

GLBTQ Culture

A Select Bibliography of GLBTQ Materials in book and compact disc formats

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Books & CDS

**Audible Traces: Gender, Identity, and Music. Barkin, Elaine and Lydia Hamessley (eds.)
ML82.A93 1999 & CD12723**

Includes chapter: Lesbian skin and musical fascination / Martha Mockus and It's raining men : the Weather Girls, gay subjectivity, and the erotics of insatiability / Mitchell Morris.

**Encrypted Messages in Alban Berg's Music. Bruhn, Siglind (ed.)
ML410.B47 E53 1998**

Inlcudes chapter: Femme fatale and lesbian representation in Alban Berg's Lulu / Karen Pegley.

**Gay American Composers [sound recording].
M178 .G39 1996**

Contents: Hommage Ã Rachmaninoff / Robert Helps (Helps, piano) (2:13) -- I was there : from Five songs on poems of Walt Whitman / Lee Hoiby (Peter Stewart, baritone ; Hoiby, piano) (3:03) -- From String quartet set. Variations (5:19) ; Estamp[i]e (3:58) / Lou Harrison (Kronos Quartet) -- Incitation to desire : tango / Chester Biscardi (Anthony de Mare, piano) (3:17) -- From The Nantucket songs. The dance (1:27) ; Nantucket (1:13) ; Go, lovely Rose (1:35) ; The dancer (1:50) / Ned Rorem (Phyllis Bryn-Julson, soprano; Rorem, piano) -- Fantasy pieces / David Del Tredici (Del Tredici, piano) (9:28) -- Desire, movement : from Two quartets / Robert Maggio (Bart Feller, Kathleen Nester, flutes ; Fred Sherry, Jonathan Spitz, violoncellos ; Bradley Lubman, conductor) (7:28) -- In the department of love / Conrad Cummings (Cummings Ensemble [SBar, violin, violoncello, woodwinds, keyboard]) (3:59) -- Bass trombone, bass clarinet, harp / William Hibbard (Jon English, bass trombone ; Charles West, bass clarinet ; Motter Forman, harp ; Hibbard, conductor) (8:01) -- Transform (stream) : excerpt / Jerry Hunt (Hunt, voice and original instruments [electronic music]) (3:16) -- Serenade for Betty Freeman & Franco Assetto / Lou Harrison (Harrison, suling ; Gamelan Sekar Kembar) (5:48) -- Walt Whitman in 1989 / Chris DeBlasio (Michael Dash, baritone ; DeBlasio, piano) (3:40) -- Hommage Ã FaurÃ© / Robert Helps (Helps, piano) (3:55).

**Gay American Composers. Volume Two [sound recording].
M178 .G39 1997**

Contents: Aeolian harp (1:32) ; The banshee (1:42) ; The lilt of the reel (1:58) / Henry Cowell (Henry Cowell, piano) -- Ulysses at the edge of the world / Harry Partch (Gate Five Ensemble of the University of Illinois [version for alto and baritone saxophones, percussion (bamboo and diamond marimbas, cloud-chamber bowls; 2 players)]) (6:37) -- Excursions : for piano / Samuel Barber (Zola Shaulis, piano) (11:46) -- Concerto for piano & orchestra. Moderato molto / Marc Blitzstein (Michael Barrett, piano ; Brooklyn Philharmonic Orchestra ; Lukas Foss, conductor) (10:50) -- Sonata for violin & piano. Moderate tempo / Aaron Copland (Carroll Glenn, violin ; Hilde Somer, piano) (7:25) -- Symphony no. 3. Allegro moderato (3:50) ; Tempo di valzer (4:11) / Virgil Thomson (New Hampshire Symphony Orchestra ; James Bolle, conductor) -- String quartet no. 2, op. 35 / Ben Weber (New Music Quartet) (10:40) -- Ryoanji : (excerpt) / John Cage (Jeffrey Krieger, electronic violoncello, with electronics) (3:07) -- Frail demons. Dance 1 (2:52) ; Tribe. Dance 2 (2:57) / Alwin Nikolais -- Sonata XIII from Sonatas & interludes for prepared piano / John Cage (Maro Ajemian, prepared piano) (4:00).

**Lesbian American Composers [sound recording].
M1977.W64 L474 1998**

Contents: Poem of change / Pauline Oliveros (Pauline Oliveros, voice, accordion, original text) (10:21) -- Raw silk : a rag / Nurit Tilles (Nurit Tilles, piano) (6:13) -- Portrait of Sappho / Linda Montano (Linda Montano, voice, electronics, piano) (7:16) -- Barbie's other shoe / Lori Freedman, Marilyn Lerner (Queen Mab) (5:08) -- I want to live : Act II duet from Patience & Sarah / Paula M. Kimper (Lori Ann Phillips, Elaine Valby, sopranos ; orchestra conducted by Steven Osgood) (4:30) -- Wolf chaser / Eve Beglarian (Robin Lorentz, violin, wolf chaser ; Eve Beglarian, percussion, electronics) (13:53) -- running the edge / Jennifer Higdon (Claudia Anderson, Jill Felber, flutes ; John Piirainen, piano) (6:16) -- I give you back / Annea Lockwood (Elizabeth Eshleman, soprano) (7:16) -- Winter / Madelyn Byrne (electronics: Lisa Frisari, crotales ; voice of Malin Serner) (7:31) -- SUM (State of the Union message) / Ruth Anderson (Collage) (7:37).

**Liberace: An American Boy. Pyron, Darden Asbury
ML417.L67P97 2000**

*"...Born Wladziu Valentino Liberace, the youthful piano prodigy chose to become a showman rather than a serious musician, livening up the classical repertoire with pop favorites and attracting swooning female fans who adored his outrageous costumes and garish accessories like the famous candelabra. He was flamboyantly swishy yet never publicly admitted he was gay, even when dying of AIDS; he genuinely believed in the conservative, Catholic, Midwestern values of his immigrant parents, even as his private life belied them. Pyron dismantles the façade of lies and evasions behind which Liberace concealed his driving ambition as well as his sexual orientation, but this is a fundamentally sympathetic portrait...
- From Amazon.com*

**Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig. Peraino, Judith Ann.
ML3838.P365 2006**

Contents: Songs of the sirens : desire -- A music of one's own : discipline -- Queer ears and icons : sign systems -- Homomusical communities : production -- Flights of fancy : power.

**Musicology and Difference: Gender and Sexuality in Music Scholarship. Solie, Ruth A. (ed.)
ML3838.M96 1993**

Includes chapters: Lesbian fugue and Carnaval, cross-dressing, and the woman in the mirror.

**The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire. Koestenbaum, Wayne.
ML429.K74A3 1993**

*Why do so many gay men love opera? What makes an "opera queen"? What is the connection between gay sexuality and the full-throated longing that emerges from the diva's mouth? In *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*, self-proclaimed opera queen Wayne Koestenbaum investigates the hidden--and unexpected--mysteries that opera and sexuality produce. At once a personal meditation and an iconoclastic, highly entertaining survey of divas, *The Queen's Throat* is ultimately a profoundly moving, and at times curiously disturbing, investigation of the intricate interplay between art and sexuality, between beauty and eroticism..."--Michael Bronski --This text refers to the Paperback edition. - **From Amazon.com***

**The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity. Hubbs, Nadine.
ML200.5.H83 2004**

Contents: Modernist abstraction and the abstract art : Four Saints and the queer composition of America's sound -- Being musical : gender, sexuality, and musical identity in twentieth-century America -- Intermezzo. My dear Freddy : identity excesses and evasions chez Paul Bowles -- A French connection : modernist codes in the musical closet -- Queerness, eruption, bursting : U.S. musical modernism at midcentury -- Coda. Composing oneself (reprise).

**Queer Episodes in Music and Modern Identity. Fuller, Sophie and Lloyd Whitesell (eds.)
ML63.Q44 2002**

*Contents: Private performance. "Desire is consuming me": the life partnership between Eugenie Schumann and Marie Fillunger / Eva Rieger. Ravel's way / Lloyd Whitesell. "Devoted attention" : looking for lesbian musicians in fin-de-si cle Britain / Sophie Fuller -- Public appearances. "He isn't a marrying man" : gender and sexuality in the repertoire of male impersonators, 1870-1930 / Gillian Rodger. Tchaikovsky and his music in Anglo-American criticism, 1890s-1950s / Malcolm Hamrick Brown. Transcription, transgression, and the (pro)creative urge / Ivan Raykoff. Musicology and sexuality : the example of Edward J. Dent / Philip Brett -- Double meanings. Cross-dressing in Saint-Sa ns's *Le rouet d'Omphale* : ambiguities of gender and politics / Jann Pasler. The "dark saying" of the Enigma : homoeroticism and the Elgarian paradox / Byron Adams. "An anthology of friendship" : the letters from John Ireland to Father Kenneth Thompson / Fiona Richards -- Queer listening. Tristan's wounds : on homosexual Wagnerians at the fin-de-si cle / Mitchell Morris. When subjects don't come out / Sherrie Tucker.*

Queering the Pitch: The New Gay and Lesbian Musicology. Brett, Philip, Elizabeth Wood, and Gary C. Thomas (eds.)
ML55.Q44 1994

Contents: Queering the pitch : a posy of definitions and impersonations / Wayne Koestenbaum - Musicality, essentialism, and the closet -- Eros and orientalism in Britten's operas / Philip Brett -- Sapphonic / Elizabeth Wood -- On a lesbian relation with music : a serious effort not to think straight / Suzanne G. Cusick -- A conversation with Ned Rorem / Lawrence D. Mass -- Henry Lawes's setting of Katherine Philips's friendship poetry in his Second book of ayres and dialogues, 1655 : a musical misreading? / Lydia Hamessley -- Unveiled voices : sexual difference and the Castrato / Joke Dame -- "Was George Frideric Handel gay?" : on closet questions and cultural politics / Gary C. Thomas -- Constructions of subjectivity in Schubert's music / Susan McClary -- Queer thoughts on country music and k.d. lang / Martha Mockus -- Lesbian compositional process : one lover-composer's perspective / Jennifer Rycenga -- Growing up female(s) : retrospective thoughts on musical preferences and meanings / Karen Pegley and Virginia Caputo -- Authority and freedom : toward a sociology of the gay choruses / Paul Attinello.

Something for the Boys: Musical Theater and Gay Culture. Clum, John M.
ML1700.C58 1999

*"If you think this is one of those academic gay- or gender-studies-type tomes that applies a lot of incomprehensible French terms to good old-fashioned American entertainment, think again. John M. Clum may be a professor at Duke, but what this garrulous gay-inflected romp around the past 75 or so years of musical theater reveals him to be is, to use his own affectionate term, a hopeless and incurable "show queen." Indeed, Something for the Boys is so personal and idiosyncratic in its survey of the gay side/subtext of musical theater that's it's kind of like a loooooong dinner with an invaluable surviving old-school elder queen. You know the type--she's seen every show and/or owns every score since 1703 and she's not afraid to hold forth tartly on everything from Julie Andrews's performance in the film of Victor/Victoria ("She was Mrs. Blake Edwards and that's why she was at the center of a Blake Edwards film") to Rodgers and Hammerstein (whose work Clum provocatively finds impossible to extract a gay reading from--or, in his words, to "queer"). Of course, she's also got the last word on every diva to walk the floorboards, from Garland ("the Wreck Who Went On--brilliantly") and Streisand (who has "the toughness that drag queens aspire to") to Bernadette Peters ("as close to a diva as the New York theater has produced in the past 30 years") and an underrated treasure like Barbara Cook (whose story reflects that of gay history, Clum informs us, since she "'came out' as a fat woman." We're sure Miss Cook's happy to know that)... " - **From Amazon.com***

*List compiled by Molly Royse & Kawanna Bright
UT Libraries' Diversity Committee
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