which Diamond discusses his career and sexuality.]
- Smith, Richard. 'Kris Kirk [obituary].' *Guardian*, April 29, 1993, sec. 2, p. 11. [Examines his work as the first openly gay (pop) music journalist.]
- Solie, Ruth A., ed. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley & Los Angeles: University of California Press, 1993.
- Solomon, Maynard. 'Schubert: Some Consequences of Nostalgia.' *19th-Century Music* 17/1 (Summer 1993): 34-46.
- Starr, Victoria. 'The Bleat Goes On.' *Village Voice* 38 (August 3, 1993): 24. [Critical of women's music as represented by Olivia Records (celebrating 20th anniversary), as too white and stylistically out of touch with many women in the 90s.]
- _____. *k.d. lang: All You Get Is Me*. New York: St Martin's Press, 1994.
- Steblin, Rita. 'The Peacock's Tale: Schubert's Sexuality Reconsidered.' *19th-Century Music* 17/1 (Summer 1993): 5-33. [Attempts to refute Maynard Solomon's 'Franz Schubert and the Peacocks of Benvenuto Cellini.']
- Stein, Arlene. 'Androgyny Goes Pop: But Is It Lesbian Music?' In *Sisters, Sexperts, Queers: Beyond the Lesbian Nation*, ed. Arlene Stein, 96-109. New York: Plume, 1993. [Deals with changing emphasis in both women's music (less overtly lesbian) and mainstream music (more openly lesbian musicians); also marketing and business angles.]
- Swed, Mark. 'Britten the Twit.' *Wall Street Journal*, January 7, 1992, sec. A, p. 5. [Mixed review of *Letters from a Life*, ed. Mitchell and Reed.]
- Thomas, Anthony. 'The House the Kids Built: The Gay Black Imprint on American Dance Music.' *Outlook* 2/1 (Summer 1989): 24-33. [History of house music and its gay-to-straight crossover.]
- Thomas, Gary C. "'Was George Frideric Handel Gay?": On Closet Questions and Cultural Politics.' In Brett, et al., *Queering the Pitch*, 155-203.
- Tick, Judith. 'Charles Ives and Gender Ideology' In Solie, *Musicology and Difference*, 83-106.
- Tierra, Tatiana. 'Spicy Salsa.' *Deneuve* 4/1 (February 1994): 14-16. [Discusses the salsa band Azucar y Crema which feels that high visibility as lesbians is important to them.]
- Turner, Kay, ed. *I Dream of Madonna: Women's Dreams of the Goddess of Pop*. San Francisco: Collins, 1993.
- Walser, Robert. *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*. Hanover, NH: Wesleyan University Press, 1993.
- Walters, Barry. 'The Fabulous Grammy Girls.' *Advocate*, no. 625 (March 23 1993): 85. [Brief dis-

cussion of k.d. lang's Grammy nomination; talks of a 'gay sensibility' in pop music.]

_____. 'One Nice Girl.' *Advocate*, no. 632 (June 29, 1993): 90. [Review of Meg Hentges' (formerly of Two Nice Girls) solo EP, *Tatoo Urge*. Walters says the album is 'required listening for all homo Nirvana fans.']

_____. 'Sister Superior.' *Advocate*, no. 634 (July 27, 1993): 74. [Favorable review of RuPaul's *Supermodel of the World*, which mixes high queer camp with smooth R&B.]

Ward, Colin. 'Great Britten: Colin Ward Commemorates the Life of Benjamin Britten, Truly a People's Composer.' *New Statesman Society* 5/233 (December 18, 1992): 36-37. [A loving retrospective of Britten's life which also contains unflattering portrayals of homosexuality in general and Britten's orientation in particular.]

Webster, James. 'Music, Pathology, Sexuality, Beethoven, Schubert.' *19th-Century Music* 17/1 (Summer 1993): 89-93.

White, Timothy. 'David Bowie: Who Am I This Time?' *Musician* 141 (July 1990): 60-70. [Interview in which Bowie discusses the phases of his career, from Major Tom and Ziggy Stardust to the 1990's. Talks about both his music and his personal life, but no mention of his bisexuality.]

Wieder, Judy. 'Cheryl Wheeler.' *Advocate*, no. 645 (December 28, 1993): 54-55. [Interview with folksinger Cheryl Wheeler who sees no connection between her music and being a lesbian.]

Wiegand, David. 'A Composer at Odds with the World.' *San Francisco Chronicle*, July 4, 1993, sec. REV, p. 7. [Favorable review of Carpenter, Benjamin Britten.]

_____. 'Gay Men's Choruses' "Legacies." *San Francisco Chronicle*, July 12, 1993, sec. D, p. 1-3. [Positive review of the San Francisco, Boston, and Portland (OR) Gay Men's Choruses' performance of Roger Bourland's *Hidden Legacies*.]

Winter, Robert S. 'Whose Schubert?' *19th-Century Music* 17/1 (Summer 1993): 94-101.

Wood, Elizabeth. 'Lesbian Fugue: Ethel Smyth's Contrapuntal Arts.' In Solie, *Musicology and Difference*, 164-83.

_____. 'Sapphonics.' In Brett, et al., *Queering the Pitch*, 27-66.

Yaccharino, Michael. 'Akihiro Miwa.' *10 Percent* 2/6 (January/February 1994): 36-41. [Interview with Akihiro Miwa, Japanese actress and singer,

who performs in drag; discusses his upcoming roles and latest releases.]

York, Wendy Jill. 'Lucky Star.' *Advocate*, no. 640 (October 19, 1993): 58-61. [Good interview with Me'shell NdegeOcello, a bisexual rap/jazz fusion artist, who talks about her music, the gay community, being queer, and religious beliefs.]

Opera and Homosexuality in Literature

Caldwell, Joseph. *The Uncle from Rome*. New York: Penguin, 1992. [Britten, Puccini, grief and intrigue in the streets of Naples.]

Davis, Kathryn. *The Girl Who Trod on a Loaf*. New York: Knopf, 1993. [The eccentric career, haunting presence and fabulous imagination of a Danish feminist composer.]

Min, Anchee. *Red Azalea*. New York: Pantheon, 1994. [Ms. Min's memoirs of doomed love, state art, ambition and survival in Communist China.]

Purdy, James. *Out With the Stars*. San Francisco: City Lights, 1993. [Camp gothic *roman à clef* of a New York composer and his circle, loosely based on Virgil Thomson.]

[J. Michele Edwards, Sigrid Ellis,
Michael McClellan, CW]

your humble servants

Lydia Hamesley, co-chair

Mitchell Morris, co-chair

Chip Whitesell, co-editor

Frances Feldon, co-editor

Paul Borg, membership secretary

Contributors: *Sigrid Ellis* graduates this spring from Macalester College with a major in Philosophy and a minor in Communication Studies; she is a member of the Macalester Queer Union. *Sanna Pederson* is completing her dissertation, 'Enlightened and Romantic German Music Criticism, 1800-1850,' at the University of Pennsylvania. *Elizabeth Randell* and *Richard Rischar* are both graduate students at the University of North Carolina-Chapel Hill. Randell is finishing her dissertation on the Chantilly Codex and late 14th-century French culture. Rischar is working toward a dissertation on the German reception of Giacomo Meyerbeer.

in future issues

Todd Borgerding, member-at-large

Our next issue will have reviews of *Queering the Pitch* and *Musicology and Difference*. We'll have a report on the recent conference at the University of Chicago. To get to know each other better, we'll be asking for contributions from our new board members. We also hope to hear about the Minnesota Philharmonia, the nation's only gay and lesbian community orchestra.

Mario Champagne, member-at-large

J. Michele Edwards, member-at-large

We would like to solicit opinion pieces on two important topics: the issue of race in our profession; and the relations of music, sexuality, and spirituality. Finally, did anyone go to the 'Seizing the Moment' Graduate Student Conference in Austin? We'd love to hear about it.

Gayle Murchison, member-at-large

[CW]

Judith Peraino, member-at-large

Gary Thomas, member-at-large