

# Beethoven Was a Lesbian

A Radio Opera by Sophie Seita & Naomi Woo  
Tête-à-Tête Opera Festival 2020

Sources and References  
(in order of appearance)

## Overture

‘Tristan and Isolde were really a couple of Lesbians’ — W.H. Auden as quoted in Edmund Wilson, *Letters on Literature and Politics, 1912-1972* (Routledge & Kegan Paul, 1977), p. 430.  
Elizabeth Freeman, ‘Packing History, Count(er)ing Generations’, *New Literary History*, 31.4 (Autumn, 2000), pp. 727-744.

## I. Postcards [standing]

Jacques Derrida, *The Post-Card: From Socrates to Freud and Beyond* (Chicago: The University of Chicago Press, 1987).  
Carolee Schneemann, ‘Cézanne, She Was a Great Painter’, in *Imaging Her Erotics: Essays, Interviews, Projects* (Cambridge, MA: MIT Press, 2003), p. 145. Originally published as *Cézanne, She Was A Great Painter* (New Paltz, NY: Tresspuss Press, 1975).

## II. Chords of Joy [at the piano]

Adrienne Rich, ‘The Ninth Symphony of Beethoven Understood at Last as a Sexual Message’, in *Adrienne Rich’s Poetry*, ed. by Barbara Charlesworth Gelpi and Albert Gelpi (New York: Norton, 1975).  
Susan McClary, *Feminine Endings: Music, Gender and Sexuality*, 2<sup>nd</sup> ed. (Minneapolis: University of Minnesota Press, 2002).

### **III. Heart-to-Heart and Other Theoretical Gossip [sitting]**

Pauline Oliveros, qtd. in Martha Mockus, *Sounding Out: Pauline Oliveros and Lesbian Musicality* (New York: Routledge, 2008), 77.

Eve Kosovsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Duke University Press, 2003), vii.

Julia Eckhardt, *Grounds for Possible Music: On Gender, Voice, Language, and Identity* (Berlin: Errant Bodies Press, 2013), 12.

Suzanne Cusick, 'On A Lesbian Relationship with Music: A Serious Effort Not to Think Straight', in *Queering the Pitch: The New Lesbian and Gay Musicology*, ed. by Elizabeth Wood and Philip Brett (New York: Routledge, 2006), 67–83.

bell hooks, 'Theory as Liberatory Practice', *Yale Journal of Law and Feminism* (New Haven, 1991), 2.

Audre Lorde, 'The Uses of the Erotic: The Erotic as Power', in *Sister Outsider: Essays and Speeches* (Berkeley, CA: Crossing Press, 1984).

Wayne Koestenbaum, 'Last Songs for Jessye Norman', in *Art Forum*, vol 58, no. 5 (Jan 2020)

Gloria Anzaldúa, quoted in Mikko Tuhkanen, "Queer Hybridity," in *Deleuze and Queer Theory*, ed. Chrysanthi Niganni and Merl Storr (Edinburgh: Edinburgh University Press, 2009), 96.

Pauline Oliveros, *Sonic Meditation* (Baltimore, MD: Smith Publications, 1974).

### **IV. Pauline in the Living Room [reclining]**

Martha Mockus, *Sounding Out: Pauline Oliveros and Lesbian Musicality* (New York: Routledge, 2008).

Pauline Oliveros, *Deep Listening: A Composer's Sound Practice* (New York: iUniverse, 2005).

### **V. Final Aria [lying down]**

Wayne Koestenbaum, *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (London: GMP, 1993).

Charles Williams, *All Hallows' Eve* (New York: Avon Books, 1969).

Jessye Norman performing 'Isolde's Liebestod' from *Tristan and Isolde* with Herbert Von Karajan and the Wiener PHilharmoniker (Deutsche Grammophon, 1988).