

GLSG Newsletter

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

Welcome to the fall issue of the Newsletter of the Gay & Lesbian Study Group of the American Musicological Society. The GLSG is a recognized special interest group of the American Musicological Society. A list of 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 February 15th and September 15th of each year. We welcome news items, announcements of conferences, concerts and workshops, special bibliographies, articles, syllabi, suggestions, and letters (even complaints).

The Conference Improper: At AMS-Minneapolis, besides the regular meeting of the Gay & Lesbian Study Group

at noon on Friday, Oct. 28th, we will be convening special discussion sessions on queer theory, on Wednesday afternoon, Oct. 26th, the day before the conference proper. See "Getting Ready for ForePlay" in this issue, for the reading list and further information.

Many thanks to Gunny Sen and Martha Mockus for their help in midwifing this issue of the Newsletter. Thanks to Paula Merrigan for the use of her computer. And profound gratitude goes to Tom Braun and Collette Morgan at *Wild Rumpus Books for Young Readers* in Minneapolis for the (bounteous) use of their computer. Take some time out from the meetings at AMS to visit their award-winning, free-wheeling, highly wacky store. Tired of the AMS ball? Go on down for the *Zombie Prom*, with music by *The Day of the Living Dead Band* (Sat., Oct. 29th, 1 p.m.). *Wild Rumpus* is at 2720 West 43rd St, Minneapolis, MN, 612-920-5005.

[Chip Whitesell]

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current news

Gays and Lesbians in Academe: An Ethnographic Study Seeks Respondents. Toni A.H. McNaron, Professor of English and Women's Studies at the University of Minnesota, seeks gay and lesbian faculty to participate in an ethnographic study of American universities and colleges in relation to the lesbian and gay people who work in them. This study will interweave personal narratives of lesbian and gay faculty with quantitative data and theoretical analyses of historical and cultural contexts for lesbian and gay issues in higher education. One goal is to delineate the complexities of individual actions and consciousness within socially and historically defined circumstances.

Respondents should be academic professionals who have worked in colleges and universities for at least 15 years. Closeted gay/lesbian faculty are especially encouraged to participate. Anonymity will be strictly maintained.

For more information or to request a questionnaire, write Toni A.H. McNaron, Department of English, University of Minnesota, 207 Church St SE, Minneapolis, MN 55455 (e-mail: mcnar001 @maroon.tc.umn.edu).

requests for submissions

The *Gay and Lesbian Association of Chorus Festival V Committee* announces a competition for a festival anthem to be performed at the 1996 festival in Tampa, FL. The ideal piece would be an uplifting anthem that speaks to the gay and lesbian experience. Composers are invited to submit works for SATB chorus (a cappella or with piano accompaniment) that are three to four minutes in length. Prize: \$1,000 and performance. Postmark deadline: January 1, 1995. For complete guidelines, contact: GALA Festival Anthem Competition, 1222 South Dale Mabry, Suite 602, Tampa, FL 33629; telephone: (813) 837-4485 (calls will be returned collect).

AIDS and Culture, a Transdisciplinary Quarterly Journal of Biopolitics, Social Thought, and Critical Analysis, with its inaugural issue scheduled for summer 1994, is seeking papers. Submissions from AIDS educators and outreach workers, members of the arts communities, and students and teachers of the arts and social sciences are welcomed. Special issues on the following topics are planned: East Asian approaches to AIDS education and health care, AIDS and representation of the body, AIDS/media/public policy, AIDS and human rights. Please address inquiries and forward materials to the Editor, Nicholas Packwood, Department of Social Anthropology, 2054 Vari Hall, York University, North York (Toronto), Canada M3J 1P3. Submissions in triplicate should follow *The Chicago Manual of Style*. All articles are subject to a blind review process.

Studies in Psychoanalytic Theory, a journal focusing on the relationship of psychoanalytic theory to cultural studies in the arts, humanities, and social sciences, invites submission of essays that explore psychoanalytic theory from a number of perspectives, including lesbian and gay studies and queer rhetoric. The journal is published twice yearly--in April and October--and subscription rates per year are \$15.00 domestic and \$20.00 international. To submit essays, to subscribe, or to receive more information, please contact: Christina Murphy, Editor, *Studies in Psychoanalytic Theory*, Box 32875, Texas Christian University, Fort Worth, Texas 76129. Phone: (817) 921-7221; FAX: (817) 921-7702; e-mail: murphy @gamma.is.tcu.edu.

Sex and Sexuality in Cinema: For a special issue of *The Journal of Popular Film and Television* on "Sex and Sexuality in Cinema," please send articles especially focusing on the "materiality" of cinematic sexual representation. Possible subjects may include: 1) hard and soft-core pornography; 2) explicit or symbolic representation of sexual activity in various world cinemas, various genres, and across different phases of industry history; 3) issues of censorship; 4) changing perspectives on nudity; 5) sexual themes and preoccupations of producer, director, writer, star; 6) changing perceptions of "sex goddess" and "hunk"; 7) costume, make-up, lighting, music and the erotic; 8) representations of childhood and adolescent sexuality; 9) representations of male and female homosexuality; 10) perceptions of sexuality in the context of race or ethnicity; 11) advertising cinematic sexuality. Contributions may draw upon a variety of strategies: psychoanalytic, semiotic, archival, etc., but headier discussions of sexual difference and gender construction in the Lacanian mode are not sought because other journals have featured these. Interdisciplinary bibliographies are encouraged. In general, papers should be 10-25 pages double-spaced, with endnotes, following MLA Style Sheet. Send inquiries, three copies of the manuscript, and an SASE to: Harvey Roy Greenberg, M.D., 320 West 86th Street, New York City, NY 10024-3139; FAX: (718) 430-7282.

Feminist Teacher seeks essays, articles, course descriptions, bibliographies, letters to the collective, etc. describing how educators (preschool through graduate school) address classroom issues of sexism, racism, homophobia, classism, and other forms of oppression, AIDS, peace and justice, violence against women, and world politics, imperialism, or the environment from feminist perspectives. If you are sending syllabi, please include full citations of all texts and a brief introduction to clarify the background, primary concerns, or other important aspects of the class or material. For a copy of the "Manuscript Guidelines," please write: *Feminist Teacher*, Wheaton College, Norton, Massachusetts 02766.

conference reports

"*Seizing the Moment: National Graduate Student Conference on Lesbian, Transgender, Bisexual, and Gay Studies.*" University of Texas at Austin, March 3-5, 1994.

The conference, as the title suggests, was vast in scope, with papers drawn from all disciplines, departments, points of view and levels of proficiency. There were few presentations dealing with music (even fewer dealing with music outside the realm of popular culture), however there were a few unexpected highlights that I managed to stumble into and thoroughly enjoy.

In a session entitled "The Spectacle of the Voice: The Erotics and Politics of Performance" (a promising

designation), Edward David Miller of New York University presented a wonderful paper entitled "The Sonorous Body and the Pleasure of the Audible," an exploration of the erotic power of the voice in chant and very early polyphony. There were papers on topics of women's music, Diamanda Galas, Annie Lennox, disco and other popular musics; however the papers were primarily concerned with the political, social, and textual aspects or implications of these phenomena, without much discussion of the music itself. Two papers were slated on "the classical canon" including my own on travesti roles in opera, and a second on "The Rite of Spring." Unfortunately the Stravinsky paper was cancelled at the last minute.

Numerous papers of general interest to musicologists were presented. "Sex and Mourning on Manhattan's West Side Piers," presented by Robert Sember of New York University, was a beautiful and powerful exploration of the mournful dance of desire and fulfillment performed in the encounters of gay men on the piers in New York. Papers on film, including "Sexuality and Capitalism in *My Beautiful Laundrette*" by Jon Hodge of Tufts, "Lesbianism and textuality in *The Uninvited*" by Bonnie Burns of Tufts, and representations of bisexual women in film, presented by Ruth Goldman of University of New Mexico, all included interesting musical side notes. "Camping up Camelot: Sir Gawain and the Green Knight and the Butch Femme Aesthetic" and other papers on medieval texts were fascinating looks into texts not often (at least for me) viewed in a homosocial context.

There was a call for papers at the end of this conference, with the hope that they would be published in a volume of proceedings.

[Renee T. Coulombe]

"*Can You Feel It?: sound/vision/body.*" Graduate studies conference at the University of Chicago, February 25-27, 1994.

PROGRAM:

Philip Brett, University of California-Riverside. "queerister."

Anna-Lise Pasch, University of Chicago. "frankenstein, the post-modern prometheus: gender and the politics of creation."

Pamela Robertson, UC. "queer as you wannabe, or how do you solve a problem like madonna?"

Jonathan Zilberg, University of Illinois-Champaign. "from jim reeves to vanilla ice: the incorporation of not-so extraordinary alterities in colonial rhodesia and independent zimbabwe."

Brent Keever, University of Wisconsin-Milwaukee. "frozen music: observations on the player piano and musical recording."

Anna McCarthy, Northwestern University. "catching the bumps: music and the burlesque body."

John Paul Ricco, UC. "i can feel you!"

Rose M. Theresa, University of Pennsylvania. "opera at the palais garnier: nineteenth century articulations of vision and space."

Susan Hohl, UC. "body, voice, and text: *la voix feminine* in opera."

Hank Sartin, UC. "the rabbit sings."

Mark Hinchman, UC. "jarring coincidences: the illusion of gender in images of castrati."

Nicholas L. Baham, Indiana University. "sound and vision: the space and time that the body commands in caribbean carnival."

Maurice Methot, Brown University. "how i learned to stop worrying and love my television."

Marjorie Estivill, Indiana University. "work hard and ye shall be rewarded: achieving the altered state of consciousness from aerobic dance participation."

This conference, sponsored by the Chicago Humanities Institute and the University's Ethnomusicology Workshop, was organized by Brian Currid, an ethnomusicology graduate student at UC, with the support of Philip Bohlman and others. It brought music students together with those (mainly from English departments) studying culture in its broadest aspects. Focusing on the body and the senses as a site of cultural interchange, the papers all aspired to an understanding of the role of music not as a separate thing in itself but as part of the wider panoply of social intercourse. A good deal of specifically gay and lesbian work was included as well as more general aspects of gender and performativity.

Madonna, for instance, was worked over from a queer perspective by Pamela Robertson in a paper fetchingly entitled "queer as you wannabe." Anna McCarthy explored New York burlesque clubs in a fascinatingly detailed account that revealed their function as a contact place for gay men over the bodies, as it were, of the official performers. John Paul Ricco gave a rather uncomfortable account of the nostalgic, chameleon-like qualities of different nights at the legendary "Crowbar." My own role in the proceedings was that of keynote speaker with a paper entitled "queerister," in which I tried to practice the "personal musicology" that I've preached (among other places in this Newsletter, Fall 1992).

There was lots else to delight those who attended, in addition to one of Chicago's legendary snowstorms, which unfortunately prevented several of those who were to have given papers from getting there at all. Hank Sartin's "the rabbit sings" examined the role of music in the strange social messages of the Warner Brothers cartoons with considerable wit and panache. There were papers on aerobics, on the player piano, on the castrati and other voices in opera, on *Frankenstein*, gender and creation. A special mention should be made of Rose M. Theresa's wonderful exploration of the interaction of architectural and musical spaces in a paper on the opera at the Palais Garnier, a rich amalgam of detailed historical research and pertinent theoretical speculation.

[Philip Brett]

getting ready for foreplay

Flirting with "Theory," Flirting with Music: A Discussion in Advance of ForePlay

Liz Wood: As a way of getting started, let me paraphrase Elizabeth Meese's (*Sem*) *Erotics: Theorizing Lesbian: Writing* (1992):

"FORE--

What will we say? what positions will we take? what will we do? what do we want to do? Be-fore is a fiction, an invention: a scene and site of intention toward what we don't yet have, of possibilities, where the historically uninvited must be invited to speak. How, beginning in absence, erasure, or negation, do we raise this alienated writing (speech, song?) to an art?

--PLAY

To strike a pose is to have doubts as to meanings."

Mitchell Morris: Your paraphrase gets to the problem, all right. ForePlay started in Rochester at FemMus II as a coffeehouse conversation, with all the casual (and more intimate) inflections one might expect of that place and time. Yet we propose to translate it to the cooler precincts of the AMS. It just isn't done. Or at least, it hasn't been done. I suppose we've been inventing yet another way to come out as queer musicologists; assuming this to be at least part of our purpose, we'll offer up a couple of stories, a little reflection, some disagreement. Gentle readers, it is not our intention to control the discussion at ForePlay with all the stuff you're about to read (that is, if you feel like it). Feel free to take up some notions, pervert some, ignore some, repudiate some, and so forth . . .

My elementary school teachers always liked to force the 4th, 5th and 6th graders into putting on a kind of Revue each spring; there were only about 80 of us all told, so crowd control was easy, and it offered student and teacher alike a break in routine. Besides, I suppose learning lots of old Broadway numbers by heart was meant to infuse our little imaginations with the proper kind of heterosexuality. You know: men in charge, women as sex objects, and so forth--the *sophisticated* stuff. Many of the numbers for the assembled unison chorus would be accompanied by little dance routines earnestly sought-after by little proto-het girls who already knew this was a way to become more "popular." The routines were equally sought-after by little proto-homo boys who wanted to strut their stuff without being punished. But I'm interested in the vocal solos for now; kids who were regarded as having especially strong voices or acting skills would be selected to sing solos or duets variously romantic and comic. I was always in something or other.

Though I performed in these shows three times (and I feel I must mention, twice in drag--and it wasn't even *my* ideal), only one of my performances was traumatic: my 5th grade show, where dressed as a stereotypical hillbilly--those folks from the *other* end of North Carolina--Iris Meekins and I sang the all-too-unforgettable "Do-in' What Comes Natchurly" from *Annie Get Your Gun*. The performance was quite successful, at least in part because I already knew how to camp it up on stage. I stayed around after the show, eager to hear the tape. Imagine my horror when I realized I sounded like a *girl!* Now I

suspected I was already regarded at least as a crypto-sissy by many, and I knew in my heart that I was indeed a sissy, but I believed I had managed to allay everyone's suspicions and buy peace for myself by throwing up a constant cloud of intellectual precocity. I was smart enough to be allowed to be a little weird. But here was incontrovertible proof of my true sissy status! I couldn't bring myself to tell anyone of my distress; I simply managed not to sing solo anymore for five years after that. By then, my voice had changed, and I had figured out that pitch would betray me less than the faggishly mannered speech (that I *still* use) that everyone nevertheless charitable interpreted as the result of spending too much time with too many difficult books.

Despite this difficult start as a performer, by high school I couldn't stay away from public appearances, whether in Band, Chorus, or Drama Club. It won't surprise anyone who's been in this situation that part of the attraction was dress-up; all of us involved in the high school arts scene had an opportunity to experiment with different modes of self-presentation, to be different people, without being punished. But more important, I think, was the permission implicitly granted us to take aspects of ourselves that troubled us and to exaggerate them. I could flaunt what I really was and then claim I was "acting." I know all us "artistic" boys and girls took the opportunity: Willard and Timothy and I were queer on stage, Vicki was both butch and a little crazy, Monica was a slut (a condition she attained only rarely in real life, I'm sorry to say), Sandra was inert as always. . . . And we were always rewarded for being the way we really imagined ourselves to be.

I do go on. But I'd like to be excused the length of my reminiscence because the period I've described has partly driven my performance ever since. I cannot believe I am the only one who has stood on a stage filled with the fear of self-betrayal, only to learn that it could somehow be excused there. I cannot be the only person to have been relieved that what shamed me in real life--my permanently effeminate body and voice--could be reinterpreted as cleverness, or expressivity, or whatever, in a way that seemed almost magical.

LW: In my all-girls school drama club, I was always chosen to play the male lead. I passionately coveted these parts and fortunately never had to ask or audition for them. They "came" to me. I was a "natural." When I played Captain Bluntschli (in Shaw's *Arms and the Man*), and got to kiss Raina on the lips, was it my swaggering sword and spurs, my self-rapture and excitement in my role, Raina's radiant submission, or my low voice, that afterward made the teacher I was madly smitten with tell me she could fall in love with me? I felt myself to be a figure of elegance, eloquence, and irony--both for the girls onstage who played the "feminine" roles for and against me, the women in the audience I played "to," and especially the teacher I played "for." I flushed not with shame but success.

Camp depends on a self-conscious performance style, but there are tremendous political consequences to camp representation and drag performance. Captain Bluntschli, in Shaw's play, is a woefully drab,

unromantic character, both more subtle and sympathetic than that hyper-masculine, vulgarly flamboyant seducer and bore, Raina's fiancé, Sergio, as represented by both Shaw and a schoolgirl (who happened to be straight) in the homoerotic context of an all-girl school. A lesbian performing maleness is the opposite of what drag queens do. My Bluntschli, as played by a baby dyke in drag, could turn women on because it served to show how absurd hyper-masculine men really are, especially when they attempt to seduce or ridicule women. Masculinity doesn't need to be exaggerated to be performed in lesbian drag. You don't need to swagger, but rather to hold back, reduce expressiveness.

MM: It doesn't surprise me that you'd see hyper-masculinity as absurd--I suppose I do too, more often than not. This changes, though, when hyper-masculinity is camped. I'm thinking now of "Macho Man," one of the supreme moments of gay disco. A careful trip through the song makes it obvious how the boys are playing with the sort of attributes you found distasteful in Sergio. Such features are being deployed differently by the Village People--signs of masculinity being mentioned (in the philosophical sense) rather than used. This oblique relation is wonderfully funny, and sexy, too.

LW: Andrew Ross says (somewhere), and I think the *Lisbon Traviata* essay demonstrates this, that camp seldom proposes a direct relation between the condition it speaks to and the discourse it speaks with. A lesbian in male attire is not dressed as a man but as a butch. (As an aside, I'm quite fascinated, in the *Lisbon Traviata*, by these lines: "Carmen isn't gay." "She is when a certain mezzo is singing her [my emphasis]." What just happened? All of a sudden the gay camp icon Carmen is a butch dyke?) Butch and fem are not identities but performances. Their seductive power for lesbians is precisely because these performances by lesbians question the very notion of identity as the source of erotic significance. As Bluntschli, I didn't need to mistake performance for ontology--I think I convinced female spectators (certainly myself) that my "man" was only a substitute real, an invented and momentary reality. As lesbian camp, it produced a sexual/textual pleasure that exceeded the effects of its representational content. The mode and subject matter of butch/fem camp is a turn-on, not because it is about some experience of sexuality and sexual identity (as reconfigured, destabilized, or different) but because, at least in my performances and encounters with it, I experience its relation to its subject matter as forbidden, desiring, powerful--and often hilarious!--especially, perhaps only, in lesbian and feminist contexts. I'm thinking here of 1970s and 80s performances I saw in New York, such as Eve Merriam's *The Club*, Holly Hughes's *The Well of Horniness*, Split Britches and the WOW cafe dyke collective . . . In these lesbian performances, drag is not so much defined as against men or the hetero norm, since men and heterosexuality don't exist on the WOW stage. Men are simply denied any representation or function there. The pleasure in these performances issues from the encounter, or what Jane Gallop calls "the erotics of engagement" (in *Thinking Through the Body*, 1988). The engagement, equally the pleasure, involves power. Feminist dyke drag, in reversing relative social positions, critiques

power. Women as men tend to perform gender rather than to parody it, and so reveal gender, according to Judith Butler, as a "regulatory fiction" and, frankly, hilarious.

Hyper-feminine gay camp has (other) political consequences, however, at least for those lesbians who don't always find it either sympathetic or hilarious. Peggy Phelan (in an important essay in *Crossing the Stage: Controversies on Cross-Dressing*, 1993) points out that in gay camp the fantasy engagement, the exchange, is *always between men about women*: the female impersonator works not "to bring the female" into the spectacle of exchange between spectator and performer, but to leave her out--to substitute for her--and to make her actual presence unnecessary. So the impersonated female role turns out to be another reinforcement, both of the primacy of desire between men for men/boys--the male homoerotic--and the unequal power relationship between spectator and performer.

MM: Here's a place where our subject positions lead us in different directions. Phelan's essay, while quite thought-provoking in many ways, seemed to me to float distressingly free of any of the necessary particulars as soon as Uncle Sigmund showed up. I realize that she's trying to make broad theoretical statements, but I worry about her attempt to construct relatively unmarked audience- and performer-positions. I think we have to ask: do Shakespeare's boy-girls = drag at the Hasty Pudding Club = Charles Busch's *Vampire Lesbians of Sodom* = *Tootsie* = your average drag show in [your town here]? Is the desire for a man or a boy equivalent to desire for a drag queen or TV? Sedgwick and Moon are helpful on this point, as is Leslie Feinberg's wonderful novel *Stone Butch Blues*. Let's grant Phelan's arguments that drag is in some sense "always between men about women." An important question that follows is: *what about women?* I worry, as does Sedgwick, about our culture's loathing for effeminate boys (as I recall, a survey of self-identified feminist women in the 70s suggested that even they didn't want their sons to be sissies). This leads me to wonder if the misogyny that might be found in almost all drag isn't really of another order than a desire to make women superfluous. Rather, in our culture's dominant fiction, embodiment of "abjection and defiance," and "glamor," is construed as women's work: if it is necessary or desirable for a man to assume these functions, mustn't he always be feminized by doing so? How else could Marge Garber describe Elvis as a female impersonator?

All I've been saying here merely carries your point about performance rather than identity (though I do tend to confuse them) a little further.

LW: I think it is important for us to look at the relation between the position of the spectator/listener and the construction of gendered texts in camp performance. The lesbian, for instance, seems both invisible and unnecessary in the object/subject/spectator paradigm presented in the essay on Mae West, whereas she is an erotic presence in and for, say, Garbo and Dietrich.

MM: Absolutely. I think this must be due to West's refusal of homosocial bonds; since she never pays attention to other women, however can we find a space to introduce a lesbian relation?

LW: Let me interpolate here another autobiographical fragment. In the 1960s, I left the homoerotic all-girl school for the compulsory universal hetero patriarchy--the university. I was faced, if I wanted to continue to "act," with playing only female roles. This turned out to be a personal disaster and within a year I gave up "acting" on the stage from a sense of failure (shame) and frustration. Critics (male) had found my gestures, body movement, and facial expressions, as Lady Teazle in *The School for Scandal*, "exaggerated" and that my voice took "unpredictable" flights. Was my femininity scandalous? (And what does that say about Restoration comedy?) Was I a "lady"--or was I a tease?--an embarrassing female impersonation of femininity, a lesbian drag, where before I had been more "real," more "natural," when performing not the woman but the man, didn't have to convince anyone I was "really" a girl, and an audience could feel seduced because no one felt fooled? Is hyper-femininity (whether of Lady Teazle or Lypsinka or Mae West) always a drag, no matter who performs it? Can both sides of the queer stage only really celebrate an ambition to charm, seduce, admire, when everyone admits (colludes?) that what one most desires is "un-real" or forbidden, or even obsolete? Bluntschli, in Shaw's antiheroic, antiromantic, antimilitarist but nevertheless thoroughly heterosexist plot, is a subversive, even camp, figure for a lesbian impersonator because he shows that the heroic, powerful patriarchal model of masculinity is outmoded, outrageously so.

MM: Or if not outmoded, at least in some sense impossible. I find myself thinking of Star Trek all of a sudden, particularly of Klingons and Cardassians, for whom I've an embarrassing lech. My interest in them has everything to do with their fantastic characteristics--not unlike my fondness for Wotan, or Tristan. But my entire generation's connection to opera (or at least to Wagner) is more often than not mediated by SF/Fantasy. . . . I'm sorry, I digress.

LW: We both seem to think that voice gives us away. You think you can't control it, its pitch and speech melody. I think I can self-consciously modulate it, play "off" it. How do I perform, and listen for (each an erotics of engagement, but differently so?) a lesbian "voice"? My mannish sound, or better still, that "girlish" sound you heard in your voice that so horrified you in its "betrayal," seems to me not so much an "accessory" (inimitable but somehow incongruous, as Kopelson characterizes Caballé's sound as Salome) as an act, an event, a necessity, that accomplishes desire. Koestenbaum thinks the singing voice is already "unnatural." Do performative singing acts, as distinct (are they?) from performative speech acts, including your "faggishly mannered" ones, have an especially subversive--because self-subversive--homoerotic potential for us? To paraphrase Gallop again, do our pleasures in the "unnatural" singing voice issue from our encounters with an "erotics of prolongation?" Why does that sound so sexy?

MM: Just consider the effect of almost any kind of melisma--gospel, opera, "earlie musicke," and whatnot--it'll go right to the nerve endings!

LW: Thinking some more about performance and shame: I've been wondering why, after I left high school, where I happily played piano, composed, conducted my all-girl choir almost daily for many years, why I "gave up" performing in public and "chose" to become a scholar. Remember, in the late 1960s (in Australia, at least, where musicology had only just begun), "real" musicians looked upon musicologists as a joke, and music-ology as a substitute, a fake. Why am I still excruciatingly embarrassed about singing or playing in front of an audience, any audience, even in the relatively safe space of the classroom? Why did public performance make me throw up? Did I not have the guts for it? (Did Dusty Springfield disappear from musical culture, or was she disappeared, like Terry Castle's apparitional lesbians, only to become a gay camp memory?) Were my multiple musical, sexual, and performative deviancies, that might successfully "pass" at an all-girl school, too much at risk in a 1960s culture of silence and disdain for feminist and lesbian/gay liberation movements? Not only did I opt for musicology over performance and composition, I married! Making music and acting, like my baby dykedom, was thereby rendered a secret, private consolation and fantasy, no longer a public spectacle--and my "act" a lesbian masquerade (as my marriage was) inside the heterosanzitized mystifications of professional musicology and marriage--a double wedding to musical and sexual (in)difference, to paraphrase De Lauretis--until I came out (again) in the mid-70s (and played shamelessly electric keyboard with a lesbian-feminist performance collective rock band).

MM: My experience is so different! I remember finding the words musicology gave me to talk about music provided an unbelievable kind of freedom. I think it matters that I was becoming a musicologist at the same time that I was coming out; in that context, learning to talk about music and learning to talk about sex were equivalent, desperately-needed kinds of mastery over my own life, what I was to stand for. This must be part of the reason I'm genuinely attached to musicology as a discipline--yes, I could even say that I love it. My first AMS was almost as exciting as my first gay bar. One of my close friends in the GLSG once admitted that as far as sexual orientation, she identified as a musicologist! I know what she means. Performance still exists for me (though I prefer rehearsal to any concert), but I want for it to take place with words alongside. But it's always nerve-wracking.

LW: I think I simply couldn't negotiate the two worlds simultaneously (I still can't, not very well), especially with an audience more potentially hostile or impervious than an all-girl school to such admirations and pleasures I felt and had in and for music and performance, one that was censorious--at best indifferent--to my sexual preferences. This is why, for me, the work of Koestenbaum, Brett, Cusick--yes, my work too, and yours, and "ours"--has felt so liberating; why that awful

masochistic anxiety and shame is lifting; why the "historically uninvited" musicologist like me feels more free to speak--perhaps to sing?--because of the incredible possibility that musicology itself may become less hostile and indifferent to us and to the homoerotic, highly subversive space we are producing now in our performances and discourse. Or do I deceive myself?

MM: I hope not! I wonder how much shame, specifically various kinds of queer shame, drives our performances? Does it have an effect on the decisions we make as musicians, even while we think we're being guided by something perhaps more "purely musical"? How much does shame--"longing to be excused from the eyes of the other" in Sedgwick's phrase--exercise its influence on the music we love? And is there any way to talk about this stuff that doesn't circle around "I" the way we've been forced to do here?

LW: Oscar Wilde once said that criticism is the only civilized form of autobiography. I find I am a little anxious--embarrassed--about our using autobiographical parables (our selves as Sedgwick's "flaming signifiers") as a form of music criticism. Reading Kopelson, for instance, I wonder, as he may well intend me to, if his "I/me/my" will include *my* "my"? Do I really want to be among his "we"--I mean, before we've even been introduced? Is *his* self-knowledge (for him the "only" true knowledge) a knowledge I want or can have? If, for me, self-knowledge is often provisional, fragmented, delusory, even false, in ForePlay I wonder if our encounters with camp, performance, and shame, our transpositions into musical thinking, and the delicious confessional self-raptures these seem to produce in us, will engage with some interesting, possibly intergenerational, rivalries as well as novelties?

MM: We can hope so, at least. There are dozens of interesting questions left. And surely someone is wondering why we aren't talking more about music . . . But let me conclude with some general business:

ForePlay will be held at the University of Minnesota on Wednesday afternoon, October 26. There will be two sessions, lasting from 3-5 p.m. and 7-9 p.m. After the end of the discussion, we hope that everyone will go change clothes and go *en masse* to the Gay Nineties, a wonderful mega-gay bar in downtown Minneapolis. The exact location of the meeting is still in process, so we offer three (count 'em, 3) ways of finding your way:

- 1--call Mitchell Morris at (619) 542-0718 or Liz Wood at (718) 448-4371 after October 15th for more information.
- 2--ask at the information desk of the hotel.
- 3--check the AMS bulletin board.

You could also find someone who looks like they're going and follow them at a discreet distance.

READING LIST

The following items will provide the basic material for discussion.

camp

In David Bergman, ed., *Camp Grounds: Style and Homosexuality* (Amherst, 1993):

- **Kevin Kopelson, "Fake It Like a Man," 259-267.
- **Pamela Robertson, "The Kinda Comedy that Imitates Me: Mae West's Identification with the Feminist Camp," 156-172.
- **David Roman, "It's My Party and I'll Die If I Want To: Gay Men, AIDS, and the Circulation of Camp in U.S. Theater," 206-233.
- **Patricia Juliana Smith, "You Don't Have To Say You Love Me: The Camp Masquerades of Dusty Springfield," 185-205.

performance and shame

In Terry Castle, *The Apparitional Lesbian: Female Homosexuality and Modern Culture* (New York, 1993):

- **"In Praise of Brigitte Fassbaender," 200-238.

In Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (New York, 1993):

- **"The Callas Cult," 134-153.

In Eve Kosofsky Sedgwick, *Tendencies* (Durham, 1993):

- **"A Poem Is Being Written, 177-214.
- **"Divinity: A Dossier, A Performance Piece, A Little-Understood Emotion (written with Michael Moon)," 215-251.

In Philip Brett, Elizabeth Wood, Gary C. Thomas, eds., *Queering the Pitch: the New Gay and Lesbian Musicology* (London, 1994):

- **Philip Brett, "Musicality, Essentialism, and the Closet, 9-26.

[Liz Wood, Mitchell Morris]

nota bene

In June of this year the Walker Art Center in Minneapolis presented two films by Isaac Julien, the British gay filmmaker, as part of its Juneteenth Black Film Festival. "Darker Side of Black," a feature-length documentary, links a recent outbreak of homophobia in rap and reggae to a wider culture of violence and religious bigotry. "The Attendant," a heady lyrical short set in an art museum, intertwines eroticized pictorial images of slavery with playful fantasies of sexual domination and operatic performance. (The museum attendant, a middle-aged black man, imagines himself singing Dido's Lament from Purcell: 'Remember me, but ah! forget my fate.')

The following excerpts are from the Darker Side of Black press kit:

"When punk exploded on the scene emblazoned in swastikas, society shuddered for a few seconds and then got on with things. Nobody thought nihilism and a fetish for Nazi paraphernalia represented white culture. By contrast, when ragga artists started brandishing guns and talking about bitches and blowing away 'batty boys' (gay men), it was automatically assumed that they spoke for all black people. . . .

"'Because a lot of publicity is being given to things like the yardie novels and films like *Boyz N The Hood* people think that's where black culture is at,' says director Isaac Julien. 'We need to have a more complex response to it and look at the role of the gun in Jamaican culture, to what extent the nihilism is calculated and how much of a role is played by marketing--guns sell movies nowadays so why shouldn't they sell records and books.'

"Where Julien's film falls down is in failing to make up its mind. On the one hand it seems to argue that ragga's Rottweilerish view of women and gay men is just adolescent posturing which is taken seriously because it conforms to society's stereotypes about black people's violent . . . lives. On the other hand it seems to argue that this manifestation is structural: not only can it be traced back to slavery but that given the hopelessness among black communities--particularly in America--we can hardly expect anything else. But any ambiguity is better than the stark dogma with which the issue has been confronted so far."

Here are further words on the connections between minority culture, dramatic/musical performance, and the subtle performances of everyday life:

"Theater of the Cheap and Low is theater which tends to reinforce and exploit the least attractive proclivities of African American people. Simplistic and of shaky premise, these plays don't have plots, they have situations; they don't have characters, they have types. They take for granted that all black Americans come from down home and are marginally educated and under employed. Those who are not are phonies, wannabe's, sellouts who have lost their soul. These are the 'fried-chicken-and-wodee-melon' plays, where the characters don't mind sufferin', long as they's got a gospel song or de blues to sang. Forays into humor go for cheap laughs at the expense of the most vulnerable among us--gays, alcoholics and the overweight.

"The Theater of What's Happenin' Now presumes a higher level of intelligence from people who have fluency in two cultures and several wordless dialects, and for whom improvisation is a way of life. Ntozake Shange has already told us that 'to be black in America is a metaphysical dilemma,' so can we broaden the field of discussion?" . . .

"Given the fact that black music has saturated American life and the globe, isn't it only logical that the Theater of What's Happenin' Now . . . would use music to inform

structure and content?" (Dawn Renée Jones, "The Theater of What's Happenin' Now: Can Opera Be Black?" *Colors: Minnesota's Journal of Opinion by Writers of Color* 3 [May-June 1994]: 29-30).

The following excerpt is from a paper entitled 'Pianist Envy,' by Kevin Kopelson, read at the annual convention of the Modern Language Association of America, December 1993:

"By some standards (mine), Gide and Barthes were sexual amateurs. Gide, we know, loathed both anal and oral sex, never mastered frontage, and stuck to mutual masturbation, a technique he learned early in life. And while Barthes never describes his sexual repertoire, we do know, from *Incidents*, that he wasn't particularly good at arranging rendezvous, and that when he did arrange them, piano or no piano, wasn't particularly likely to have the sex, let alone inspire the love, he so craved. In and of itself, however, this sexual amateurism, to use the term figuratively, isn't especially interesting. Plenty of gay men, including ones now called, with more than a little irony, professional homosexuals, probably feel their sexual performances leave something to be desired. What is interesting are the ways in which the literal status--or . . . non-status--of these gay writers as amateur pianists speaks to their figurative status as amateur homosexuals. What is interesting is the similarity, if not the identity, of their vexed relations--social, sensual, conceptual--to their non-virtuosic sexualities. A similarity of identity that will, I suspect, come as no surprise to the practicing music lover.

" . . . I'm not using Gide and Barthes to underscore the homophobic equation of homosexuality and failure. I am, however, suggesting that while it's important to celebrate sexuality and gender as performative, it's also important to realize both that we don't always perform our selves very well and that our sexual failures, for want of a better word, can be quite as remarkable as our sexual successes. Second, I must acknowledge, for my unsubtle digs have probably made it clear, that I've a strange, but far from unique, investment in representing, if not believing, myself to be a better (queerer) gay man, as well as a better pianist, than either Gide or Barthes. There are probably many reasons why I have this investment, most of which escape me and one of which is far too personal to divulge. (Let's just call it a male thing and leave it at that.) But I've no doubt that on some, and perhaps the most important, level it's all too analogous to the equally strange, and equally commonplace, investment these writers have in being seen as better gays and better pianists than it's fair to assume they really were" (excerpted in *LGSN [Lesbian and Gay Studies Newsletter]* 21 [March 1994]: 31).

[CW]

The *Minnesota Philharmonia* was founded in February 1993, and has just completed its first full concert season. The idea of forming a gay/lesbian musical group is, of course, not new to the States, or to the Twin Cities, which already boasts some four gay/lesbian musical groups (a band and three choruses); but the idea of forming a community orchestra is new. As far as we know this is the only group of its kind in the country, so if there are any other queer orchestras out there, please get in touch!

The group is essentially an expandable chamber orchestra of about 35 members, with extras brought in as required. Our repertoire is mostly classical and we try to profile at least one gay/lesbian composer per concert (Schubert, Handel, Copland, Bernstein). We have also presented recent works by local composers, including a couple of first performances. Members of the group are encouraged to feature as soloists alongside professional performers from the community. Two spinoff chamber groups have formed--a String Quartet and a Wind Quintet (the latter known affectionately as "Four Fags and a Dyke"). Both groups have augmented community outreach by playing at benefits, church services, and Pride celebrations, thus raising the profile of the organization.

While the group has bonded socially, our primary goals are musical: "Maintaining a high artistic standard" and "Education" are followed by "Affirmation" and "Entertainment" in our mission statement. The underlying philosophy is one of serving the community with musical excellence, and the education of both audiences and members (some players had not touched their instruments for years but were inspired by this opportunity). The nurturing of players' confidence and development of their ability is thus of central importance to the group.

As with any new group our economic base is small but growing. At present we rely on membership subscriptions, donations and ticket sales. Structurally, the organization attempts democracy and has formed various sub-committees (programming, personnel, fundraising, etc.). Although this arrangement has not yet settled into a well-oiled machine, we have come a long way for a group so young.

Our most controversial action has been to appoint a 'straight' principal conductor. After auditions and a members' ballot, Jim Touchi-Peters was chosen as the person best able to develop the musical abilities and goals of the group. To date, his tireless support and energy have inspired the group from strength to strength. And while his dress sense does leave something to be desired (he was asked to refrain from wearing shorts at rehearsals as this proved too distracting for players), he is living proof that you don't have to be gay to be queer.

From my own perspective, as a french horn player and trainee musicologist from England, the *Philharmonia* has furnished an opportunity for me to combine two

important aspects of my life (being a musician and being gay) which I have so often kept artificially separate--a reconciliation which eluded me in my home country. If this personal healing is amplified throughout the group and in the wider community, then we will have served our purpose. I hope that there will soon be a national (or even international) organization of gay/lesbian community orchestras.

Minnesota Philharmonia upcoming concert dates:
Saturday, 22 October: Fundraiser featuring the *Philharmonia Wind Quintet and String Quartet*.
Sunday, 13 November: Season Opening Concert. Program includes Handel, Mozart, Prokofiev and a new work by orchestra member Mark Chelgren.
Sunday, 5 February: Winter Concert. Program includes Tchaikovsky's *Rococo Variations*.

FFI: Graham Wood, 2912 37th Avenue South, Minneapolis, MN 55406 (612) 721-8048, or *Minnesota Philharmonia*, PO Box 6116, Minneapolis, MN 55406-0116.

[Graham Wood]

sapphic inspirations

MUSICAL SETTINGS OF SAPPHO TEXTS (Plus Instrumental Works Inspired by Sappho). Prepared by J. Michele Edwards (with assistance from Sigrid Ellis [Macalester '94]).

Vocal and choral repertoire whose texts are by lesbians, bisexuals, transgender people, or gay men help give us visibility just as concert programming of gay, transgender, bisexual, or lesbian composers does. Despite ongoing theoretical discussion about homosexuality in pre-modern cultures, Sappho (ca. 630-ca. 570 B.C.E.) continues to be among the prominent people claimed as part of our lesbian and bisexual heritage. In his recent volume of translations of all her known poems and fragments, Jim Powell states: "To judge by the surviving fragments of her poetry (seconded by the legends and opinion of antiquity), her passionate life centered on women" (*Sappho: A Garland*. [New York: Farrar Straus Giroux, 1993], p. 35). Although not included here, representations of Sappho particularly during the 19th century in the form of music-dramas--especially operas and ballets--were also popular and might prove an interesting way to examine the construction of gender and lesbians in music. The following list of repertoire, while it focuses primarily on the 20th century, spans three centuries of works by very prominent to little-known composers and includes 90 settings by 82 different composers plus four purely instrumental works inspired by Sappho. I wonder what other repertoire lists would include between 12 and 20 percent women composers?

Antoniou, Theodore [b. 1935]. *Meli: Gesänge nach Sappho*, op. 17. Kassel: Bärenreiter, 1964 and 1975. [Medium voice and orchestra; 14 or 24'; BA #4380]
 Arne, Thomas Augustine. *Lydia, from Sappho*. Wyton: King's Music, 1991. [No. 2 from set of 6 solo

- cantatas (originally published London: J. Walsh, 1755) for medium voice, strings, two bassoons, and continuo. Includes editorial commentary; unrealized figured bass. #KM 217.]
- Ayres, Frederic [1876-1926]. *Sappho. [The sixty-eighth of the "Fragments"]*. New York: G. Schirmer, 1927. [Medium voice and piano; GS #33312]
- Bantock, Granville, Sir [1868-1946]. *Sappho: Nine Fragments for Contralto* [also: *Sappho: neun Fragmente für eine Altstimme.*] Leipzig and New York: Breitkopf & Härtel, 1906. [Piano-vocal score; English and German text; *Prelude* for orchestra published separately.]
- Berkeley, Lennox, Sir [1903-90]. *Epitaph of Timas from Three Greek Songs*. London: J.W. Chester, 1953. [Medium voice and piano; JWC #4053. English translated from Greek by F.A. Wright. Recording (*Songs about Greece*) (London): Jupiter Recordings, 1964; #jep0C36 (45 rpm)]
- Biondi, Michael. *Three lyrics: Set of Three Poems*. 1982, rev. 1988. [Soprano and flute with ensemble of piano, guitar, and percussion; 6'. Texts by Sappho, anonymous 11th-century Japanese writer, and Giuseppe Ungaretti. Holograph score at NYPubLib, OCLC Accession #30746065.]
- Birtwistle, Harrison. *Entr'actes and Sappho Fragments*. London: Universal Edition, 1965. [Soprano, flute, oboe, violin, viola, harp, and percussion; UE #12948L.]
- Biscardi, Chester. *Heabakes: Five Sapphic Lyrics* (1974). New York: American Composers Alliance, 1974. [Mixed chorus, two solo sopranos, solo alto, and percussion; 4'. Text transliteration from the ancient Greek by Paul C. Orloff. The title, *Heabakes*, means 'the gentle one' (feminine).]
- Bose, Hans-Jurgen von. *Sappho-Gesänge*. Mainz: Ars Viva Verlag, 1983. [Mezzo-soprano and chamber orchestra or piano; 16-21'; text in German from fragments 15, 36, 20, 23, 59 & 35. Both versions published; orchestra score AVV #907. Recording Mainz: Wergo, 1983, reissued 1993; WER 6251-2 (CD); Liat Himmelheber, mezzo-soprano, Ensemble Modern, Peter Eotvos, conductor.]
- Bregent, Michel Georges. *Sappho: Trois poemes d'amour*. Quebec: Centre de Musique Canadienne, 1984. [Soprano, flute, and guitar. Recording (Montreal): Radio Canada International, 1979; RCI #497 (LP); Pauline Vaillancourt, soprano; Sayyd Abdul Al-Khabyr, flute; Michael Laucke, guitar.]
- Brunswick, Mark [1902-1971]. *Fragment of Sappho* (1932). New York: Associated Music Publishers, 1937. [SATB chorus a cappella; UE #10962. Recording on New Records (NRLP 305); Hamline University A Cappella Choir and Hamline Singers; Robert Holliday, conductor.]
- C. D'e***. *Hymne a Venus: traduit du grec de Sappho*. Paris: Momigny, 1805, 1807. [Medium voice and piano; written for production of Boileau's *Sappho et Phaon*.]
- _____. *Les adieux de Sappho: Suite de l'oeuvre 5* [also: *Adieux de Sappho*]. Paris: Momigny, 1981. [Medium voice and piano.]
- Castaldo, Joseph. *Elegy for soprano and orchestra*. Boca Raton: Kalmus, 1990. [Soprano and orchestra. Words by Sappho and Rilke in Greek and German; English reference translations. #A 7295.]
- Chaynes, Charles. *Quatre poemes de Sappho*. [Soprano and string trio; 23'. Text principally in French. Recording (France): La Voix de son maitre, 1973; LP #2C 065-12530; Mady Mesple, soprano; Trio a cordes français. Recording France: Pathe Marconi, 1979; #C069-16364; Mady Mesple, soprano; Trio a cordes français.]
- Childs, Mary Ellen [b. 1957]. *Bright Faces*. St. Paul: Places Please Publishing, 1990. [Vocal soloists, SSAATBB chorus, and 2 pianos; 13'. Text translated by Mary Barnard. Commissioned and premiered by Dale Warland Singers at the Walker Arts Center, Minneapolis, MN, March 15, 1990; also on their CD *Choral Currents*, Innova Recordings 110.]
- Coman, Nicolae. *8 [i.e. opt] lieduri* [8 Songs]. Bucharest: Editura Muzicala a Uniunii Compozitorilor, 1971. [Voice and piano.]
- Constantinides, Dinos. *Four Songs on Poems by Sappho*. New York: Seesaw Music, 1977. [Low/medium voice and piano; text translated by Willis Burnstone. Recording (*Chamber Works of Dinos Constantinides*) Baton Rouge: School of Music, Louisiana State University, 1989; Vestige GR 8008 (LP); Evelyn Petros, soprano; Stephen Brown, piano.]
- _____. *Four Songs on Poems by Sappho*. New York: Seesaw Music, 1988. [Medium voice and orchestra; same poems as set for low/medium voice above.]
- Coulthard, Jean [b. 1908]. *Songs from the Distaff Muse (Set II)*. [Toronto?: Canadian Music Centre, 1974 1975 [Soprano, alto, and piano; five vocal duets on texts by women: Mary, Queen of Scots; Emily Bronte; Christina Rossetti; Sappho; and Lady Mary Wortley Montague.]
- Cummings, Conrad [b. 1948]. *Seven Songs* (1981). [Baritone, piano and computer-generated voices; 11'. Text by Thomas Meyer is free translations from Sappho for six of the seven songs. Recording (*Loves*) (1982), New York: CRI, 1988, 1985; CRI #SD 558; San Francisco Contemporary Music Players; Jean-Louis LeRoux, conductor.]
- Dallapiccola, Luigi. *Cinque frammenti di Saffo* (1942). Milan: Suvini Zerboni, 1943, 1955. [Soprano and chamber orchestra (flute, piccolo, oboe, Eb clarinet, clarinet, bass clarinet, bassoon, horn, trumpet, harp, celesta, piano, and 1 each of the 4 string instruments); 8'; Italian text translated by Salvatore Quasimodo. First of 3 song cycles later grouped under the title *Liriche greche* (Miniature score, #3015, with German and English reference translations); score (SZ #4041) includes piano reduction of the orchestral parts.]
- De Angelis, Ugalberto [1932-1982]. *Tre liriche greche*. [Milan]: Sonzogno, 1966. [Soprano, choir, and orchestra; 13'.]
- Duke, John [b. 1899]. *Eight Songs on Translations from the Greek and Latin Lyric Poets*. Huntsville, TX: Recital Publications, 1984. [Baritone and piano; includes "Hesperus" by Lord Byron from a fragment of Sappho; publisher: Box 1697, Huntsville 77340]
- Dusman, Linda J. *Elio: Visions of Light*. 1985. [Soprano, flute, piano, violoncello, and percussion; English and romanized ancient Greek words; chance composition. Holograph score at NYPubLib, OCLC Accession #25243299.]

- Friedman, Leo. *Sappho Waltzes*. New York: Sol Bloom, 1890. [Short piano solo.]
- Glazer, Tom. *The moon has set*. [Medium voice and guitar; Recording CMS Records 1972; CMS 647 (LP); composer accompanies himself on the guitar.]
- Goldberg, William B. *Evening*. [Hallowell, ME]: Cormorant Press, 1988. [2 sopranos (or soprano and mezzo-soprano) and piano. Sole agent: Boston Music.]
- Goldmark, Carl [1830-1915]. *Overture zu Sappho*, op. 44. Berlin: Simrock, 1894. [Orchestra; #10123; also arranged for 4-hand piano, #10124]; Miami, FL: Kalmus, 1984. [Orchestra]
- Gumbel, Martin. [*Sappho* (romanized form)]: *Carminum Sapphicomum Fragmenta* [Fragments of odes by Sappho] (1970/71). [New York: Seesaw Music Corp.], 1972. [Twelve female voices (6 sopranos, 3 mezzo-sopranos, 3 altos) and six flutes.]
- Heiden, Bernhard. *Four songs after Sappho*. 1939. [Medium voice and piano. Holograph score at Indiana University, OCLC Accession #7901376. Tape recording on 29 April 1977 at Indiana University, School of Music; New Music Ensemble; Fred Fox, director.]
- _____. *Seven Fragments of Sappho*. 1965. [High voice and piano. Holograph score at Indiana University, OCLC Accession #22538995.]
- Heyman, Katherine Ruth Willoughby [1877-1944]. *Lament for Adonis*. Newton Center, MA: Wa-Wan Press, 1903; also New York: G. Schirmer, 1903 and Boston: Boston Music, 1903. [Voice and piano. Text translated by Bliss Carman.]
- Hudes, Eric. *Sappho Fragments*. Braintree, Essex: Anglian Edition, 1976. [Medium voice and piano. Text translated by Mary Barnard. #ANMS 46]
- _____. *Sappho kynopsis kai mantis = Sappho, bitch! (and philosopher)*. Braintree, Essex: Anglian Edition, 1989. [High voice and clarinet. English words from *Sappho. A New Translation* by Mary Barnard. #ANMS 177.]
- Ionatos, Angelique [b. 1954]. *Sappho de Mutilene*. France: Tempo (Auvidis distribution), 1990 and 1991. [Settings of poetry by Sappho, sung or spoken in ancient or modern Greek; orchestrated by Christian Boissel; translations into modern Greek by Odysseus Elytis; 18 short items totally 61'. CD #A 6168; Angelique Ionatos, voice/guitar; Nena Venetsanou, voice; assisting instrumentalists; Christian Boissel, conductor. Recorded Nov.-Dec. 1990, Studio Acousti, Paris.]
- Kardos, Istvan [1891-1975]. *Cyclus antiquus: Six Songs on Greek and Roman Texts*. Hastings-on-Hudson, NY: General Music, 1972. [Voice and piano; 18'; #732. Texts by several authors in Greek, Latin and English.]
- Killmayer, Wilhelm. *Sappho*. Mainz: B. Schott's Söhne. [Soprano and chamber orchestra, 16'. Text in Greek. Recording (*Zeitgenössische Musik in der Bundesrepublik Deutschland*) Germany: Deutsche Harmonia Mundi, 1982; #31007-9 DMR/hm (LP).]
- Kodaly, Zoltan [1882-1967]. *Ot dal* [Five Songs], op. 9. Wien and New York: Universal-Edition, 1924; London and New York: Boosey & Hawkes, 1939; Budapest: Editio Musica, 1939 and 1982. [Medium voice and piano; B&H #18104. German and Hungarian words.]
- _____. *Sapphos Liebesgesang*. [Recorded (*Antike Dichtung im Spiegel der Musik*) Stuttgart: Audite, 1976; Norma Sharp, soprano; Joachim Draheim, piano.]
- Korte, Karl. *Aspects of Love: A Choral Cycle*. Boston: E.C. Schirmer, 1971. [Eight movements with varying instrumentation of a2, TTB and SATB, some with piano and some unaccompanied, tenor solo. 2nd movement ("Shall I?") sets Sappho for SA and piano. ECS #2309-2311, 2592, 2727-2730.]
- Kounadis, Arghyris. *Drei Nocturnes nach Sappho*. München: Edition Modern, 1961. [Soprano, flute, celeste, vibraphone, violin, viola, and cello; premiere 30 January 1961 at Musica Viva in Freiburg.]
- Kramer, A[rthur] Walter [1890-1969]. *Two Sappho Fragments*, op. 43, no. 1. Boston: Oliver Ditson, 1915. [Soprano and piano. Dedicated to Alice A. Eckstein; #5-129-71088.]
- Kurtág, György [b.1926]. [Title unknown]. Wien: Universal Editions. [16 voices and 3 instrumental groups; 27'. Text in Greek. Recording (Germany): Erato, 1984; #STU 71543 (LP); reissued 1990; #2292-45410-2 (CD); John Alldis Choir; Ensemble InterContemporain; Pierre Boulez, conductor.]
- Lieberman, Glenn [b. 1947]. *Songs I Said*. New York: American Composers Alliance, 1984. [Soprano, flute/piccolo/bass flute, clarinet/bass clarinet, violin, cello, piano, and percussion; 16'. Text translated by Mary Barnard]
- Loewe, Carl [1796-1869]. *Fragmente der Sappho. An Aphrodite*. [Recorded (*Antike Dichtung im Spiegel der Musik*) Stuttgart: Audite, 1976; Norma Sharp, soprano; Joachim Draheim, piano.]
- Lourie, Arthur [1892-1966]. *Grecheskie pesni na teksty iz Safo: v perevode Biacheslava Ivanova* [12 Fragments from Sappho]. St. Petersburg: Gos. muzykalnoe izd-vo, 1918. [Medium voice and piano. Text in Russian; score located in special collection of the composer's papers (CStRLIN, NYPW93-A72).]
- Ludvig-Pecar, Nada. *Sappho: Ciklus pjesama za sopran i grupu instrumentata*. Sarajevo: Edicije Udruzenja Kompozitorz Bosne i Hercegovine, 1981. [Song cycle for soprano, flute, clarinet, viola, triangle, and piano]; Ed. UKBiH #28.]
- Moniuszko, Stanislaw [1819-72]. *Sappho an Phaon*. [Recorded (*Antike Dichtung im Spiegel der Musik*) Stuttgart: Audite, 1976; Norma Sharp, soprano; Joachim Draheim, piano.]
- Moore, Undine Smith [1904-1989]. *Love Let the Wind Cry.....How I Adore Thee*. In *Anthology of Art Songs by Black American Composers*. Compiled by Willis C. Patterson. New York: Edward B. Marks Music Co., 1977. [Medium-high voice and piano; 3'. Text translated by Bliss Carman; prose translation by H.T. Wharton. Recording (LP) of this and 30 other pieces from the collection on *Art Songs by Black American Composers*. Ann Arbor: University of Michigan Records (SM0015), 1981. Laura English-Robinson, soprano, et al.]
- Orff, Carl [1895-1982]. *Trionfi di Afrodite*. Mainz: B. Schott's Sohne and New York: Associated Music Publishers 1951; miniature score: London and New York: Eulenburg, 1980 and 1990. [Scenic concert for five solo voices (ssttb), chorus and orchestra; Schott #4306 (piano-vocal). Text by Catullus, Sappho and Euripedes, in Latin and Greek (including

- transliteration). Recording Supraphon #110321 (2CD); Prague SO, Czech PO and Chorus; Smetacek, conductor.]
- Pallasz, Edward. *Fragmety do tekstow Safony*. [Krakow]: Polskie Wydawn. Muzyczne, 1973. [Soprano, flute, harp, *altowke*, and percussion; 9'.]
- Palmer, Robert. *Carmina amoris (To Aphrodite of the flowers, at Cnossos; Though Amaryllis dance in green; Venus)*. [Soprano, clarinet, viola and piano; 8'. Recording Spectrum, 1984; SR 183 (LP); Neva Pilgrim, soprano; Barbara Rabin, clarinet; Marywynn Kuwashima, viola; Brian Israel, piano.]
- Perera, Ronald. *Three Night Pieces*. Boston: E. C. Schirmer Music Co., 1977. [SSAA chorus, piano, cello, and percussion. Texts by Sappho, Adelaide Crapsey, and Yeh Tzu. ECS #2834.]
- Perkowski, Piotr. *Piesni Safony [Poems from Sappho] (1969)*. [Krakow]: Polskie Wydawn. Muzyczne, 1975 [Soprano, 2 flutes, and 2 clarinets; text in Polish.]
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[J. Michele Edwards]

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.

'A queer nation.' *The Nation* 257 (July 5, 1993): 3, 8-10. [Cover story, including comments on the advent of "hate music."]

Acocella, Joan. *Mark Morris*. New York: Farrar Straus Giroux, 1993. [Biographical account up to Morris' appointment as dance director at Brussels opera in 1988; analysis and interpretation of over 80 choreographic works, many of which include interesting gender perspectives; this gay dancer-choreographer has contributed much to contemporary opera plus many of his works utilize classical music, often vocal and baroque.]

Albert, Nicole. 'Sappho Mythified, Sappho Mystified or The Metamorphoses of Sappho in Fin de Siècle France.' *Journal of Homosexuality* 25/1-2 (1993): 87-104; also in *Gay Studies from the French Cultures: Voices from France, Belgium, Brazil, Canada, and The Netherlands*, 87-104. Ed. by

- Rommel Mendès-Leite and Pierre-Olivier de Busscher. New York: Haworth Press, 1993. [Describes various constructions of Sappho; includes brief reference to musical settings about her.]
- Als, Hilton. 'The Hate Rap: Buju and Marky.' *The Nation* 257 (July 5, 1993): 32-34. [Hate music by male singers such as Buju Banton and Marky Mark can be understood as an attempt to reclaim an absent father by killing women and gays; discusses lyrics of Banton's "Boom Bye Bye" and the racist actions of Marky Mark.]
- Abraham, Julie. 'A Case of Mistaken Identity?' *The Women's Review of Books* 11/10-11 (July 1994): 36-37. [Unfavorable review of Terry Castle's *The Apparitional Lesbian* which concludes with a discussion of opera queens and Brigitte Fassbänder; says Castle fails to offer new information and tends to over simplify.]
- Armstrong, Jr., Toni. 'The Great White Folk Music Myth.' In Penelope and Wolfe, *Lesbian Culture*, 370-72. [Includes 30-question quiz on the history of women's music.]
- _____. 'Women's Music for the '90s: Jamie Anderson.' In Penelope and Wolfe, *Lesbian Culture*, 383-89. [Armstrong interviews Anderson, a popular comic songwriter working with her partner, Dakota.]
- _____. 'True Life Adventures in Women's Music: Sue Fink.' In Penelope and Wolfe, *Lesbian Culture*, 392-402. [Armstrong interviews Fink, classical-trained singer working in techno-pop.]
- _____. 'On Lesbian Chic, Coming Out, and Creative Freedom.' *Hot Wire* 10/2 (May 1994): 36-39. [As told to author by Janis Ian.]
- Armstrong, Jr., Toni and Sara Cytron, Harriet Malinowitz, Laura Post, Sandy Ramsey and Suzanne Westenhofer. 'The Mainstreaming of Women's Music and Culture.' *Hot Wire* 10/2 (May 1994): 32-35, 44-46. [1st of 2 part-article including issues of visibility, lesbian chic, and mainstreaming of women's music, and impact of mainstream on lesbian culture.]
- Attig, R. Brian. 'The Gay Voice in Popular Music: A Social Value Model Analysis of "Don't Leave Me This Way."' *Journal of Homosexuality* 21/1-2 (1991): 185-202. [Explores potential of popular music for positive social change; analyzes the music video by the Communards, which he suggests created a synthesis of mainstream and homosexual values.]
- Borchert, Gavin. 'Behind Ives's Harmonic Clashes.' *New York Times*, July 10, 1994, sec. 2, p. 2. [Letter responding to Schwarz's NYT article.]
- Brett, Philip. 'Are you musical? Is it Queer to Be Queer?' *Musical Times*. 135, no. 1816 (June 1994): 370-76. [On the development of queer musicology.]
- Brown, Malcolm Hamrick. '[Review of Alexander Poznansky's *Tchaikovsky: The Quest for the Inner Man*.' *Journal of the American Musicological Society* 47/2 (Summer 1994): 359-64. [Generally favorable review, praising the author's use of Tchaikovsky's diaries and private correspondence with his brothers and his detailed account of the composer's death from cholera (not suicide) which revises the hearsay account by Alexandra Orlova (repeated by David Brown in *New Grove*). Critical of the author's too frequent speculation about physical relationships when evidence is inconclusive. Relates Tchaikovsky's mediocre reception in the West partially to homophobia.]
- Brownworth, Victoria A. 'k.d. languish.' *Advocate*, no. 657 (June 14, 1994):98. [Brief review of Victoria Starr's *k.d. lang*, noting negatively that lang was not interviewed directly for this book.]
- Buchau, Stephanie von. [Review of *Mark Morris* by Joan Acocella]. *Opera News* 59/1 (July 1994): 50. [Favorable]
- Burton, Humphrey. *Leonard Bernstein*. London: Faber and Faber, 1994. [Discusses his sexuality, including his circle of gay composers; counters (and corrects?) many aspects of Joan Peyser's biography.]
- Chapin, Schuyler G. 'Leonard Bernstein: The Television Journey.' *Television Quarterly* 25/2 (1991): 13-19.
- Chauncey, George. *Gay New York. Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*. New York: Basic Books, 1994. [Although only a few very passing remarks about music, this book offers much context for a reevaluation of sexual identity with detailed research on gay male subculture.]
- Chenshaw, Holly. 'Indigo Girls: Unplugged...and Outspoken.' *Out*, no. 11 (April 1994): 38, 40.
- Cook, Susan C. 'In a Different Key.' *The Women's Review of Books* 11/9 (June 1994): 22-23. [Review of *Musicology and Difference* edited by Ruth Solie and *Rediscovering the Muses: Women's Musical Traditions* edited by Kimberly Marshall.]
- Cusick, Suzanne G. 'Gender and the Cultural Work of a Classical Music Performance.' *repercussions* 3/1 (Spring 1994): 77-110. [Describes the ideology of faithful performance and the relationship of gender to it. Cusick speculates on the possibility of resisting performances and then locates this in a Jessye Norman CD performance of *Frauenliebe und -leben* by Schumann.]
- Dale, Wendy. 'Composing an Open Life: Why Marc Shaiman Won't Mind If He Loses the Oscar to Bruce Springsteen.' *Advocate*, no. 651 (March 22, 1994): 58-60. [Sketch on Shaiman, an openly gay composer of much prominent film music.]
- Daniels, Lin. 'Why Is This Festival Different from Any Other? The East Coast Lesbians' Festival.' In Penelope and Wolfe, *Lesbian Culture*, 413-15.
- Deffaa, Chip. 'Jazzman. Pianist-Composer Fred Hersch's Coming Out Inspires His Peers and Energizes His Music.' *Advocate*, no. 653 (April 19, 1994): 52-53.
- Dickinson, Peter. 'Emily Dickinson and Music.' *Music & Letters* 75/2 (May 1994): 241-45. [Identifies her poetry as quite musical; surveys various settings of her poetry, including those by Copland, Carter, Gordon Getty, Persichetti, Arthur Farwell, Perle, and others.]
- Dobkin, Alix. 'New Ground.' In Penelope and Wolfe, *Lesbian Culture*, 252-53. [Text of 'New Ground' on *Yahoo Australia!* album (1990).]
- _____. 'Talking Lesbian.' In Penelope and Wolfe, *Lesbian Culture*, 433-34. [Song text from *Lavender Jane Loves Women* (1973).]
- _____. 'Amazon ABC.' In Penelope and Wolfe, *Lesbian Culture*, 510. [Song text using music based on "The Alphabet Song," on her album *Living with Lesbians* (1976).]

- Drake, David. 'One Voice: Michael Callen's Power and Grace.' *Poz* 1/1 (April/May 1994): 64. [Tribute to Callen's contributions and legacy.]
- Driscoll, F. Paul. [Review of *Leonard Bernstein* by Humphrey Burton]. *Opera News* 59/1 (July 1994): 49-50. [Favorable; comments on Bernstein's "sexual confusion" and "messy situations" resulting from his bisexuality.]
- Edell, Therese. 'Sumita's Story, A Child's View of Michigan.' In Penelope and Wolfe, *Lesbian Culture*, 407.
- Edell, Therese and Teresa Boykin. 'Michigan.' In Penelope and Wolfe, *Lesbian Culture*, 405-406. [Autobiographical comments on Michigan Womyn's Music Festival.]
- Escovitz, Karen and Elliott. 'The Waiting for the Festival Lesbian Jam.' In Penelope and Wolfe, *Lesbian Culture*, 403-404. [Text for this peppy banjo tune by Escovitz.]
- Farber, Jim. 'We're Not Gonna Take It: Gay and Lesbian Activists Battle the Rise of Homophobia in Pop Music.' *Rolling Stone*, May 13, 1993, p. 21. [Rapper Marky Mark and reggae star Shabba Ranks, are performing public service announcements as contrition for their remarks against gays; the video spots condemn gay- and lesbian-bashing. A sidebar lists the latest antigay songs and public comments of various musicians.]
- Fink, Sue and Joelyn Grippo. 'Leaping Lesbians.' In Penelope and Wolfe, *Lesbian Culture*, 441. [Song text on Meg Christian's album, *I Know You Know*.]
- Garcia, Ricardo Hunter. 'Silent Screamer.' *Advocate*, no. 660 (July 26, 1994): 71-72. [Brief review of books on Freddie Mercury and Queen by Jacky Gunn and Jim Jenkins, and by Rick Sky.]
- Galvin, Peter. 'Heart Music.' *Advocate*, no. 658 (June 28, 1994): 101-102. [Review of folksinger Kristen Hall's album, *Be Careful What You Wish For...*]
- _____. 'Excuses, Excuses.' *Advocate*, no. 661/662 (August 23, 1994): 124-25. [Review of Sandra Bernhard's album, *Excuses for Bad Behavior, Part One*, which is more about various aspects of sexuality rather than specifically queer topics.]
- Gardner, Kay. 'Early East Coast Women's Music and The Squirrel.' In Penelope and Wolfe, *Lesbian Culture*, 377-80. [Early history and "firsts"; financial "Angels" including Shirley or Squirrel.]
- Goodall, Nigel. *Elton John: A Visual Documentary*. London: Omnibus, 1993. [Discusses intimate details of his life; comprehensive discography, videography and bibliography.]
- Greenberg, Steve. 'Twins Peak: Andy Williams's Musical Nephews Are All Grown Up--and One's Gay.' *Advocate*, no. 660 (July 26, 1994): 58-59. [Both twin brothers discuss David's sexuality.]
- Gunn, Jacky and Jim Jenkins. *Queen: As It Began*. London: Sidgwick & Jackson, 1992; repr. New York: Hyperion, 1992 and London: Pan, 1992. [Traces the English rock group Queen, Freddie Mercury's band, by two fans; no mention of Mercury's sexuality; extensive discography.]
- Harper, Jorjet. 'Michiguilt.' In Penelope and Wolfe, *Lesbian Culture*, 409-410. [Autobiographical comment on Michigan Womyn's Music Festival.]
- Heyman, Barbara B. 'Barber: No Need of Any Label.' *New York Times*, July 10, 1994, sec. 2, p. 2. [Letter responding to Schwarz's NYT article.]
- Hepokoski, James. 'Masculine--Feminine.' *Musical Times* 135/1818 (August 1994): 494-99. [Looks at various sonata subtypes; appears to be a thinly veiled attack on Susan McClary.]
- Higgins, Paula. 'Women in Music, Feminist Criticism, and Guerrilla Musicology: Reflections on Recent Polemics.' *19th-Century Music* 17/2 (Fall 1993): 174-92. [Thoughtful and provocative essay which engages in dialogue with Susan McClary's work and its implications for musicology.]
- Hindley, Clifford. 'Britten's *Billy Budd*: The "Interview Chords" Again.' *Musical Quarterly* 78/1 (Spring 1994): 99-126. [Offers alternative reading to that given by Arnold Whittall, suggesting that Vere finds salvation; deals with "suppressed or deflected" (homo)sexuality in the opera and the in explicit love between Vere and Billy, including music's role in expressing this.]
- Hine, Darlene Clark, ed. with associate eds. Elsa Barkley Brown and Rosalyn Terborg-Penn. *Black Women in America: An Historical Encyclopedia*. 2 vols. Brooklyn, NY: Carlson Publishing, 1993; paperback reprint Bloomington: Indiana University Press, 1993. [Includes Ma Rainey, Bessie Smith, and probably others; speculates that Rainey and Smith may have been lovers and identifies both as bisexual.]
- Hisama, Ellie. [Review.] *The Journal of Musicology* 12/2 (Spring 1994): 219ff. [Reviews Ruth Solie's *Musicology and Difference* and Marcia J. Citron's *Gender and the Musical Canon*.]
- Holden, Stephen. 'Macho Woman Parodies a Man of Pop Anthems.' *New York Times*, August 23, 1993, p. C12. [Phranc's impersonation of Neil Diamond at Dance Theater Workshop called "brilliantly funny parody."]
- Holsinger, Bruce. 'Outing the Music.' *The Nation*, 259/1 (July 4, 1994): 22-25. [Review of *Queering the Pitch and Musicology and Difference*.]
- Ian, Janis. 'Saving Joan Baez from Drowning.' *Advocate*, no. 657 (June 14, 1994): 101. [Connecting with Baez at various stages of life: youthful crush, Newport Folk Festival at age 16, and NGLTF benefit in April 1994.]
- _____. 'God Save the Queen.' *Advocate*, no. 659 (July 12, 1994): 64. [Recounts her early encounters with transvestites.]
- Kellow, Brian. 'Art in the Age of AIDS.' *Opera News* 56/17 (June 1992): 40-43. [About the late baritone William Parker and *The AIDS Quilt Songbook* project.]
- Koestenbaum, Wayne. 'Confessions of an Opera Queen.' *Harper's* 286 (February 1993): 35-6+. [Excerpted from his book, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*.]
- _____. 'Once More with Feeling.' *Book World (Washington Post)*, 24/16 (April 17, 1994): 1, 14. [Review of Humphrey Burton's *Leonard Bernstein*; calls it "entertaining...richly anecdotal and superbly documented case study of one man's charisma"; believes the author doesn't fully explore the ramifications of the conflict between homo- and

- heterosexuality for Bernstein, yet Burton opens the issue as a topic for further investigation.]
- Kort, Michele. 'Hanging with Horse. A Scottish Band Rides into America with Two Lesbians at the Reins.' *Advocate*, no. 658 (June 28, 1994): 72-77. [Horse is described as "a blend of artsy, somewhat retro pop-rock and sumptuous, string-accompanied folk."]
- Kramer, Kristin. 'Phairly Provocative.' *Out*, no. 14 (July/Aug 1994): 42. [Liz Phair talks about her support of feminism and her bisexual past.]
- Lipman, Samuel. 'Ghosts and American Opera.' *Commentary* 93/3 (March 1992): 46-50. [About Corigliano's *Ghosts of Versailles*.]
- Loud, Lance. 'Mommie Gayest.' *Advocate*, no. 651 (March 22, 1994): 69. [Editorial about Josephine Baker, her homophobia and one of her adopted children who is openly bisexual, Jean-Claude.]
- _____. 'B-52 Bummer.' *Advocate*, no. 658 (June 28, 1994): 109. [About Fred Schneider of the B-52's.]
- Lowenberg, Carlton. *Musicians Wrestle Everywhere: Emily Dickinson & Music*. Fallen Leaf Reference Books in Music, vol. 19. Berkeley: Fallen Leaf Press, 1992. [Lists over 1600 musical settings of her poetry.]
- Masland, Tom. [Review of *Last Night When We Were Young: The Ballad Album*.] *Newsweek* 123 (June 20, 1994): 61. [Album powered by the tragedy of AIDS and produced as an AIDS fund raiser by pianist Fred Hersch, an outstanding ballad player who is living with AIDS; available through the charity Classical Action: Performing Arts Against AIDS.]
- McClary, Susan. 'Of Patriarchs...and Matriarchs, Too. What Is Feminist Musicology, and Why Do We Need It?' *Musical Times*. 135, no. 1816 (June 1994): 364-69. [Although minimal reference to queer issues explicitly, the center question--how does music participate in cultural debates--is important to queer musicology as it is for feminist musicology.]
- McKee, David. 'Leonard Bernstein Shown As an Obsessive Man Who Couldn't Make Up His Mind.' *Star Tribune* (Minneapolis), May 22, 1994, p. 16F. [Review of *Leonard Bernstein* by Humphrey Burton.]
- Paoletta, Michael. 'Cadell's Canadian Song.' *Out*, no. 10 (February/March 1994): 38. [About bisexual singer-songwriter Meryn Cadell.]
- _____. 'The Godfather of House Knuckles Down.' *Out*, no. 13 (June 1994): 62, 64. [About openly gay DJ/mixer/producer/artist Frankie Knuckles.]
- Parris, Robert. 'Exception To the Rule?' *New York Times*, July 10, 1994, sec. 2, p. 2. [Letter responding to Schwarz's NYT article.]
- Pela, Robert L. 'Sister Act Up: Acoustic Rock Act disappear fear Is "Just a Couple of Women Who Represent Gays and Straights."' *Advocate*, no. 660 (July 26, 1994): 60-61. [Rock band disappear fear, doing gay-positive material, is comprised of very out lesbian Sonia Rutstein and her sister Cindy Frank, who discusses being outed as a heterosexual.]
- Penelope, Julia and Susan Wolfe, eds. *Lesbian Culture. An Anthology. The Lives, Work, Ideas, Art and Visions of Lesbians Past and Present*. Freedom, CA: Crossing Press, 1993. [Includes several music related articles, listed separately; photographs of musicians and women's music festivals.]
- _____. 'Introduction.' In Penelope and Wolfe, *Lesbian Culture*, 1-22. [Includes some conflicting claims of "firsts" in lesbian women's music (p. 13).]
- Phoenix, Val C. 'We Have Everything in Common. A Musical Round Robin Discussion.' *Hot Wire* 10/2 (May 1994): 30. [With Kathleen Hanna, Alix Dobkin, Kay Turner, Selena Wahng, and Jill Reiter.]
- Plunket, Robert. 'Farewell, Judy; Hello, Madonna.' *New York Times*, June 19, 1994, sec. 2, p. 23. [Women singers as gay icons; a shift from the glamorization of victims (Judy Garland) to self-confident, emotionally tough personalities (lang and Madonna), reflecting changes within the gay audience.]
- Post, Laura. 'Lezzapalooza.' *Out*, no. 15 (September, 1994): 40. [Michigan Womyn's Music Festival.]
- Price, Deb. 'Hungry Hearts Find a Voice in Songs by Passionate, Cocky Melissa Etheridge.' *Star Tribune* (Minneapolis), July 20, 1994, p. 10E. [Syndicated lesbian columnist with *Detroit News*.]
- Reighley, Kurt B. 'Raging Hormones. Alternative Music Is Alive and Well--and Gay.' *Advocate*, no. 661/662 (August 23, 1994): 90-95. [Survey of queer punk performers and groups, including Tribe 8.]
- Rogers, Ray. 'Sound the Siren.' *Out*, no. 10 (February/March 1994): 40. [Cece Peniston's popularity at gay dance clubs and resulting AIDS fund-raising.]
- _____. 'Hole Mouths Off.' *Out*, no. 12 (May 1994): 24-29. [Members of Hole (Courtney Love, Kristen Pfaff and Patty Schemel discuss their sexuality. Love, who has been sexually involved with women as well as her (late) husband Kurt Cobain, claims to be neither bisexual nor a lesbian; Pfaff is a bisexual; Schemel is a lesbian.]
- _____. 'Crystal Waters' Pop Consciousness.' *Out*, no. 13 (June 1994): 60. [House-music sensation in queer dance clubs.]
- _____. 'Sharp Notes.' *Out*, no. 13 (June 1994): 66. [Brief comments on *All the Rage* by Bob Ostertag and performed by Kronos Quartet which includes tapes of the riot precipitated by CA Governor Wilson's veto of a 1991 gay rights bill.]
- _____. 'Boogie-Woogie Women.' *Out*, no. 14 (July/August 1994): 40. [Lesbian Kate Schellenbach is drummer with Luscious Jackson which does many feminist songs focusing on respect for women.]
- Rosen, Charles. 'Music á la mode.' *New York Review of Books*, 41 (June 23, 1994): 55-62. [Reviews 3 traditional studies and 6 books by "new musicologists," including *Queering the Pitch*. Argues against contextualization of music and a "gay sensibility" as flawed; his overall reaction to "new musicology" is mixed.]
- Ross, Alex. 'The Gay Connection in Music and in a Festival.' *New York Times*, June 27, 1994, p. C13+. [Reviews several musical programs in last week's Gay Games cultural festival; claims that gay men and lesbians have made a disproportionately large contribution to music.]
- _____. 'A Female Deer? Looking for Sex in the Sound of Music.' *Lingua franca*, August 1994, pp. 53-60. [Discussion of "new musicology," including many current issues and authors. Queer related: *Queering the Pitch*, Schubert controversy, Ives, Britten, Tchaikovsky, and Handel. Critical of much gay scholarship for over-reliance on oppression in

- defining the self, critical of McClary as reasserting gay stereotypes but calling them positive traits. Concern that a new formalism is emerging.]
- _____. 'Hank Dutt. The Kronos Quartet's Violist is One of the Few Openly Gay Personalities in Classical Music.' *10 Percent* 2/10 September/October 1994): 58-59, 75-77. [About Dutt's coming out in conjunction with *All the Rage*; raises some larger issues about gay men and lesbians in the classical scene.]
- Rothstein, Murray. 'Ignorance Can Be Bliss.' *New York Times*, July 10, 1994, sec. 2, p. 2. [Letter responding to Schwarz's NYT article.]
- Rubey, Dan. 'Voguing at the Carnival: Desire and Pleasure on MTV.' *The South Atlantic Quarterly* 90 (Fall 1991): 871-906.
- Rule, Sheila. 'Generation Rap.' *New York Times Magazine*, April 3, 1994, p. 40-45. [Interview with Abiodun Oyewole, influential precursor of rap, and Ice Cube, an originator of gangsta rap. Ice Cube's record, *Lethal Injection*, has prompted outrage against graphic depiction of sexual conquests and its glorification of violence against women and homosexuals.]
- Rycenga, Jennifer. 'The Uncovering of Ontology in Music: Speculative and Conceptual Feminist Music.' *repercussions* 3/1 (Spring 1994): 22-46. [Includes discussion of the lesbian-feminist circumstances of Pauline Oliveros's *Sonic Meditations* as a case study for her model of feminist musical philosophy.]
- Sales, Nancy Jo. 'GLAAD Handing.' *New York*, 26 (April 5, 1993): 22. [Donald Suggs, the director of public affairs for the New York chapter of the Gay and Lesbian Alliance Against Defamation (GLAAD) fights against anti-gay lyrics.]
- Schwarz, K. Robert. 'The Bitter with the Sweet.' *Out*, no. 12 (May 1994): 30. [Brief comments on *Memento Bittersweet*, a CD of music by HIV-positive composers: Fred Hersch, Kevin Oldham, Chris DeBlasio, Lee Gannon and Calvin Hampton; Catalyst 102611 D.]
- _____. 'Composers' Closets Open for All to See.' *New York Times*, June 19, 1994, sec. 2, p. 1, 24. [Notes an apparent stylistic trend among (male) composers with gays writing "tonal, lyrical, more conservative music" while heterosexuals dominated the academic scene with modernism; comments on reticence of some scholars to consider sexuality; identifies some of the questions about the effect of sexual orientation on music as well as biography.]
- _____. 'A Voice of Distinction.' *Out*, no. 15 (September 1994): 19. [About Meredith Monk.]
- Sessums, Kevin. 'Simply Sandra.' *Out*, no. 15 (September 1994): 68-73, 124-27. [Interview with Sandra Bernhard about her album, *Excuses for Bad Behavior*, about gay and lesbian audiences, and her sexuality.]
- Shenton, Tony. 'Good Riddance.' *Advocate*, no. 653 (April 19, 1994): 75-76. [Critical review of "After Goodbye" (PBS), focusing on the devastation of AIDS for the Turtle Creek Chorale in Dallas.]
- Sky, Rick. *The Show Must Go on: The Life of Freddie Mercury*. Secaucus, NJ: Carol Pub. Group, 1994. ["A tell-all book about the famously androgynous bisexual rock star who hid public disclosure of the fact that he had AIDS until 24 hours before his death. (*Lambda Rising News*).]
- Smith, Martha Nell. 'Sexual Mobilities in Bruce Springsteen: Performance as Commentary.' *The South Atlantic Quarterly* 90 (Fall 1991): 833-54.
- Solomon, Alisa. 'Queen for a Day.' *Village Voice Literary Supplement*, no. 16 (June 1992): 23. [Critical review of *Vested Interests* by Marjorie Garber.]
- Sutcliffe, Tom. 'Stripping away the Grime.' *Musical Times*. 135, no. 1816 (June 1994): 400-402, 404. [Discusses the role of homosexuality in staging of Britten's operas, especially *Peter Grimes*; favorably reviews a new production by Willy Decker for Theatre de la Monnaie in Brussels.]
- Thorpe, David. [Review of *All the Rage*]. *10 Percent* 2/8 (June 1994): 16. [By Bob Ostertag and performed by Kronos Quartet.]
- _____. 'Bad Girl. Sandra Bernhard Talks about Her First Recording in Five Years, *Excuses for Bad Behavior*.' *10 Percent* 2/10 September/October 1994): 9-10. [Interview.]
- Udovitch, Mim. 'k. d. lang.' *Rolling Stone*, August 5, 1993, pp. 54-57. [About her upbringing, her early career and coming out.]
- Velez, Andrew. 'Jazz in Action.' *Out*, no. 15 (September 1994): 34. [Jazz pianist Fred Hersch talks about being gay and HIV-positive.]
- V., Paul. 'David Williams Sings Out.' *Out*, no. 13 (June 1994): 69. [Nephew of Andy Williams led to come out by AIDS-related song on his last album, *Harmony Hotel*, with brother Andrew.]
- Walters, Barry. 'Viva Morrissey.' *Advocate*, no. 650 (March 8, 1994): 76-77. [Favorable comments on *Vauxhall and I* which includes several queer songs.]
- _____. 'Gay Disco 101.' *Advocate*, no. 650 (March 8, 1994): 77-78. [German CS compilation on SPV which makes an excellent presentation of the gay disco aesthetic.]
- _____. 'Gay Punks on Top.' *Advocate*, no. 654 (May 3, 1994): 80-81. ["Queerness was Hüsker Dü's unspoken subject," but now former members Grant Hart and Bob Mould are out and the latter is beginning to deal with sexuality in his songs.]
- _____. 'What It Isn't.' *Advocate*, no. 657 (June 14, 1994): 96. [Review of 7 Year Bitch's *Viva Zapata*.]
- _____. 'Punk punch.' *Advocate*, no. 658 (June 28, 1994): 102. [Review of Pansy Division's new release *Deflowered (Lookout!)*, described as "homo lust 'n' love songs."]
- Wieder, Judy. 'Melissa: Rock's Great Dyke Hope.' *Advocate*, no. 660 (July 26, 1994): 44-57. [Interview with Etheridge and her girlfriend, filmmaker Julie Cypher.]

[JME]

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in future issues

Would you like to be a book reviewer for the Newsletter? We welcome submissions; or call or write us with your ideas. I know there are some fine new voices out there who are perfectly matched with some new book or other. Please, make yourselves known!

We continue to solicit pieces on the topics of race and spirituality as they intersect with music and sexuality. Our reviews of *Musicology and Difference* and *Queering the Pitch* will appear in the next issue. We'll have a report on the upcoming queer studies conference in Iowa, and a piece on gay meanings in rock music. With luck, we'll also hear about the new Houston Opera production based on the life of Harvey Milk.

[CW]