



PROJECT MUSE®

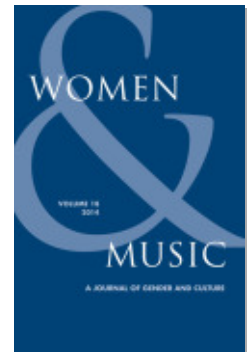
Letter from the Editor

Ellie M. Hisama

Women and Music: A Journal of Gender and Culture, Volume 18, 2014,
pp. vii-viii (Article)

Published by University of Nebraska Press

DOI: <https://doi.org/10.1353/wam.2014.0007>



➔ *For additional information about this article*

<https://muse.jhu.edu/article/562309>

Letter from the Editor

It is with immense pleasure that I assume the editorship of *Women & Music: A Journal of Gender and Culture*, a publication I have long admired. In the capable hands of outgoing editor in chief Suzanne G. Cusick, *Women & Music* has developed into one of the most exciting and significant journals in the field. Since its founding in 1997, I have eagerly looked forward to reading *Women & Music*, which always bursts with ideas and makes available cutting-edge work from well-established and emerging scholars alike.

When Judy Tsou contacted me on behalf of the search committee to invite me to become *Women & Music*'s next editor in chief, I was surprised and humbled but also reluctant to succeed Suzanne, who has brilliantly edited the journal for more than a decade. *Women & Music* has flourished because of her belief in its critical importance. Intellectually daring, gracious, and encouraging, Suzanne has offered to so many of us her perceptive readings of our work. As editor emerita, she will, we hope, have more time to focus on her own writing, continuing to contribute to a field that she has helped to shape for over twenty years. Although I vowed never to edit another journal after having edited two peer-reviewed quarterlies, work that I found rewarding and exhausting in equal measure, I eventually accepted the committee's invitation in order to help sustain the journal Suzanne has cultivated with such care.

I am delighted to be working with a fantastic New York-based editorial group, which includes Managing Editor Emily Wilbourne and Book Review Editor Stephanie Jensen-Moulton, and with our distinguished publisher, the University of Nebraska Press. I am grateful to our eminent outgoing editorial board, many of whom helped the journal come into being nearly two decades ago, for their ongoing support. Our thanks are due to Karen Ahlquist, Jane

Bowers, Susan C. Cook, Linda Dusman, Sophie Fuller, Lydia Hamessley, Ellen Koskoff, Fred Everett Maus, Susan McClary, Helen Metzelaar, Pirkko Moisala, Kip Pegley, Catherine J. Pickar, and Eva Rieger. We gratefully acknowledge the generous support of New York University's Faculty of Arts and Sciences during Suzanne's years as editor in chief and Columbia University's Department of Music for housing the journal during my editorship. I also wish to thank Anton Vishio, Hana, and Liam for sharing my time, otherwise spent with them, with the journal.

I am thrilled to welcome the incoming editorial board, which includes many of the most prominent and exciting writers on music in relation to women, gender, sexuality, and feminist and queer theory. They represent numerous disciplines and subfields, including composition, ethnomusicology, music education, music theory, musicology, American studies, English, ethnic studies, African American studies, Asian American studies, Chicana/Latina studies, performance studies, communication studies, sound studies, and women's/feminist/gender/queer/sexuality studies. The collected body of publications by the editorial board beautifully demonstrates the remarkable diversity of the field in 2014.

In this issue, we are very happy to offer four articles that contribute insightfully to conversations about women, men, gender, sexuality, performance, labor, and motherhood. Joshua D. Pilzer explores the roles of music and dance in relation to the social domination enacted within the Korean "comfort women" system; Lisa Barg considers aesthetic practices and gendered labor as they relate to Billy Strayhorn's vocal arrangements; Shana Goldin-Perschbacher considers Icelandic nationalism, "gender difference" feminism, and a maternal aesthetic in examining the music of Björk; and Sarah Hankins theorizes a queer experiential hermeneutics and then reflects upon an embodied example in the practice of tipping at Boston-area gender performances.

Women & Music remains open to submissions of all kinds. We warmly welcome innovative work from diverse disciplinary perspectives that focuses on women and men, gender and sexuality. With your support, the journal will continue to flourish.

Ellie M. Hisama
Columbia University