The conference feminist theory and music has met biennially since 1991 to provide an international, transdisciplinary forum for scholarly thought about music in relation to gender and sexuality, as well as for performances that present such thought in sound and embodied action. This year’s conference, entitled “New Voices for a New Millennium,” brings diverse voices as our community broadens, embracing also race, class, and transnationalism. We come full circle as we meet at the home institution of the first conference’s organizer, Lydia Hamessley, who at the time had just completed her doctorate (1989) at the University of Minnesota, where the first conference was held, and who had yet to find academic employment.

Those of us at that first conference recall that we submitted our abstracts via the US Mail and printed with dot matrix printers. Plans were made through many long-distance phone calls and in-person meetings, and announcements for the conference were made mostly in person with flyers at other conferences or through snail-mailings. Before Facebook, Twitter, blogs, and even e-mail, a face-to-face conference was the primary means to exchange ideas and build a social/professional network. In the midst of our current online culture, ftm still values the personal interactions and serendipitous conversations that are still best had by meeting with each other in venues far and wide while still embracing millennial technological change.

Many thanks to all whose work has kept the disparate community these conferences support so active and so strong for the past twenty-two years. In particular we want to thank those donors who contributed generously to fund all the graduate students’ Supper Buffet tickets at the conference. We and the next generation of feminist music scholars whose full participation their gifts support thank them – both for their many past contributions to these conferences, and for their generosity toward this one.

Lisa Barg, McGill University
Marcia J. Citron, Rice University
Susan Cook, UW-Madison
Suzanne Cusick, New York University
Robert Fink, UCLA
Bonnie Gordon, University of Virginia
Ellie Hisama, Columbia University

Elizabeth Keathley, UNC-Greensboro
Ellen Koskoff, Eastman School of Music
Susan McClary, Case Western Reserve University
Mary Natvig, Bowling Green State University
Ruth Solie, Smith College
Judith Tick, Brandeis University
Judy Tsou, University of Washington

You can read about the history of ftm at http://conferences.hamilton.edu/ftm12/history

Previous ftm conferences:
FTM1: Minneapolis (1991)
FTM2: Rochester (1993)
FTM3: Riverside (1995)
FTM4: Charlottesville (1997)
FTM5: London (1999)
FTM6: Boise (2001)
FTM8: New York (2005)
FTM9: Montreal (2007)
FTM10: Greensboro (2009)

Welcome to FTM12!
– Gayle Murchison, Program Committee Chair, The College of William and Mary
– Lydia Hamessley, Local Arrangements Chair, Hamilton College
– Suzanne G. Cusick, “Your affectionate servant, like a sister ready to serve you,” New York University
Acknowledgements for FTM13

Program Committee
Gayle Murchison, chair, The College of William and Mary
Suzanne G. Cusick, New York University
Robert Fink, University of California - Los Angeles
Philip Gentry, University of Delaware
Bonnie Gordon, University of Virginia
Tammy L. Kernodle, Miami University
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William DiPaolo, Wellin Hall Technical Director
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New York University
Anoosua Mukherjee, Department of Music, Executive Assistant to the FTM Program Committee
Michael Beckerman, Department of Music, Faculty of Arts and Science
Lawren Young, Department of Music, Faculty of Arts and Science

The College of William and Mary
Logan Chappell, Music Department Administrator
FTM 2013 Program

Wednesday, July 31
2:00-5:00 p.m. REGISTRATION & ROOM CHECK-IN
Kirner-Johnson Commons

5:00-7:00 p.m. WELCOME RECEPTION
Kirner-Johnson Commons

7:00-8:45 p.m. Pearl (an opera)
KJ Bradford Aud.
Amy Scurria, Duke University
Session Chair: Margaret Thickstun, Hamilton College

Thursday, August 1
8:00 a.m. REGISTRATION/COFFEE
Kirner-Johnson Commons

8:00 a.m.-1:30 p.m. AV/Tech check for participants
KJ Red Pit

9:00-10:10 a.m. PAPER SESSION 1
KJ Bradford Aud.
Gender Performativity
Session Chair: Heather Buchman, Hamilton College

Clara Rockmore’s “Serious Music”: Theremin Performance Practices and the Materiality of Musical Meaning
Kelly Hiser, University of Wisconsin-Madison

Performing Exclusion: Representing Suffrage Onstage
Mary Simonson, Colgate University

10:10-10:30 a.m. BREAK

10:30 a.m.-12:15 p.m. PAPER SESSION 2
KJ Bradford Aud.
Voice, Class, Religion
Session Chair: Stephanie Vander Wel, State University of New York at Buffalo

Soy tu Dueña: Music, Class and Gender in Univision's Telenovelas
Elizabeth Keathley, University of North Carolina, Greensboro

Shattered Image: Appalachian White-Trash Femininities in the Songs of Dolly Parton
Lydia Hamessley, Hamilton College

Voicing Sensuality, Voicing Separation: The Solo Voice in Fundamentalist Christian Music Recordings
Sarah Bereza, Duke University
12:15-1:00 p.m.  LUNCH

12:15-1:00 p.m.  GRIME LUNCH  
      KJ 123

1:15-1:45 p.m.  LECTURE RECITAL  
      Wellin Hall
      Session Chair: Stephanie Vander Wel, State University of New York at Buffalo  
      Mari Nagatomi, Doshisha University

2:00-3:10 p.m.  PAPER SESSION 3  
      KJ Bradford Aud.
      Ethnographic Perspectives on Gender  
      Session Chair: Carol Babiracki, Syracuse University  
      “Me nua mmaa wɔ hene?” (“Where are my sisters?”): The Taboo Against Women  
      Drumming in Pre-colonial to Present-day Ghana  
      Sarah Riegler, University of Toronto  
      “None of us think about being a woman”: Performing Gender Without Norms  
      Yoko Suzuki, University of Pittsburgh

2:00-3:10 p.m.  PAPER SESSION 4  
      KJ Red Pit
      Early Jazz  
      Session Chair: Monica Hairston, Center for Black Music Research  
      “Both the Best and the Worst in the Band”: Reading Race and Gender in Ella Fitzgerald’s Critical Reception  
      Christopher Wells, University of North Carolina, Chapel Hill  
      Josephine Baker, Chanteuse  
      Catherine Schwartz, McGill University

3:10-3:30 p.m.  BREAK

3:30-5:15 p.m.  PAPER SESSION 5  
      KJ Bradford Aud.
      Embodiment in Film  
      Session Chair: Phil Gentry, University of Delaware  
      “The Party’s Over”: The Voice of Judy Holliday  
      Nancy Newman, State University of New York at Albany  
      Lipsyncing as Autobiographical Performance in Jonathan Caouette’s Tarnation  
      María Edurne Zuazu, CUNY Graduate Center  
      Come As Your Favorite Movie Star: Eleanor Powell in a Terribly Complicated Moment  
      Robynn Stilwell, Georgetown University
5:15-7:00 p.m.  
DINNER (Dining Hall hours 5:00-6:30)

8:00-9:30 p.m.  
KJ Bradford Aud.  
FILM  
Session Chair: Lydia Hamessley, Hamilton College

*Americana Women: Roots Musicians – Women’s Tales & Tunes*  
Dyann and Rick Arthur, MusicBox Project  
Screening followed by Q&A with the filmmakers.

Friday, August 2

8:30 a.m.  
REGISTRATION/COFFEE

9:00-10:45 a.m.  
KJ Bradford Aud.  
PAPER SESSION 6  
Musical Theatre  
Session Chair: Stephan Pennington, Tufts University

“Pretty Women”: Gendered Commodification as Manifestation of Anti-Capitalist Critique in Stephen Sondheim’s *Sweeney Todd*  
Ashley Pribyl, University of Texas at Austin

“When Words Fail, Music Speaks”: Musical Theatre Aesthetics and the Queer Art of Failure  
Christopher Culp, State University of New York at Buffalo

“Stick to your own kind”: An Ecofeminist Ecomusicological Consideration of Race and Gender in *West Side Story*  
Alysse Padilla, New York University

9:00-10:45 a.m.  
KJ Red Pit  
PAPER SESSION 7  
Sexual Violence  
Session Chair: Mary Greitzer, Shepherd School of Music, Rice University

On Lesbian Identity, Corrective Rape, and White-Washing in South Africa  
Nicol Hammond, New York University

“Merely Cultural”? Contemporary Opera and/as Transnational Feminist Advocacy  
Samuel Dwinell, Cornell University

“Raging Passion”: Sexual Violence in *Le Parangon des Chansons* (1540)  
Jenna Harmon, Northwestern University

10:45-11:00 a.m.  
BREAK

11:00 a.m.-12:45 p.m.  
KJ Bradford Aud.  
PAPER SESSION 8  
Representing Asia  
Session Chair: Nancy Yunhwa Rao, Rutgers University
Orientalism and the Appropriation of Asian Women’s Voices in the Music of David Bowie and Weezer
Vivian Luong, University of Michigan

Yayoi Uno Everett, Emory University and Nancy Yunhwa Rao, Rutgers University

Between Personal and Public: Women Singing Opera and Pop in Contemporary Chinese Film
Zhichun Lin, Ohio State University

11:00 a.m.-12:10 p.m.  PAPER SESSION 9
KJ Red Pit  Disability
Session Chair: Nancy Newman, State University of New York at Albany

Blind Woman’s Bluff: The Success of a Disabled, Female Composer in Eighteenth-Century Vienna
Jamie Weaver, Stephen F. Austin State University

Her Garden as Prison: How Ultramodernist Composer Johanna Beyer Escaped into the Stars
Melissa de Graaf, University of Miami

12:10-1:15 p.m.  LUNCH

1:15-1:45 p.m.  LECTURE RECITAL
Wellin Hall  Vivaldi’s Women: Suppression and Revival of Low Female Singing Voice
Julie Cross, University of Wisconsin-Whitewater with Katherine Ciesinski and Suzanne Fatta

2:00-3:00 p.m.  NEW VOICES, NEW MILLENNIUM ADDRESS
KJ Bradford Aud.  Introduction: Gayle Murchison, The College of William and Mary

Ehpicik Nihkanapasuwok Nihkannomoniyal Lintuwakonol: Wabanaki Women, Reconciliation, and Song
Ann Spinney, Nashua Community College

3:00-3:15 p.m.  BREAK

3:15-5:00 p.m.  PAPER SESSION 10
KJ Bradford Aud.  Trans
Session Chair: Shana Goldin-Perschbacher, Stanford University

To T or Not to T: Lucas Silveira’s Transgender Cover Songs
Victoria Malawey, Macalester College

Trans*americana
Shana Goldin-Perschbacher, Stanford University
The Queer History of the Castrato
Emily Wilbourne, Queens College and CUNY Graduate Center

3:15-5:00 p.m.  PAPER SESSION 11
KJ Red Pit
Memory and Temporality
Session Chair: Tes Slominski, Beloit College

Women Singing, Women and Collective Memory in Tai-Dam Community of Laos
Marie-Pierre Lissoir, Free University of Brussels

Keep Off the Track: Doin’ Queer Time with Meg and Cris
Tes Slominski, Beloit College

Creating Citoyenne Pipelet’s Sapho (1794) in a New Age
Hedy Law, University of British Columbia

5:15-7:00 p.m.  DINNER (Dining Hall hours 5:00-6:30)

7:30-9:00 p.m.  CONCERT
Wellin Hall
The Legacy of the “Thrush”: Women as Eco-composers
Margaret Lucia, Shippensburg University

Amy Beach (1867-1944), “The Hermit Thrush at Morn,” Op. 92, No. 2
Hilary Tann (b. 1947), “Light From the Cliffs”
Kala Pierson (b. 1977), “Ripple Circles”
Mercedes Zavala Gironés (b. 1962), “Seven Haikus”
Anna Rubin (b. 1946), "Honeybee Suite"

Solo Cello works by Ethel Smyth and Brazilians Marina Rezende, Vanessa Rodrigues
Giovanna Lelis, São Paulo State University

Ethel Smyth (1867-1944), Sonata in A minor for cello and piano
Jesse Sprole, pianist
Marina Rezende (b. 1944), “À Deriva”
Vanessa Rodrigues (b. 1979), “A Quem Interessar Posse”

Saturday, August 3
8:30 a.m.  REGISTRATION/COFFEE
Kirner-Johnson Commons

9:00-10:45 a.m.  PAPER SESSION 12
KJ Bradford Aud.
Activating the Her Noise Archive: Whose Soundtrack, Whose Soundspace?
Session Chair: Elizabeth Hoffman, New York University

Intimate Publics in the Her Noise Archive
Holly Ingleton, City University, London

Twice Erased: The Silencing of Feminisms in Her Noise
Lina Džuverovic, Royal College of Art/Tate
Why Not Our Voices?
   Cathryn Lane, CRISAP (Creative Research in Sounds Arts Practice)

9:00-10:10 a.m.  PAPER SESSION 13
KJ Red Pit
Diasporic Voices
Session Chair: Tomie Hahn, Rensselaer Polytechnic Institute

Susana Baca and the Feminine Voice of Nueva Canción
   Erin Miller, Bob Cole Conservatory of Music

It’s Millie Small, the Blue Beat Girl: “My Boy Lollipop,” Girlhood, and Migration
   Alexandra Apolloni, University of California – Los Angeles

10:45-11:00 a.m.  BREAK

11:00 a.m.-12:10 p.m.  PAPER SESSION 14
KJ Bradford Aud.
Legacies
Session Chair: Lisa Forrest, Hamilton College

Augusta Browne and “The Music of America”
   Bonny Miller, Independent Scholar

Katherine Hart: A Prolific and Unknown Composer of the Mid-Twentieth Century
   Marianna Wilcox, Curator, The Katherine Hart Music Collection

11:00 a.m.-12:10 p.m.  PAPER SESSION 15
KJ Red Pit
Complicating History
Session Chair: Suzanne Cusick, New York University

Setting the Stage: The Role of Professional Female Musicians in Eighteenth-Century Virginia
   Elisabeth Woronzoff, Bowling Green State University

From Patronized to Patron: Renewing the Biography of Vocalist Elizabeth Taylor Greenfield
   Julia Chybowski, University of Wisconsin-Oshkosh

12:10-1:00 p.m.  LUNCH

1:00-1:45 p.m.  LECTURE RECITAL
Wellin Hall
Session Chair: Samuel Pellman, Hamilton College

A New Voice of Chinese-Western Syncretism: The Solo Piano Works of Chen Yi
   Kiu Tung Poon, University of Saint Joseph, Macau, China
2:00-3:10 p.m.  PAPER SESSION 16  
KJ Bradford Aud.  
Contemporary Religiosity  
Session Chair: Ellen Koskoff, Eastman School of Music  
Vocal Legacies and Lineages of Women in Gospel Music  
Nina Ohman, University of Pennsylvania  
Eternal Novices? Professionalism and Contemporary Women Monastic Composers  
Charity Lofthouse, Hobart and William Smith Colleges

2:00-2:35 p.m.  LECTURE RECITAL  
Wellin Hall  
Session Chair: Gayle Murchison, The College of William and Mary  
Prelude, Danse Bizarre and Nocturne: Rebecca Clarke’s Early Pieces for Two Violins and Piano  
Liane Curtis, Brandeis University  
David Brickman and Patricia Sunwoo, violin; Steven Heyman, piano

3:10-3:30 p.m.  BREAK

3:30-5:15 p.m.  PAPER SESSION 17  
Start in KJ Red Pit  
Reading Gender and Performance in Early Modern Italy  
Session Chair: Melanie Marshall, University College, Cork (EI)  
Voices From Within the Convent Walls: The Musical Culture of a Nun in Early Modern Milan  
Arianne Johnson, Brandeis University  
Move to KJ Bradford Aud.  
Performing Opera/Performing Gender: The Case of Helen of Troy in Seicento Venice  
Reba Wissner, Berkeley College  
Goddesses and Love Duets: Female Dialogue and Diplomacy in Jacopo Melani’s Ercole in Tebe  
Aliyah Shanti, Princeton University

3:30-5:15 p.m.  PAPER SESSION 18  
Start in KJ Bradford Aud.  
Reclaiming Blackness  
Session Chair: Maureen Mahon, New York University  
Gabriela Jimenez, University of Toronto  
Move to KJ Red Pit  
“The music is already there”: Jayne Cortez and Black Feminist Jazz Poetry Performance  
Vilde Aaslid, University of Virginia  
“Love to Love You Baby”: Donna Summer and the Ambiguous Labor of Disco Queens  
Danielle Sofer, University of Music & Performing Arts Graz, Austria (K. U. G.)

5:30-7:00 p.m.  SUPPER BUFFET  
McEwen Dining Hall
8:00-9:30 p.m.  
Wellin Hall  
CONCERT  
Monique Buzzarté, trombone and live processing

Frances White (b.) *Tracing* (2011)  
Monique Buzzarté, trombone

Sorrel Hays (b. 1941) *Wake Up and Dream* (1998)  
Monique Buzzarté, trombone

Tomie Hahn, *swell*, Rensselaer Polytechnic Institute  
Tomie Hahn, shakuhachi; Monique Buzzarté, trombone and conch

Tomie Hahn, *swell* +: a ‘sound banding’ piece for audience

Sunday, August 4  
8:30 a.m.  
Kirner-Johnson Commons  
**COFFEE**

9:00-10:45 a.m.  
KJ Bradford Aud.  
PAPER SESSION 19  
Motherhood  
Session Chair: Kimberley Francis, Guelph University

World War I Motherhood and Melancholia in Lili Boulanger’s *Dans l’immense tristesse*  
Anya Holland, University of Wisconsin-Madison

“Mother Superior”: Maternity as Performance Art in the Work of Yoko Ono  
Elizabeth Lindau, Gettysburg College

Singing the Jewish Mother: “My Yiddishe Mama” in the Twentieth Century  
Devora Geller, CUNY Graduate Center

9:00-10:45 a.m.  
KJ Red Pit  
PAPER SESSION 20  
In and Out of the Box  
Session Chair: Liane Curtis, Brandeis University

Living With Tenure: Gender/Sexuality, Race/Ethnicity in Canadian Post-secondary Music  
Kiera Galway, University of Toronto

Unpacking the Pretty Box: Contemporary Negotiations of the Feminine Harp(ist) Ideal  
Caroline Reyes, Eastman School of Music

Boundaries and Circulation Between the 19th-Century Parisian Salon  
Nicole Vilkner, Rutgers University

11:00-1:00 p.m.  
KJ Red Pit  
BOX LUNCH (to go) and CLOSING CONVERSATION with lunch (for those who can stay).